

**Recommendations to the Improvement of Educational Activities at
Open – Air Museum *Europos Parkas* Based on the International
Seminar *Baltic Museum Cooperation: Tourism and Education***

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Introduction

If we could apply the principle of democracy and diversity while analyzing educational programmes and policies in modern and contemporary art museums within the Baltic Region, it seems that it would be improper to distinguish certain museums and say that their perspective on how to implement educational programmes is the best or the worst. However, it is possible to look at the main principles that are being pursued by today's educators in museums that have in depth experience in this field. The consideration of the trends that are being pursued could be valuable for comparatively young museums, such as *Europos Parkas*. Thus, this paper is based on the four-day seminar, which was part of the project ***Baltic Museum Cooperation: Tourism and Education***.

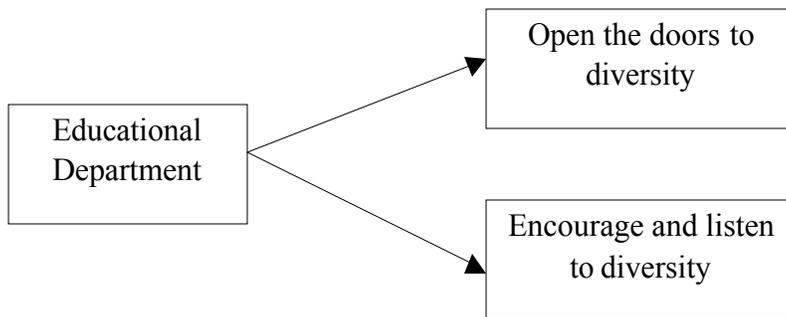
On May 9-12, 2004 educators and the heads of education departments from such museums as *Yorkshire Sculpture Park* (Great Britain), *Louisiana Modern Art Museum* (Denmark), *Open-air Art Museum at Pedvale* (Latvia), *Kiasma Contemporary Art Museum* (Finland), *M.K.Ciurlionis National Art Museum* (Lithuania), *National Lithuanian Art Museum* (Lithuania), *Wanås Sculpture Park* (Sweden), *Lithuanian Theatre, Music and Cinema Museum* (Lithuania) gathered at *Europos Parkas* to share their experience with the audience in a four day seminar. Representatives from various associations and non-profit organizations such as public institution *Mazoji Guboja* and *Lithuanian Association of Art Therapy Application*, *The Third Age University*, *Lithuanian Technical Library*, *Vilnius Children and Youth Art School* and *Vilnius Pedagogical University* joined the lecturers to share their experience and observations as well. Since the seminar had a practical orientation, a lot of students from these institutions and local schools participated in workshops that were implemented by the lecturers. These four days were dedicated to education of each of the following target groups such as children, adolescents, people with disabilities and the elderly. After all these days it seemed important to summarize the best practices in the museums within the Baltic Region and provide insights to the improvement of education at museums. Hence, the following recommendations are based on the survey implemented during the seminar and the observations of educational practices in the museums within the Baltic Region. In fact, they would serve more as guidelines or considerations by educators at *Europos Parkas* and, hopefully, some other museums as well.

Children Education

The first day of the international seminar was dedicated to children education at museums. The day revealed a lot of similar ideas about children education that the educators base their programming on. First of all, the importance of education was unquestionably stressed. Second, active children involvement into educational activities was emphasized and demonstrated in practical workshops during the seminar. For instance, Anna Johansson from the *Wanås Foundation* encouraged 10 year old pupils share their associations of an object (in this case, lemon) and give material shape to these associations while using a sheet of paper. In such a way she demonstrated a simple way of conveying the message about multiple ways of self-expression and multiple ways of interpretation of contemporary art instead of searching for a unilateral answer. Moreover, Daiva Krutuliene from *Lithuanian Theatre, Music and Cinema Museum* invited pupils to act with puppets on stage (the scenery of *Europos Parkas* required minimal stage props). Finally, the importance of artist involvement into educational programming, for instance, in such museums as *Yorkshire Sculpture Park, Lithuanian Theatre, Music and Cinema Museum, Ciurlionis National Art Museum* was emphasized.

However, different lecturers often placed emphasis on different aspects of education and ways how to implement or even call such education, which probably refers back to the experience of those particular museums in educational activities. For instance, the education specialists from *Louisiana Modern Art Museum* and *Wanås Foundation* strongly emphasized dialogue based education. To be more precise – a democratic dialogue. Indeed, how do we define this phenomenon in respect to museum education? If we could just let ourselves go back in time where teaching was a one way process in Lithuanian schools and a museum was a place to store cultural artifacts, we would understand why the idea of a democratic dialogue still sounds challenging. Ida Brændholt Lundgaard from *Louisiana Modern Art Museum* defined this concept as the one that embraces capability to listen to each other, to share multiple opinions and to open the doors of the museum to what we call minorities or other alternatively deprived students. The idea to include refugees as one of the target groups, for instance, is far-sighted and showing that the education department is responding to the environment, is listening to it and responding to it. Hence, if we thought about the relationship of the museum's

educational department with the prospective and present students, we should have in mind the following concepts in order to secure successful communication with students:



Thus, here we can distinguish different layers of diversity. First of all, diversity of students and the environment they come from. Second, diversity of ideas and experience that they bring. Such an approach will be the key to the initiation of a two way of communication at the museum.

Another key issue that was present in *Wanås Foundation* and *Louisiana Modern Art Museum's* lectures and not stressed by Lithuanian and Latvian educators was psychological aspect and development of a child not only in regard to the expansion of his/her knowledge about art, but also in regard to his development as a human being as well. In a way we could see this already in promotion of a dialogue where creativity and tolerance to “the other” is encouraged. Moreover, Anna Johansson from *Wanås Foundation* mentioned in her lecture a programme when a child is exposed to exploration of his body and the “body” of a piece of art. This exploration involves imitation of the sculpture or its interpretation with their own bodies and analysis how the sculpture feels and how the human body feels when it temporarily becomes a sculpture. Who could argue that this is not an example of synthesis when observation and the analysis of a piece of art and human body intermingle? At the same time observation and analysis contributes to the development and growth of a child in respect to the cognition of art and himself/herself as a human being. Moreover, it becomes a lesson to seek unity and to see unity within the surrounding environment.

In the context of the ideas described above, the question to *Europos Parkas* could be: are we sensitive enough to our environment and are we responding to it? Is our education

based on an interactive dialogue? If so, do we have respect for children's interpretations and the experience that they bring? A survey made during the seminar where children who participated in educational workshops were asked their opinion about what they would like to experience at *Europos Parkas* showed such desirable ways of involvement in the museum. 42 % of 9-10 year old pupils responded that they would like to get actively involved and get acquainted with the process of creating, understanding pieces of art while drawing, working with clay, photographing, etc and to find out more information about the artists. Moreover, 33% would like to have an opportunity to communicate with artists. Hence, this pilot survey reveals the kind of interaction the young visitors would like to be involved into.

Just a year ago *Europos Parkas* had no facilities to implement these requests in practice. However, the space of an emerging educational centre seems to be a perfect place for such kind activities. Hence, now it is especially important to listen to the young visitors so that successful programming could take place. We have already seen that they would like to see the museum as a place that could foster their creativity, analytical skills and "technical" skills of recognizing materials used to make a piece of art.

If we could compare the methods of education for children in *Europos Parkas* and *Yorkshire Sculpture Park* and *Louisiana Modern Art Museum* at the moment, we would see that these museums have special educational programmes based on their collection and temporary exhibitions. For instance, *Louisiana Modern Art Museum* offers 12 programmes such as video art, constructivism, architecture, sculpture, etc. These are the programmes that are offered for secondary schools from all around the country. *Europos Parkas*, however, attempts to work with children while offering guided tours for groups of schoolchildren that are not differentiated by themes. This has certain advantages, but also certain disadvantages. For instance, this gives them a chance to flexibly respond to the group's particular needs on the spot. However, programming seems to be useful to more visitors in the long run. The same exposition could be looked at from different perspectives at different times. In such a way children could get more in depth knowledge of art history and at the same time develop and enjoy themselves. We have to admit that it is very hard to provide an in depth experience at museum within an hour or so. If this hour were dedicated to a specific subject that is revealed and discussed, it seems that this would provide another kind of experience. Moreover, a visit to the museum could be extended if the schoolchildren would prepare for the visit (questions, tasks) and/or

completing the visit back at schools. The survey also reveals a fact that the museum has an opportunity to develop and even less frequently. The example could also be taken from Lithuanian Theatre, Music and Cinema Museum where the museum tries to establish a long term relationship with children who keep coming back to the museum for months or throughout a whole year to get acquainted with animation techniques and to complete their own projects. Of course, location of *Europos Parkas* is not in favor of these activities. However, the trip itself could be seen as an exciting activity by schoolchildren, where boring desks and grade books are left somewhere behind and a new experience awaits.

Thus, we could say that the seminar lecturers provided very important insights that could help to develop children education at *Europos Parkas* and other museums:

- Search for an interactive dialogue that would promote pupils' analytical and reflective skills
- Promote continuity of their visits
- Consider programming of educational activities

Moreover, children themselves clearly confirmed that they want to be involved, to explore, communicate and share.

Education of the Disabled People

A day dedicated to the disabled people presented three very important aspects related to the education of the disabled: theory on their development and the place of art in this respect, museum attempts to incorporate them into their educational activities and work that is done in specialized institutions dedicated to the disabled. If we could establish a link among these three components, there is no doubt that the main aim of integration into activities of museums of the “blessed people”, as the lecturer Vaiko Edur from *The Museum of New Art* called them, would be much more successful. For instance, the lecturer Nideta Jarockiene from *National Art Museum* admitted that she found out from her experience that the work with the disabled is different from the work with “regular” audiences. Lecturer Erika Adamonyte from *Vilnius Pedagogical University* confirmed that by saying that it is scientifically proved that learning processes and self expression of the mentally disabled are significantly different. For example, drawings by a teenager with a mental disability resemble those by 1.5-year-old healthy child. Moreover, social isolation often imposes additional communication problems that have to be taken into consideration as well. In addition, Adamonyte’s systematic comparison of relationship with art of healthy children and children with mental disabilities reveal significant differences that depend on their age group and the degree of disability as well. Hence, the attitude, expectations and work methods of educators in museums should probably be different. Therefore, it seems evident that theoretical studies regarding people with disability would facilitate attempts to work with these people. We saw that it is not always the case in practice, but certain theoretical insights seem to be helpful in order to facilitate the approach and communication. It could be said that sometimes it is easier to work just with pupils from secondary schools, because they seem to be more active, less “problematic”, but as the seminar proved acquaintance with people with disabilities can be so much rewarding to both parts.

The next question could concern the goals that the educator might aim at while designing educational activities for the disabled. Here we can clearly see that the educator has to differentiate his/her goals depending on the target group that s/he works with. For instance, while working with children from secondary schools, s/he might aim at developing their analytical, reflective skills and creativity. Working with people with

physical disability might require one approach. While working with people with mental disabilities requires again a different approach. Exploration, communication and self expression might be focal points here since verbal communication is not properly functioning, but the need for self expression exists.

What became clear during this day of the seminar is that when we talk about the disabled people and art we start using a term of *art therapy*. We could define art therapy in the most general sense as a therapy where art and images are used in healing. However, healing in the museum's surroundings does not mean treating a patient. It means providing them with an alternative tool of communication or a bridge between the inner and outside worlds. Lecturer Adamonyte emphasized that people with disabilities often have communication and difficulties to integrate into the outside world. Whereas art can be helpful in releasing emotions, fulfilling their need of self expression, communication and social integration. Here we could remember famous American art therapist Naumberg who explained in her book *Art Therapy: Its Scope and Function* that art therapy is based on assumption that every human being has in inborn ability to transfer their inner conflicts to images. While depicting these images, people often start to communicate verbally in a more efficient way. Thus, this communication becomes an extension of communication through images. Hence, it was not surprising to hear the supervisors and educators of the group from public institution *Mazoji Guboja* that participated in the seminar workshops reveal a significant emotional and physical healing force that art and self expression has on their students.

Means of self expression is another important aspect that needs to be considered while working with people with disability. They can be differentiated on the basis of the level of their disability (how well they can keep the pencil, brush, etc.) and their desire. During the workshops of the seminar we could see that some of the people are exceptionally diligent and accurate. Others like to experiment instead of following the pattern because it is hard for them to keep attention. These aspects are important to consider in advance since they would help to avoid the feeling of failure for the student, which could be felt if s/he could not control the proposed tools for a session. Thus, the educator's role is very important here in order to guide the student towards a positive experience.

Another important question for the museum to consider is integration. However, in this case it is not only the integration of the disabled into museum's educational activities. It

is the integration of people with disability and without disability to work together. This is a very important step in order to implement the previously mentioned promotion of diversity or rather understanding that what we perceive diverse on the outside can be actually very familiar and close to us on the inside. This could be the next step of the museum once the previous one is accomplished.

Development and sustainability of educational programmes for people with disability should be carefully considered. The lecturers mentioned several successful projects implemented with the disabled. *Europos Parkas'* decision to invite groups of people with disability to participate in this seminar's workshops was the greatest celebration for them already. However, representatives from public institution *Mazoji Guboja* and *Lithuanian Association of Art Therapy Application* showed how *continuing* work with such people can produce incredible results (children and adults go to such institutions once or twice a week). One of their teachers mentioned that children and adults become very impatient when they have summer holidays and cannot meet and work together. So, the question is how often a blessed guest is invited *Europos Parkas* or any other museum? Are their visits not far between? Why not to make them regular guests that have reserved front seats in the educator's mind?

In summary, art's influence on a person with physical or mental abilities is evident and cannot be disregarded by the museum educators. We have to look at them not only as a whole group or as "them" but we have to study the basic principles of their development which would help the educator to come into a contact with them and get rid of fear. Moreover, he/she has to have an open mind to look at them individually, which would help to communicate; second, it is important to co-operate with other institutions that work with these people, or rather keep and nourish the contacts that were made during the seminar. And last, but not the least important, it is vital to stimulate a continuous relation between the museum and the blessed people. *Europos Parkas* has a unique landscape that incorporates unique pieces of art. To see them work surrounded by magnificent nature and perform in front of the audience with enthusiasm and love as we could see during the seminar was always emotional. These are the emotions that cleanse us and our stagnant and narrow perspectives on what education is and how it should be.

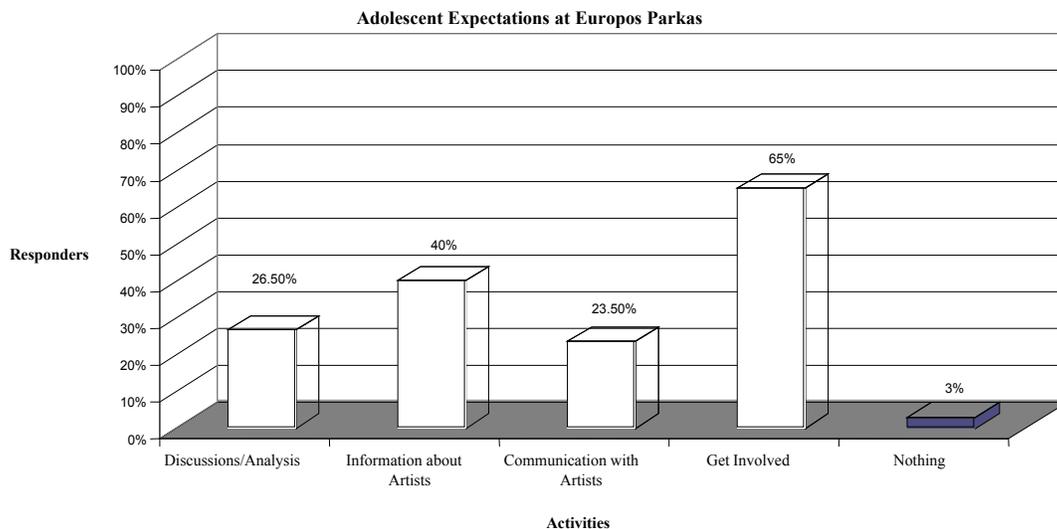
Adolescent Education

If we had to define an adolescent, we would probably hear more negative aspects that are included into a definition than positive ones. Among those would be a lack of interest and initiative, passiveness, negation or rebelliousness, lack of respect, etc. Thus, the usual conception is that it is hard to work with adolescents who are around 13-16 years old, because we have to work with people who have a lot of stored strong emotions, which might evolve into a projection, negation and all those other negatives, and who experience a lot of changes that sometimes are hard to cope with. And, as lecturer Aldona Dapkute, summarized, they themselves become a problem.

The previously mentioned facts probably influence the frequency of adolescent visits at the museum. In fact, for a large number of adolescents who participated in the practical workshops of the seminar this was their first visit at *Europos Parkas*. However, we have to admit that the experience that the adolescent gets depends not only on the adolescent himself/herself but also on the attitude of the educator who works with them at the museum as well. Lecturer Radvile Racenaite emphasized that adolescents do not want to be taught but rather to have a good time at a museum. In fact, over 32% of the adolescent respondents that participated in the survey agreed with this statement. Nevertheless, 62 % saw the museum as a place for self-development. 18% claimed it to be a place to communicate, get acquainted with new people. As we can see, educational activities that could stimulate self-development and communication could also include having a good time. That is, the goal of the educator could be the development of the adolescent by providing certain knowledge, exploration, and reflection and at the same time to have a good time. The other goal could be to foster communication among students, artists and have a good time. Thus, the attitude of the educator can be crucial. In fact, the workshop by Dapkute, from *Lithuanian Association of Art Therapy Application* revealed how the approach of an educator has an enormous impact on these people and their perception of art, themselves and their experience at the museum. During the workshop, she managed to open each of those 18 adolescents individually to a point that they did not expect themselves. They talked about their emotions that sometimes were vague *and sometimes precise. They expressed their ideas on certain sculptures at Europos Parkas* and related these ideas to their personal experiences. They listened to each other. During all this, we

saw a perfect definition of an educator: empathic, sincere and non-judging. These qualities are expressed by acceptance of people the way they are the present moment. We saw that this approach really works in practice. Indeed, to some respect we come again into therapeutic aspects of art because we deal with inner demons, emotions that are within. In this respect an open-air museum would become not only a place to spend leisure time, but also to place where you can spend your leisure time while having a possibility to grow, to develop your analytical, reflective skills. Moreover, what is very important, to interact and develop communication skills. And what becomes more and more important in today's society – the ability to express yourself, your feelings, and emotions instead of burying them inside. Hence, expressing your ideas, feelings, observations, etc on paper should not be the only phase in the meeting with the educator. A very important phase is a phase of analysis and sharing where an adolescent is asked to share the contents and the meaning of his/her drawing or any other creative activity. An educator just has to be ready to listen.

The adolescents who participated in workshops during the seminar were also asked a question concerning the kind of experience they would like to get at *Europos Parkas*. 26.5% responded that they would like to more discussions and analysis of pieces of art. Almost 40% would like to receive more information about the artists. 23.5% would like to have an opportunity to communicate with artists. While 65% of the teenagers claimed that they would like to get actively involved into some activities and get acquainted with the process of creating, understanding pieces of art while drawing, working with clay, photographing and engaging into other creative activities. Only 3 % claimed that they would not like anything:



Hence, we see that sometimes an educator may have to deal with stereotypes while working with adolescents. The stereotype that teenagers do not like or do not want to do anything can sometimes appear due to the wall of their self-defense or other psychological issues that adolescents happen to experience. In that case, the approach of the educator can be transforming any types of stereotypes.

If we talk about stereotypes, educators from *Kiasma Contemporary Art Museum* , Finland, showed that while working with adolescents it is possible to break stereotypes about art's place and its relation to other disciplines taught at school as well. Again, if we remembered the basic principles of education at museum, we would see that in order to address stereotypes, we have to get promote a dialogue and involvement based education. Kaija Kaitavuori and Minna Turtiainen fostered to look at educational activities for adolescents in a broader context that would extend the boundaries of the museum's building. They presented a multidisciplinary project that encompasses art and other secondary school curriculum subjects such as biology, mathematics, health education, etc. It is believed that this search for interdisciplinary or links between education of art and other subjects in turn would foster adolescents to think about art in their own life and see interconnections. This is indeed a very interesting link since our secondary schools themselves try to implement the opposite policy sometimes. Just a couple of years ago adolescents were able to choose between classes with a humanitarian profile and classes

that stressed mathematics, physics, etc. Today we see with the example of *Kiasma Contemporary Art Museum* that there are bonds between the two. Thus, we see that the museum has an opportunity to present a different perspective instead of saying that we work with pupils who are interested in art, humanitarian studies. Or to accept witty remarks that pupils are too busy to solve their problems in geometry so that they could dedicate their time to art or studying art. So, the question is how we deal with stereotypes at *Europos Parkas*. Do we accept them or try to show their short-sightedness?

Surprisingly or not, involvement was also a key issue in the presentation by an expert of the seminar Violeta Jaseviciute, head of the education department at *M.K. Ciurlionis National Art Museum* that has the experience of over 20 years in implementing educational activities. The expert emphasized that in their educational programming for adolescents they focus on cognitive aspects of art, involvement of students into activities that embrace their creativity and self-expression. The same key words were used in the workshop by Aldona Dapkute. As a result of this approach after her workshop one of the students said: "This was the first time when I could paint what I wanted". Hence, in this short feedback after the workshop we see what the student experienced: she could express the feelings, emotions or attitudes that she wanted. Her creativity was limited only by the means of expression, that is, a piece of paper and paint. Thus, already from this example we see that a museum is a special place because it has a privilege to invite for a discussion that sometimes is hard to implement at schools. The educator at the museum has a unique opportunity to involve students into a process of learning, reflection, sharing and self-expression.

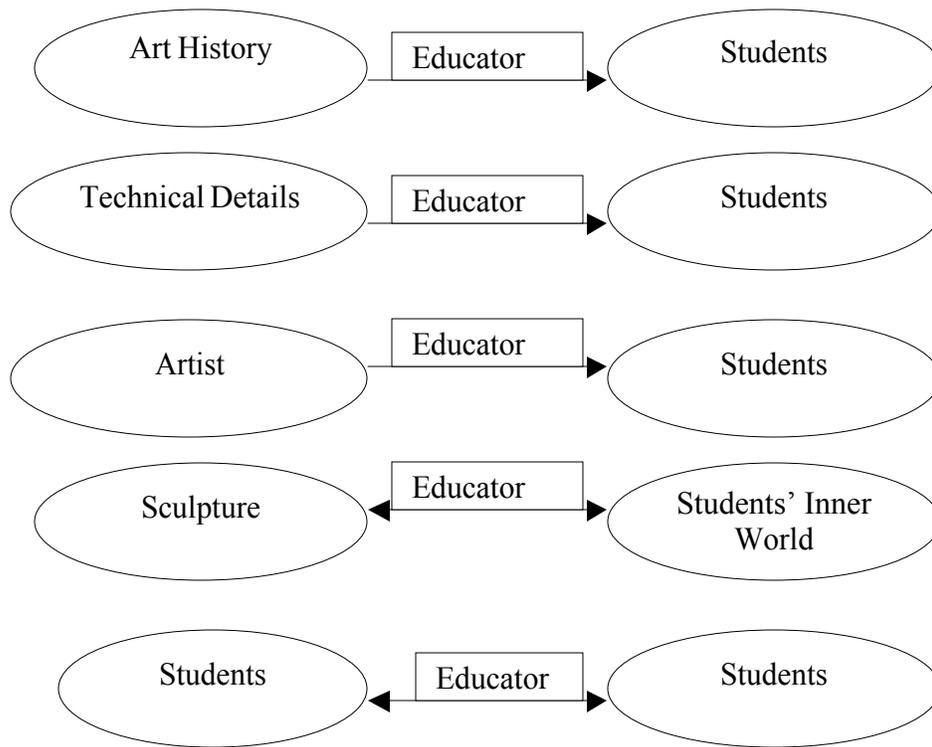
We have to admit that there are specific aspects of work with adolescents. It has already been mentioned that the educator has to be ready to embrace their need of self-expression and creativity. Moreover, Aldona Dapkute, who has an experience of over 25 years of work with adolescents, emphasized that it is important to make cognitive processes of art personal, relate them to students' personal experience. Dapkute said that psychological features of the adolescents influence this approach. For instance, there has to be direct relationship with art works and their personal experience because adolescents have a strong need for identification. There is also a strong need for creative self-expression. The survey mentioned above, done during the seminar, confirms that they want to get actively involved and not just passively observe and listen. The contemporary art museum, such as *Europos Parkas*, has a unique opportunity to provide this experience

while engaging art, nature and a combination of the two in a provoking of communication and dialogue. This triangle of art, educator and adolescents will enrich the latter with a better appreciation of art, understanding of themselves their feelings and the relation to the surroundings.

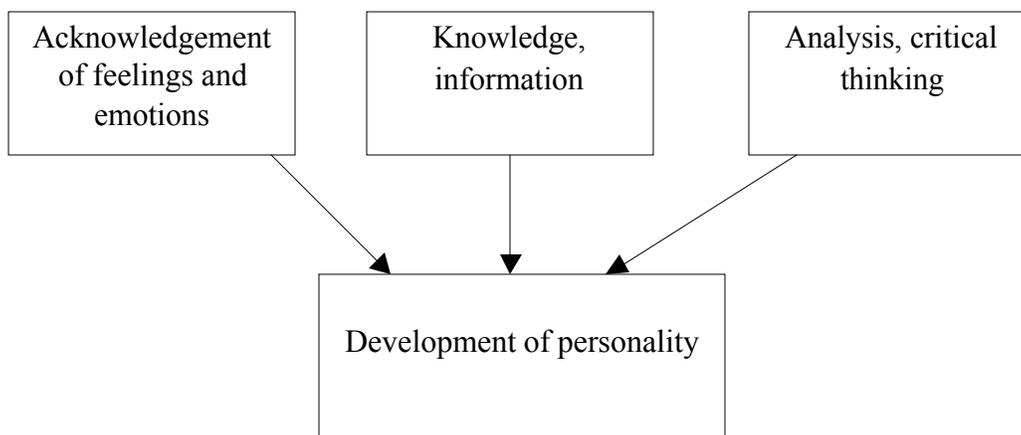
One could be surprised that the educator's work would sound very therapeutic. Of course, art therapy specialists and educators at museums are different professions. However, we saw that the educator would definitely benefit if s/he could apply some of the principles of art therapy in his/her work. Some of those principles are very simple: non-judgmental attitude, orientation to the process and personality instead of emphasizing result. The museum is a perfect environment for implementation and spread of such attitude since there are no grades written here, as opposed to secondary schools, for instance.

Hence, if we had to define the role of the educator at *Europos Parkas* , we could distinguish several important points. First of all, s/he should provide insights into art history. Second, s/he could be a mediator between the student (which could be also a child or an adult) and a specific piece of art. The mediator's function could be further divided into the following:

- Mediator between a student's inner world, experience and a piece of art
- Mediator between technical details of a piece of art and a student
- Mediator between the artist and the student
- Mediator between all students



Now the question is if these approaches could be taken at the same time. Here we have to mention a crucial condition in order to do that: there has to be a methodology. Lecturer Aldona Dapkute showed how it is possible to do that with clear methodology. She herself presented a model of methodology that could be applied at a museum. This methodology first of all includes evoking an emotional reaction to a piece of art. The next step is to find artistic means to express this emotional reaction. That is, emotions and feelings are turned into matter. The next step is gathering or providing information about a piece or pieces of art that were looked at and afterwards their analysis. Dapkute claims that these steps are the keys to the process of art cognition, of integrating art into the personality *per se* and establishing a personal relationship with art. Indeed, these steps seem to contribute to the growth of a balanced human being where critical thinking and acknowledgement of feelings come together side by side:



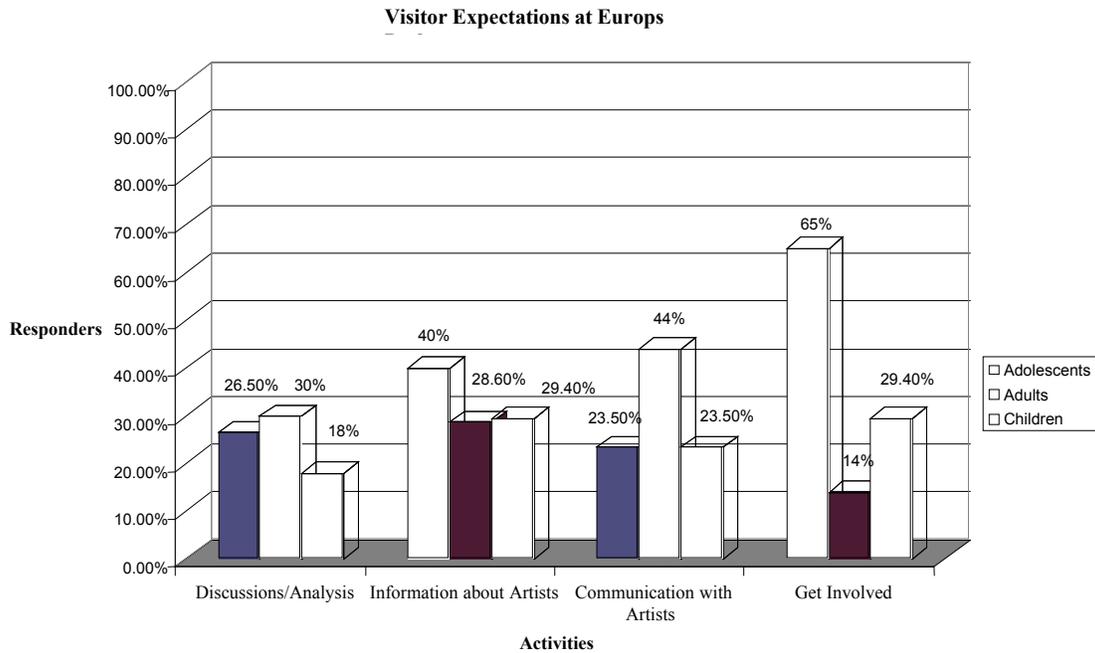
This is just an example of one methodology that could be applied in programming educational activities for adolescents. Of course, the educator could make any modifications that would suit his/her particular goals for the meeting with a group. For instance, expression of emotions and associations in painting could be substituted by writing. However, this comprehensive approach could be the foundation for the educator who is ready for challenge to deal with the burst of adolescents' emotions and false identities that they might cover themselves with. This requires more efforts and creativity since this challenge requires not only art history knowledge but also psychological skills that would help to recognize adolescents' projections and self-defence. However, the approach is also a rewarding one since it hides a potential for growth, both on the part of adolescents, and the educator.

Education of the Elderly and Adults

The seminar revealed that education for the elderly and adults as a specific target group in Lithuanian museums is quite a recent phenomenon. However, it also revealed that there are quite a few educational institutions based on volunteerism that actively involve such people. For instance, there are various clubs for the retired. The Third Age University has about 5000 students all over Lithuania and next year it is going to celebrate its 10th anniversary. On the other hand, we saw little collaboration between such institutions and museums. However, the lecturer Nijole Popoviene from *Lithuanian Technical Library* revealed that in the survey made during the implementation of the project *Learning Triangles* 67.5% of adult responders claimed that it is necessary that museums organize educational activities for adults and the elderly. The lecturer emphasized that responders were especially interested in painting and photography. The preliminary survey done during this seminar revealed that 30% of 100 responders who participated in seminar workshops or visited the museum around the time of the seminar between 20 and 72 years old would like more discussions and analysis of sculptures and landscape projects at *Europos Parkas* , and even 44% of responders would like to have an opportunity to communicate with artists. It is not surprising, however, since 59% responded that they consider contemporary art interesting, but very hard to understand. Their need for communication with the artists and other people was clearly expressed since only 6 % of the responders saw the museum as a place that offers such activities. Thus, if we could compare the results of the survey, we would see that adults are more interested in mental activities, while children are more drawn to creative activities. However, they have one common request. They all wanted to have a chance to communicate with artists.

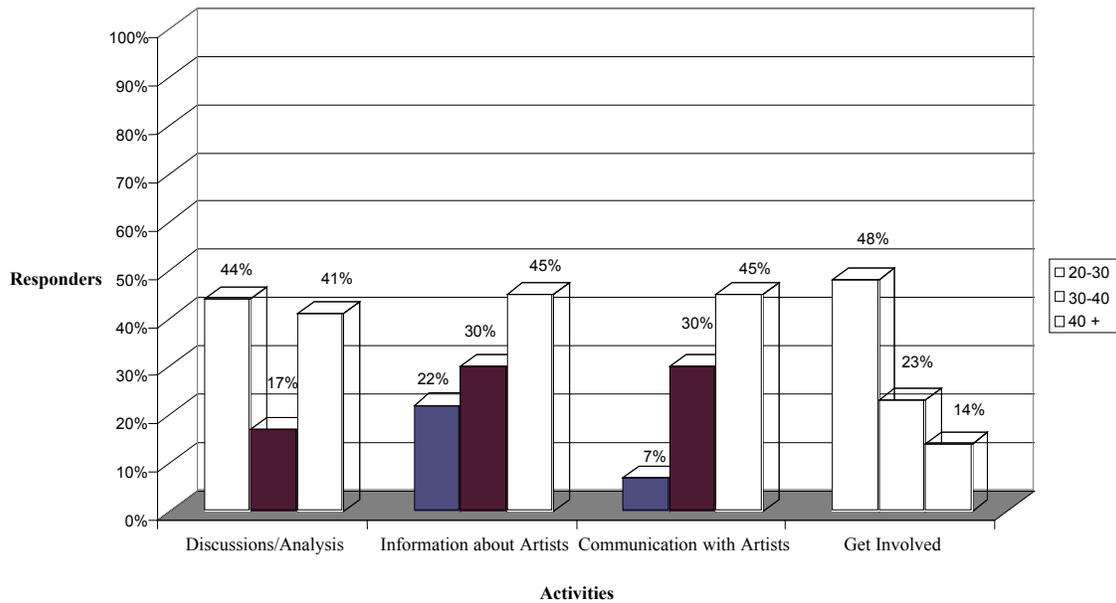
The search for the common points that would permit the involvement of different target groups to participate together could be a focal point as well. The rector of the Third Age University emphasized that it is so pleasant to be together in a place where the young and the elderly have an opportunity to interact. So where is the barrier that prevents collaboration among such institutions or involving separate individuals into museum educational activities? Is it really a problem of the lack of finance or just the trick of our consciousness that tells us that education should be first of all and mostly aimed at

children? If that is the case, the performance by the Third Age University students revealed that they are ready to learn, ready to open themselves to new things and, most of all, ready to interact. If we could look back at the survey we could see some interesting results:



We see that both adolescents and adults would like to get involved into discussions about contemporary art. We see that all three groups would like to find out more about the artists whose works are displayed in *Europs Parkas*. We still see a certain number of adults that would like to get actively involved into activities at the museum. Since we perceive adults as somebody between 20 and 72 in this survey, it is interesting to look at how their need for active involvement depends on their age. It is common knowledge that this need usually gradually weakens with the age. While at the same time their need for communication increases. The results of the survey are self explanatory: 45% of adults over forty years of age would like more communicative activities while compared to 7% of adults between twenty and thirty years of age. On the other hand, 14% of adults over forty would like to get actively involved into educational activities while compared to 48% of adults between twenty and thirty years of age:

Adult Expectations Depending on their Age Group



Hence, we see that creation of educational activities needs careful consideration of the age group involved. However, when we think of education at *Europos Parkas* or any other museum, let's think of the democratic process of interaction because we learn from interaction with each other no matter how old we are.

While talking about adolescents it was mentioned that sometimes it is difficult for them to understand their own feelings. That is why it was proposed for the educator to offer themes for discussion or tasks that would directly relate to their personal experience. Later on, the students would share their ideas and findings about themselves and a piece of art. When we deal with adults, however, we see that they often negate their feelings and base their opinions on the norms imposed in society about what and how should be felt. Therefore, here an educator could suggest themes or topics for discussion and exploration that could be directed at restoring the union between mind and heart (feeling). It is probably the most convenient time to integrate two groups, namely, adolescents and adults to work together.

In most cases communication between adults and adolescents is based on looking for differences and pointing at these differences as something negative. The museum in this respect could not only be a meeting place for the two groups, but also be a place that would foster the search for common points. For instance, there could be a certain

dedicated day for the two groups to meet when both the elderly and adolescents could choose their favourite sculpture or landscape project, form separate groups based on their favourite sculpture, make a deeper research on it, analyze and discuss it together. In such a way the sculpture would bring both generations together and would be the basis for establishing a dialogue between the two.

Hence, adults and the elderly is a specific group to work with at a museum. It is specific because museums have so little experience of work in this respect. It is also specific because of the lifestyle of this group. However, we saw a number of people who join together into various organizations due to their need to be active, stay integrated into the society, to communicate and to learn. The museum has to acknowledge that. Adults and the elderly have already expressed their needs at *Europos Parkas* : the want to find more about contemporary art. Seeing exhibits is not enough. They want to discuss and analyze together, to find out more about the artists and, if possible, to have an opportunity to talk to some of them.

Conclusion

When we talk about museums, we quite often hear many complaints about the lack of financial resources that prevent from implementing “right” goals. However, there was little said about financial difficulties during this seminar. Of course, such difficulties exist. However, the concepts that were emphasized were creativity, dedication and democratic approach to the people that come to the museum or prospect visitors. These visitors have specific characteristics that need to be taken into consideration. However, there are key issues that need to be emphasized:

- Access to learning opportunities at museum should be open to different target groups, namely, schoolchildren, adolescents, the retired and people with disabilities
- Integration of the above mentioned group into common activities is vital so that they can communicate and learn together
- Cooperation among museum, artists, schools and other institutions should be fostered

Even though the seminar focused on four main target groups, the role and scope of education extends these boundaries. Lecturers from *Louisiana Modern Art Museum* and *Yorkshire Sculpture Park* talked about their projects with the audience from prisons and refugees. These are just a few to be mentioned. Thus, education at museums is clearly oriented towards social profit, so to speak. It is for the museum to decide how much effort, creativity and persistence they want to invest. Hence, access, integration and cooperation in respect to the museum’s education are not just political terms to be displayed on paper. Elaboration of these concepts and searching for creative ways of their implementation in everyday life could be key issues in educational programming at *Europos Parkas* and other museums. These key issues would ensure a vital place of a contemporary art museum in a contemporary man’s life.