**UNIVERSITY OF PELOPONNESE**
**FACULTY OF HUMAN MOVEMENT AND**
**QUALITY OF LIFE SCIENCES**
**DEPARTMENT OF SPORTS ORGANIZATION**
**AND MANAGEMENT**

MASTER'S THESIS

"OLYMPIC STUDIES, OLYMPIC EDUCATION, ORGANIZATION
AND MANAGEMENT OF OLYMPIC EVENTS"

# Past, Present and Future of the Thessaloniki Olympic Museum.
# Role and Mission in today's museum world.

Petros Tryfonopoulos

**Supervisor**: Kontantinos Georgiadis
            Professor at the University of Peloponnese

Sparta, January, 2013

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Sparta, January, 2013

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**Abstract**

This master thesis, starting from the debate on socio-cultural meanings of museum objects and the museum's historical background, raises the main issues that all museums today and in particular those that the Thessaloniki Olympic Museum has to face in order to keep up with the constant changes in present-day society.

Over the past years a great debate on the nature of the institution of museums as educational centers has been launched. The scientific concern that these studies have caused can be seen in the abundant publications, articles, books and surveys that deal with the educational role of the museum and its outcomes. These considerations have attributed to museums great relevance regarding their societal and economical relations alike. Our work will focus on the socio-educational aspect of the museums and more specifically of the Olympic Museum in Thessaloniki.

The approach of this study firstly follows the path of the general to specific logic. The rules of deductive reasoning are followed by presenting the general characteristics of museums and then the specific features of the Thessaloniki Olympic Museum. Nevertheless, as soon as our showcase is presented, our conclusions are based on both deductive and inclusive reasoning. Our argumentation is reached from both specific examples, that the Olympic Museum of Thessaloniki offers, and general statements from other Western museums.

Our study's framework is starting from the analysis of the museological reality to the implication of the science of education into the pedagogical programs that are developed by museums educators of the Thessaloniki Olympic Museum. The goal of this thesis is to discuss the development of educational and other operational strategies embodied into the mission and policy of the museum in question.

Ultimately, the relevance of this discussion will demonstrate that the technological evolution within a post-modern museum such as the Olympic Museum has altered the nature of the museum or is about to change it in the near future. The Olympic Museum of Thessaloniki provides a vehicle by which museums as social and media servants can reach diverse audiences through the promotion of Olympic and universal values.

**Introducing the Research Area**

This research is situated in the context of the wider debate on museums, collections, conservation and access. Chapter 1 introduces modern museology by investigating the museum history and by analyzing the different types of museums. Chapter 2 provides an account of academic scholarship exploring the literature on museum education and highlights the necessity of an educational theory when museum professionals undertake the development of an education program.

In the second part of the study, Chapter 3 explores the history, mission and organization of the Olympic Museum of Thessaloniki. Chapter 4 concerns past and present exhibitions. Chapter 5 refers to the educational policy of the museum and the way in which it is organized and communicated. Chapter 6 describes past and current educational programs that shape the educational image of the museum and its attachment to updated educational practices. Chapter 7 considers the professional aspect of various collaborations between the Olympic Museum and other European counterparts. Chapter 8 identifies the strategic planning for the future which incorporates digital modernization and new media culture into the daily life of the Museum. Finally, Chapter 9 includes my own comments and opinions concerning the future of the Olympic Museum of Thessaloniki and its place in the museum world of the 21$^{st}$ century.

**Research question and main objectives**

The main question of this research is the following "What is the role and function of the Olympic Museum of Thessaloniki in today's society?" Every museum pursues a specific policy according to its mission statement and to the audience it addresses its cultural 'products'. The initial museum literature shaped the research objectives at a time when the interest in education studies is rapidly increasing. This study explores its vital sub-discipline: the museum education as it is conceived at the Olympic Museum, but firstly as it is perceived by other internationally known museums.

The main research objectives are:

- To construct an analytical framework of museum studies today

- To transport this analytical frame on museums in order to investigate the Olympic Museum's specific museological and museum education mission
- To inspect the influence of today's technology and new media on building an exhibition and an educational program
- To underline the Museum's future role at a national and international level

**Research Methodology**

The methodological path is constructed through a bibliographical overview of the extensive literature written about museums as social institutions. After the studies of Hooper-Greehill and mainly *The Museums and the Shaping of Knowledge* (1992), there has been a tremendous interest in exploring the relations between museology and *New museology*, a term introduced for the first time in the work of Vergo (1989), who created a critical discourse on the social and political role of museums. Our work therefore tries to look at issues of museology and museum education at the scale of the historical manifestation of the museum as institution that contributes to educational undertaking. This research is stimulated by the thin line between the two museum worlds, the traditional public museum and the progressive private one. Its role and missions are considered as critical requirements for a specialized museum program. Considering the studies initiated mainly by Hein (1998) and Falk and Dierking (2000), this study proposes an overview into a topic that with little previous research apart from the articles and communication papers written by Oudatzi (2012). Our main concern is to collect data and advance the study of the Olympic Museum of Thessaloniki.

Therefore a series of questions can be set. What is a museum and how can we define its mission? What are the different types of museum? The museum is a stable entity or changes in time and space, in relation to the social, cultural, political and epistemological framework? What kind of communication does the Olympic Museum of Thessaloniki seek and what types of relationships does it develop with its audience? Can these relationships be used fruitfully and creatively by different categories of individuals, social groups and by society as a whole and in what way?

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**Chapter 1: Modern Museology and the cultural dimension of museum objects**

1.1. Introduction

A visitor's perceptions, when he/she decides to pass the threshold of a museum, are thought to be of equal importance as the social, cultural and educative features of the particular museum. These specific features can affect the overall visitor's experience more than the specific thematic content of the museum or its exhibits (Smith 2000, 18). There is a variety of parameters that shape the general character of the museums and the overall experience of the public. These parameters may be the shape, the size and the aesthetics of the buildings in which museum collections are housed, the exhibition logic that determines the presentation of the museum objects, the culture of the communication policy and their correspondence to social and cultural values of a specific society (Monti and Keene 2013, 25).

The fact is that although everyone assumes different meanings of a museum, nobody doubts the importance and prestige of museums, as institutions promoting the progress of society, education and culture. Even if they are not frequent visitors or even by no means visitors, the museum is considered as a sacred institution with purposes, worthy of respect and appreciation (Horne 1994, 65; Bennett 1999, 126).

The overview of the museum and the perceptions of the public after a visit to a museum are associated with multifaceted museological practices, epistemological, philosophical, aesthetic and communicative aspects. These define the subject and content of the collection or the temporary exhibition of objects. These objects, isolated from the living space, are converted into museum objects within institutions of cultural meaning and social value. The moment these objects are exposed into a solemn and stark museum, they acquire valid and scientific entity and look for a simple visitor or visitors to 'see', to 'read' and 'believe' in them. Obviously, objects are not independent. Within the framework of museums they are dependent and this dependence is what turns them into artifacts. Museum professionals and others are those who assign meaning to the objects exposed and tend to interpret their meanings through the construction and promotion of multifaceted 'truths'. Material culture is thus afforded a metaphorical "life" or "career."

As Igor Kopytoff has suggested, we can ask of objects questions similar to those we raise when writing biographies of people (Kopytoff 1986, 66-67).

Museums produce specific types of knowledge and values which can be addressed to different social groups. The specific epistemological, philosophical and communicative character determines the particular morphology, organization and operative functions of a museum. There are many instances where these museums function as factors that block certain social groups. Some audiences feel that the museum is an alien place for them, therefore they are incapable of expressing an favourable opinion (Bourdieu and Darbel 1969, 165). Unfortunately in this case some museums, instead of compensating, reinforce social inequalities. It is not a coincidence that the social background is an important factor that determines the museum visitors. By mentioning that, we realize another dimension of the museums, that is its political dimension. At this point if museum education manages to open the door to all members of society without examining cultural and social backgrounds, the objects will gain universal importance and will become cultural goods of meaning and great significance.

The opening of the museum to the society is therefore necessary in our times as the implications of this social phenomenon do not concern only professional museologists and art historians but also a wide range of professions from the fields of nature, technology, rural life, science, culture to sports, philosophy, or children pedagogy (Vergo 2000, 1). The fact that today museums have established their way as well-imposed institutions is not fortuitous. On the one hand the 'New Museum Theory' has become an emerging field, formally interjected into academic discourse with Peter Vergo's 1989 anthology *The New Museology*[1] and on the other one new types of museums appear to overturn the traditional type of museum: "Museums of the electronic image", "museums without objects", "museums of emotions", "museums without walls" or the so called "second life" museums.

As museum theorist Donald Preziosi asserts, museums constitute a dominant feature of our cultural landscape since they frame our fundamental assumptions about the past and

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[1] Vergo and the generation of museum theorists that followed him were influenced by artists who, beginning in the 1960s, thought that all representation has political meanings. Fueled by the distrust of government control that marked the 1960s, artists began to ask for their voice to be heard regarding the way their works were displayed, interpreted or conserved. Inspired by the Civil Rights movement, they challenged museums to be more inclusive and to solicit work by women and artists of other ethnicities like African-Americans. They referred to Dada and Surrealist exhibitions, which showed that, in order to transform art, artists needed to transform the spaces of display. Artists read the essays of Marxist philosopher Walter Benjamin, who argued that aura and authenticity are social constructions unsuitable and extraneous to twentieth-century culture (Marstine 2008, 6).

about ourselves. People who might not ordinarily care about museums may find themselves engaged in debate as soon as a museum's decisions challenge their value systems. He claims that "museums are one of the central sites at which our modernity has been generated, (en)gendered, and sustained over that time. They are so natural, ubiquitous, and indispensable to us today that it takes considerable effort to think ourselves back to a world without them, and to think through the shadows cast by the massive and dazzling familiarity of this truly uncanny social technology. Our world is unthinkable without this extraordinary invention" (Preziosi 1996, 97).

1.2. The historical setting of museums

Museums as cultural institutions illustrate important differences from the museums of older historical periods precisely for the simple reason that they are historical phenomena with reasons of existence, time and mode of operation, with subjects that manage and objects that surround them throughout their life.

Judging it appropriate, we will refer briefly to the historical development of Western museums as this can reveal the multifaceted differentiations of the institution, illuminate the character of today's museums and the museological concerns governing them. Examining therefore the history of museums through time and space, new fields emerge that can radically diversify social, cultural and political dimensions, the role and the function of museums.

Like all social institutions, the institution of museums is directly related to the history, culture, epistemological and social environment in which it operates. The museum institution is not a timeless condition which has retained its character identical all the years of its existence but it has changed in different historical periods and in different places.[2] In connection with specific historical, social and cultural context it evolves and adjusts. Thus, it gains particular concepts and characteristics. Note that the word museum was associated with the building that houses collections in the 18th century. Today the term counts approximately two hundred years of existence. Although the tendency to collect objects is displayed in most societies and in every historical period, museums as we know them in our days, differ radically as to the conditions of establishment, character and function, public or private collections of other historical

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[2] Studies on the variability of the collections and how to 'manage' them are very rich. For basic examples see Hooper-Greenhill (1992, 187-209); Pearce (1994), 9-11.

periods. Even the modern European framework of museums differs from the ancient Greek art collections, galleries and treasures of ancient temples and from the collections of Roman, medieval times and Renaissance museums, and even from the first national-museums that were established in Europe in the late 18th century and the 19th century, especially after the French Revolution.[3]

The brief history that follows intends to highlight several key intersections in the history of Western societies' museums. Based on these sections we can distinguish substantial variations in the character, role and function of the institution.

First there was the museum founded by the Ptolemies in Hellenistic Alexandria which is considered as the first museum and a landmark of educational facet for the reason that it was a place for study and research by scholars, philosophers, historians, mathematicians, geographers and other intellectuals of that time (Erskine 1995). It is no coincidence that their work made Alexandria of Ptolemies one of the greatest intellectual centers in the Greco-Roman Antiquity. The Mouseion was located in the palace area and was connected to the famous Library of Alexandria. Both had been established with the ambition to gather all the wisdom of the Mediterranean known world.[4] Thus, the first museum formed as an institution that promoted knowledge and culture, was linked to state power, namely the power of the dynasty of the Ptolemies, the descendants of Alexander the Great. It was addressed to a closed circle of intellectuals, whose work not only enhanced the prestige and glamour of the dynasty but also promoted the understanding of the intelligible world and the transmission of knowledge to succeeding generations.

After centuries of neglect of study and recording of knowledge we will be transported through time into the Renaissance period and in Medici Palace in Florence, in the 15th

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[3] Museum history studies routinely trace the origins of the modern museum back to 1793 in Revolutionary France, when the National Convention formally declared that the holdings in the Cabinet du Roi and the Cabinet d'Histoire Naturelle were no longer the property of the king but belonged to the entire French nation. See Lee, P. Y. (1997). The Musaeum of Alexandria and the Formation of the Muséum in Eighteenth-Century France, *The Art Bulletin*, 79, No. 3, 385-412.

[4] The word *mouseion* refers to the museum space, the seat or the temple of the Muses. In ancient Greek Antiquity, Muses were the daughters of Zeus and Mnemosyne, and they were considered the protectors of Poetry and Art. Muses are the forces that inspire to create culture, as their mother, Mnemosyne, was the matrix of culture. So the museum, as the seat of Muses, becomes eminently cultural space, a place of inspiration and creation in the field of poetry, art, knowledge and memory. Today, however, the museum can not be directly connected with the religious and cultural dimension of antiquity even though the etymological origins are taken for granted. Of course, indirect correlations between the two can be made, regardless of the two millennia that separate the modern from the ancient one. For eight principles and insights concerning the nature of the museum itself, on which we might ground a modern inquiry into the museum in our own time see Simpson (2000), 28-31.

and 16<sup>th</sup> centuries. The Palace of Medici can be considered the second important milestone in the historic process of European museums, as it worked as a model for the museums that were founded in Europe during the Renaissance. It was founded by the wealthy merchant and banker Cosimo de Medici as a symbol of the economic sovereignty of his family. It was housed in the family home, in one of the first Renaissance buildings in Florence, distinguished by its size and decoration. The museum of the Medici had privacy and worked as a model for other relevant private museums that were founded in Europe during the Renaissance not only by nobles and scholars but also by rich merchants and bankers. It was the period that through the emergence of the bourgeoisie there was a shift in discovery of beauty as expressed in the ancient Greek and Roman art. The Palace of the Medici, like most Renaissance museums, was not open to the public, but it was addressed to a limited circle of people, the famous 'courtyard' flanking kings and nobles of the time. The princes, monarchs and generally the ruling class of the Renaissance period collected valuables and artwork to confirm their power and wealth just because they wished to enhance their prestige among their supporters, the nobles, and the financially powerful, as their hegemony or economic sovereignty did not depend on the support of the people, but sought the support of the aristocracy and plutocracy of the time (Bennett 1999, 28; Turner 1985, 214). Without doubt the Medici Palace can receive the deserved title of the first museum in Europe in modern time, as it is in that time that the term "museum" reappears.[5]

In the following centuries, from the middle of the 16<sup>th</sup> until the 18<sup>th</sup> century, the so called cabinetti /cabinet of curiosities / cabinet de curiosités / Wunderkammer appeared. These collections included several intriguing objects that took the form of 'treasures'. They were collected because they were precious, strange and rare items and because they hold an encyclopedic character. They tried to present a representative picture of the world, one *Theatrum Mundi*.[6] The understanding of the world was based on viewing the visible things considered to represent or resemble to the invisible. "The profound invisibility of what one sees is inseparable from the invisibility of the person seeing" as it is pointed out by Foucault (2004, 17). Due to the efforts of controlling the possession

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[5] For the Medici and their contribution to the discovery of the modern museum see Hooper-Greenhill (1992), 56-84 and Micheletti, E. (1980). *Medici of Florence, family portrait*. Florence: Scala Books distributed by Lippincott & Crowell. Apart from the term museum we meet the terms galleria / gabinetto for the first time.

[6] Hooper-Greenhill (1992), 85-108.

of knowledge, 'museum' objects acquired great symbolic significance. The wealthy collectors were absolute masters of the world knowledge, the visible and the invisible.[7]

Around the 17th century, during the era of the Enlightenment, the Renaissance type museum gradually retracted. This was due to the prevalence of different social formations and to different epistemological assumptions that derived from the discoveries, the expansion of information about the world and the development of science. It was the era of the French Encyclopaedists whose theories disrupted the hitherto metaphysical vision, giving great importance to human reason. In addition, since the mid-18th century, important political events had been taking place. It was the French Revolution which promoted the values of 'democracy' and presented museums as well as many other institutions in a new way. Later under the influence of romanticism and nationalism of the 19th century, museums began to acquire urban and national character and served as production areas of different types of knowledge, which, at least, were open to all citizens.

The fact that the museums would be open to all citizens had to do with the arrival on the scene of so-called 'national' museums.[8] Already by the end of the 17th century, with the development of science and the influence of the ideas of the Enlightenment, we begin to witness the first trends of conversion of private collections into public ones. A milestone date is 1686 when Elias Ashmole donated his collection to the University of Oxford.[9] However, the transformation of museums from private institutions into

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[7] Among the known examples is the collection of Ferdinand II, ruler of Further Austria (1529-1595). This collection was housed in the famous Schloss Ambras in Innsbruck. It included the Chamber of Art and Curiosities, the Rüstkammer (Armouries), The Spanish Hall and the Upper Castle (Hooper-Greenhill 1992, 116-120; Vieregg 1994, 7-11; Flügel 2005, 40). At the same time another collection was created that of Herzog Albrecht V (1528-1579), who was Duke of Bavaria from 1550 until his death. The objects of his Kunstkammer constitute the core of the Wittelsbach antique collection of Greek and Roman antiquities, along with his collection of coins and the Wittelsbach treasury that are now in the Munich Residenz with some of his Egyptian antiquities (Seelig 1985, 76-89; Hooper-Greenhill 1992, 116 and 120). Third example is the Museum Kunstkammer of Rudolf II (1552-1612). He was the Holy Roman Emperor (1576-1612), King of Hungary and Croatia (1572-1608), King of Bohemia (1575-1608/1611) and Archduke of Austria (1576-1608). His collection was housed at Prague Castle. His collections (mainly minerals and gemstones) were so big that between the years 1587 and 1605 he built the northern wing to house them (Fucikova 1985, 47-55; Hooper-Greenhill 1992, 120-123). For other examples see Hooper-Greenhill (1992), 123-134. The Renaissance thus offers the possibility to kings, nobles and economically powerful people to broaden and enhance their prestige and to sovereignty in the field of knowledge. But the fact is that only a very small part of the population had access to knowledge in general and knowledge-producing museum-treasures.

[8] Or the so called constitutional museums as in the case of the Royal Society's collections in England in the 17th century. See Hooper-Greenhill (1992), 145-164.

[9] Cf. a monumental edition, published in 1969, of materials relating to the natural philosopher Elias Ashmole: Josten, C. H. (ed.) *Elias Ashmole (1617-1692). His Autobiographical and Historical Notes, His*

national ones can be traced mainly since the late 18th century after the French Revolution. The most striking example of the new trend of creating national museums is the transformation of the Louvre from a palace and symbol of kingship into the Museum of the French Republic in 1793, the fourth year of the French Revolution, during the anniversary of the fall of tyranny. This date marks the birth of the modern museum.[10]

Similar changes were observed in other European countries as well, as the royal and private collections began to attain a public character and act as a cell of creation for important national museums. In Philadelphia, the Museum of Natural History was founded in 1786. Its primary concern was to inform the public about natural laws. This was achieved by special lectures using the same objects as well as educational programs for the general public.[11]

In the 19 century, most Western museums were national. They belonged to the nation, protected the national heritage, national history and knowledge. According to the epistemological assumptions of the time, they sorted and exhibited their collections based on strict academic criteria that highlighted, promoted and patented the undeniable given unique national reality. According to these criteria these museums did not only serve as guardians of the national heritage, but they also produced national awareness and identity, while cultivating national memory. They were considered sacred because they were the producers and guardians of national knowledge and wisdom in the presentation of the national character and the national past. In conjunction with the raise of science and industrialization, museums were involved in seeking to ensure the rational control of existence and cognitive methods in two ways. One was taxonomic: a

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*Correspondence, and Other Contemporary Sources Relating to His Life and Work by Elias Ashmole.* Oxford University Press: Calendon Press. 5 vols. The first volume is a biographical introduction which is like a summary of the contents of the succeeding volumes.

[10] Already in 1759 it was founded the *British Museum* in London. The *British Museum* was inaugurated as a bequest from Sir Hans Sloane who six years before had donated all his library books and the objects that made up his *Cabinet of curiosities*. For many years, however, the public would not feel welcome to the British Museum. It is typical the perception that museums are for science use only and not for a tour of a simple, uneducated and non-expertise public (Alexander 1995, 19-42). In Paris the now *Musée de Louvre* opened its doors on August 10, 1793 under the name "Museum Central des Arts". Admission was free, with artists given priority over the general public, who were admitted on weekends only. The new museum's 'directors' were artists-the painters Hubert Robert, Fragonard, and Vincent, the sculptor Pajou, and the architect de Wailly. The Museum Central des Arts depended on the Minister of the Interior. The importance of the Louvre in the evolution of modern museum is particularly important not only because it marked the first educational efforts in a museum but it also made clear that the museum needed administration and attention within the framework set by the state and its laws (Hooper-Greenhill 1992, 169-174 and 176-181; Alexander 1995, 79-112).

[11] For the history of the museum and the role of Charles Wilson Peale see Sellers (1953), 253-259; Richman (1962), 257-277; Schofield (1989), 21-40; Alexander (1995), 43-78.

systematic representation of museums as a basic tool of knowledge. There was only one form of knowledge offered as the only possible form. Museums systematized objects by splitting them into categories, according to the model of the 19th century. After that each category was divided into subcategories. The result was that the visitors of a museum followed a route from one category to another, from school to school and from period to period. The second way was that by declaring their confidence in the objectivity and positivism, museums were carriers of a highly materialistic and positivist culture. Museums cultivated the idea that truth should be based on evidence in order to be presented. Only when this was done, it could be believable (Horne 1992, 65).

Collectible practices were transformed respectively, as the national character of museums necessitated the creation of large museums, in order to portray and symbolize the greatness and the validity of their respective nations. Museum objects started to be seen as national wealth and heritage; hence the constant and insatiable collection of objects began to be considered national duty which strengthened the prestige of the nations-collectors.

The items were no longer accumulated but based their classification according to specified categories of scientific codes. The creation of collections and exhibition units began to be based on academic criteria. The museum started to be regarded as a place of national education, knowledge and self-consciousness. The science of the time was based on classification, measurement and structuring hierarchical ranges and category tables. Respectively, knowledge was not based anymore on the link of similarity but on their separation that the difference requires (Foucault 2004, 74).

The arrangement of objects within national museums, based on scientific codes, was believed that it could ensure the discovery of the objective truth. The scientific discourse, on which the exhibition logic was based, considered that this kind of logic corresponded with reality itself; therefore it could be objectively represented.[12]

The new exhibition logic, this new delivery system of meaning in museum objects, was completely different from the previous system of gathering and presenting items by their external form. The academic background of the exhibition logic supported and promoted the educational role of the museum. The museum became "a very big public collection designed more to teach than to entertain; it is like a large library where those

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[12] Hooper-Greenhill (1992), 15-17.

who want to learn, are happy to find objects of different types and different period"
(Seling 1967, 109).

The classification of museum objects in closed exhibition categories, according to scientific taxonomy codes, was combined with the corresponding chronological perceptions. The idea of chronological classification and presentation of objects in closed entities is a dominant idea in modernism. The whole idea belongs to our modernity as it was suggested by scholars (Foucault and Miskowiec 1986). The museum of the past, though modern, was an end in itself, which sought to preserve the objects for the sake of themselves (Hooper-Greenhill 1987, 39-40). Thus, the museums of the 19th century followed the course of science towards the conquest of truth. While the oldest European museums 'patchworked' items in disorder, the museums of the 19th century were rational and scientific spaces of objective representation of reality, which differed from the disarray that characterized the museums of previous eras. The connection of the museum with science led to the gradual development of specialized museums, each of which was associated with particular scientific code. This is how history, geology, natural history, art museums were created. Based on their scientific orientation, museums were particularly interested in the acquisition and exhibition of representative objects rather than idiosyncratic objects, as the main object was not so much the challenge of surprise and admiration but the notification of conquered objective scientific knowledge through objects presented in a classified way (Bennett 1999, 39). In this way, the objects, by their inclusion in museum exhibitions, are converted into museum objects and take on special significance and educational value. They become objects-carriers of knowledge and meaning. Respectively, museums from treasures of strange objects were transformed into specialized areas, which claimed the notion of progress and had clear educational role and social function. Consequently, the bigger the national museum was and the more objects it contained the greater part of knowledge it produced, controlled and communicated. It is no coincidence, therefore, that this perception explains why many large museums such as the Louvre Museum in Paris, the British Museum in London and the Museum of Berlin had gathered large parts of the cultural wealth of many nations. They thought, and still think, that these objects are their ethnic heritage more than those from which they originate. The major European museums linked their national heritage and history with the world heritage, history and knowledge and thereby strengthened and enhanced their cultural

sovereignty of their nation over other nations. However, today many claims from the 'source' nations are made causing headaches to large Western museums (Cuno 2008).

The educational status of the museums in the 19th century was associated with their noticeable national character. The reasoning of the chronological exhibition contributed to educate people because it was based on the fact that reality is represented as an evolution over time, ending up in the present. By placing the public at the end of this chronological path, museums build a cohesive national identity and promulgate national credibility and trustiness with its present and its future.

1.3. The new reality

The 20th century created a new reality for museums and their function in society. An intense museological discussion and new practices have changed and are continually changing the form and character of museums nowadays.[13] Modern museums seek to adapt to the new social conditions and develop conscious communication policy that can make them functional, sustainable and friendly to the public. The main purpose is no longer the protection and promotion of the cultural material wealth only, but also the effective communication with their audience. Modern museums have been influenced by the epistemological views which argue that the reality is not one-dimensional but a complex structure and function, explored by the new science.

More specifically in the context of the development of humanities, material things began to be studied and be interpreted according to their multifaceted relationships with complex psychological and social dimensions of human reality. The status and importance of things are understood in relation to the multifaceted and multiplicative dimensions of life, history and culture of human societies.[14] These perceptions determined the character and role of the modern museum. The complex interconnection of museum objects and museum with the social and cultural environment is clearly illustrated in the definition of a museum adopted during the 21st General Conference of the International Council of Museums-ICOM in Vienna, in 2007: A museum is a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible

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[13] Museums have always adjusted their character and physiognomy according to context, relationships with authority, economic, social and political realities of the time (Hooper-Greenhill 1992, 11).

[14] Hooper-Greenhill (1992), 192-194.

and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment.[15]

It is obvious then that the museum is associated with the social reality in which it operates, the development of which it serves. The museum is not a private matter, even if it is a private institution. It is directly connected to the broader social, political and cultural reality, which determines the types, terms and purposes of its function. The role of the museum is not limited to the collection, preservation, study and exhibition of material evidence but it also involves notification of scientific data with the sole purpose of promoting scientific study. Its broad social role links scientific, educational and recreational purposes. The content of the museum consists of material and immaterial evidence of people and their environment. This evidence is presented, accessed, interpreted and understood in relation to multifaceted social and cultural affiliations. The special relationships developed between people and objects determine the specific treatment of the museum and the nature of its collections (Schnapp 1996, 40).

The content of the museum may cover all areas of human life, knowledge and experience. In general, museums nowadays serve as places of meetings, dialogue and communication between various and different social and cultural worlds, which is why their character is shaped by the communication policy they follow. Modern museums carry out their educational, but also wider social and cultural role, based on the communication and dialogue they seek to develop with their audience. Despite the opening of modern museums towards society and the meaningful dialogue seeking with their audience, political dimensions of museums as places of power have not decreased. Although modern museums operate under a wide communication policy, which makes them typically open to all, certain categories of individuals and social groups have not or cannot have access to them.

As shown by the brief history, museums have never been neutral places. Their political dimensions are mainly related to their ability to form and show 'objective' aspects of reality and to produce and nurture their respective types of knowledge. Current museum education has, among other things, political importance, as it seeks to make everyone, even from an early age, if possible, able to realize their right to meaningful access and creative use of museums and, more generally, of material culture.

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[15] See at http://icom.museum/the-vision/museum-definition/

## 1.4. Typology of modern museums

In the academic literature, there have been efforts at developing a typology of today's museums per se. They claim that the differentiation of museums does not lie only in the nature of their content. Exhibits and the way museums create exhibits can cause a great deal of differentiation. The exhibition logic can and need to be associated with the wider historical-social, epistemological, cultural and political parameters that define the scope of the museum operations. It is therefore logical that every effort of interpretation cannot ignore these parameters. As already mentioned, museums did not always have the form and function they have today. Even nowadays, different types of museums coexist. They can schematically be divided into 'traditional', 'modern' and 'postmodern', having as a reference their corresponding 'traditional', 'modern' or 'postmodern' epistemological orientations.

## 1.4.1. Traditional museums

Museums that are inspired by the 19$^{th}$ museological concepts are traditional. It is known that even though these perceptions are outdated, traditional museums survive to some extent in many conservative museological contexts today. Greek traditional museums retain their old conservative character and function as they are exclusively oriented towards storage, study and protection of museum objects. This is because a coherent policy has not been achieved yet in order for them to be adapted to modern realities based on the new communicative, cultural and educational concepts.

Museums of this type, even in our time, are connected with traditional epistemological views which claim that reality of the past and present is not at all complicated and therefore does not have many aspects but one. They believe that reality is one-dimensional and can be objectively known and perfectly explicable according to a well established path. According to this concept, traditional museums exhibit objects as objective, authentic and unique testimonies of reality (Horne 1994, 65). Traditional

museums contributed to the establishment and promotion of national unity, strength, heritage, identity and knowledge.[16]

The presentation of objects in a traditional museum is in accordance with the principles of a closed set which is displayed linearly, i.e. each section follows the other in strict chronological order. These objects stripped of their social dimension, are displayed passively, independently of individual or collective characteristics and different ways of viewing and interpretation (Berger 1972 and 1980). Their interest focuses on the objects (object-oriented) and the objective story telling, ignoring visitors' previous knowledge, mental, social and cultural skills and interests. The audience becomes the spectator of an exhibition which is in accordance with the requirements of an academic and non-debatable truth. This enables the conception of absolute continuity and single objective truth, which is non-controversial and indisputable. Most often the strict context of the presentation of objects does not facilitate the approach and understanding of the public who may not be experts. The items usually are accompanied by information containing puzzling scientific terms which, for a non-specialist audience is very difficult or impossible to understand and put in context. In this case, the traditional type defies the audience and provokes a sense of inferiority, constant confusion and inertia as the audience cannot decode the meanings behind the exhibits. Any attempt of free individual and team approach or interpretation strikes on the predetermined presentation of museum exhibits. Therefore most visitors do not feel comfortable in traditional museums. They even avoid them and pass the door only when obliged to do so. They feel lost in a strange and incomprehensible world with a strange and chronologically arranged past understood only by specialists. Instead of feeling awe about the wondrous world that exists inside the museum, they feel awe for the museum itself, as an institution, and choose to stay away.[17]

The strictly linear and taxonomic exhibition logic that has just been described, concerns most museums in Greece.[18] One of the few exceptions is, as it will be shown below, the

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[16] This is explained by the fact that during the 19th century museums were associated with the idea of the nation and were given the role of reconstruction of the national past. Museums were sanctuaries and national treasures had to be stored and viewed at any cost for reason of national pride.

[17] See the following selected studies from the 1980s and 1990s whose outcomes relate to a question of major importance: why so many people do not visit historic museums mainly and heritage places. Hood (1983), 50-57; Prince (1983, 235-247; Hood (1993), 77-87; Prince (1985), 243-250; Prince (1990), 149-168; Prentice (1994), 264-279; Falk (1998), 38-43.

[18] For an overall discussion on the evolution of museums in the past two centuries in Europe, USA and Greece see Γκαζή (1999), 39-46.

Thessaloniki Olympic Museum which does not fall in any case within the frames of a traditional and conservative museum type.

## 1.4.2. Modern museums

Especially after the Second World War, the rapid progress of science and technology, the establishment of democratic regimes particularly in Western societies, and the rise of spiritual living standards led social groups to the recognition of the value of cultural heritage. Moreover, the modern epistemological, sociological, psychological and pedagogical aspects concerning mainly communication, interpretation, learning and acquisition of knowledge influenced modern museums. Whereas in previous centuries they were interested only in the collection, preservation, study and display of collections, they have now begun to be interested in their audience and the use of collections for the benefit of society (object and people-oriented museums).

It is now time to ask why and for what purpose we preserve these objects and how their preservation for the future may be linked to their use in the present. The logic of large collections and 'Museum Imperialism' are analyzed at all levels from many different angles and the conclusions suggest that if museums are unable to continue collecting in perpetuity, they must make better use of what they already have (Hooper-Greenhill 1987, 39-40).

Modern museums are associated with modern epistemological perceptions which believe that reality is complex and complicated, and therefore the absolute knowledge is not possible. Alternative interpretations of reality may be accepted, as knowledge does not correspond to reality itself, but it is built by thinking through complex processes of interactions. These views have influenced the exhibition logic and the wider communicative, cultural and educational policy of modern museums. Avoiding promotion of unique academic experience, they show their objects in ways that facilitate the public's approach and understanding. Modern museums do not display objects isolated from every social and cultural context. They promote the relationship of museum objects between themselves by including them in their social context and social groups which they come from. They use various means of information, which may help in understanding them, such as simple and concise texts, comprehensible captions, design frames, sounds, smells, views or slides. Often, special animators

dramatize scenes from displayed historical periods and invite visitors to travel with them mentally in their respective historical, social and cultural contexts.[19]

Moreover, the exhibition itself forms a social, conceptual and experiential framework, allowing and causing substantive and constructive dialogue with the public. Many modern museums promote object elaboration with hands (the so-called 'hands on experience') and seek meaningful public participation in various activities, games, dramatizations, debates. Museum objects no longer exist based on objective scientific axioms that define their identity and their utility. Objects are presented based on their relationship with humans and human societies (Foucault 2004, 313).

The Olympic Museum of Thessaloniki will be easily described an as modern museum. Based on the criteria mentioned above, the Olympic Museum is striving to be a place of colors, scents, music, movement and dialogue. It is a place of broader education and recreation, created by the vibrant relationship that the audience develops with the content of the museum. It is a modern museum that exists and functions when the audience converses with its objects and collections.


### 1.4.3. Postmodern museums


Postmodern museums focus on serving multiple individual, group, social and cultural needs and aspirations. It is true that since the 1970s there have been many studies with a view to a better adjustment of the museum services to the expectations of a diverse public. This public is now invited to contribute to shaping the museum reality.

According to postmodern museological concepts, objects are presented in museums in ways that allow multiple, alternative uses and interpretations. Even historical relics are considered traces of the past that can be used for constructing various images of the past having other uses in the present. Public is no longer a homogenous entity with its own unaltered characteristics. Public consists of groups and people with different social, cultural, educational and ideological origins and with different aspirations, abilities, needs and expectations.

Similarly, postmodern museums invite visitors to reach out and make use of their collections in accordance with their special interests and aspirations and to interpret them in order to construct corresponding images, knowledge, emotions, experiences and

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[19] Νάκου (2001), 60-61 and 134-147.

views. According to these concepts, some postmodern museums tend to display their objects in the form of 'open storage' and with minimal interpretation in order to facilitate many alternative uses and interpretations. According to postmodern museological concepts, museums focus mainly on audience service ('people-oriented'), and even several museums, traditionally closed to visitors, such as laboratories and warehouses, begin to open their doors to the public. These museum promoters aim primarily at facilitating the public to approach, understand and utilize not only the exhibits but also the whole museum, participating actively in various processes. For this purpose, discussions are often organized between the public and the leaders of the museum and sometimes the public is invited to participate in the preparation of exhibitions, or even display their own exhibits. Through this organization of interactive exhibitions, active public participation is promoted. Speaking of interaction we mean that visitors can process and use the exhibits and corresponding instructional media (CD ROM, slideshows, audios, printed sources, computers etc.), in various ways, to find items that interest them and to shape their own assumptions and conclusions, according to their own individual and group questions and concerns. Even museum architecture contributes towards this direction, by forming multifunctional showrooms and multifaceted information channels that favor multiple paths and alternative meanings of museum premises and their contents.[20]

Moreover, modern electronic information technology enables every museum to interact with other museums and cultural centers around the world and in this way to broaden its exhibition areas and consequently its cultural and educational role and its public's actions. In various ways and means, postmodern museums break their walls and seek out a broader social environment. They do not wait for an audience passively, but they themselves go towards the public, which cannot or is not used to visiting them for various reasons. This is achieved by organizing exhibitions that are more educational programs than 'exhibits' or outreach programs. Many museums have spaces or venues for various cultural events, film sessions, lectures, discussions, conferences or concerts, comfortable reception area and rest rooms, restaurants, cafes and shops of various types. Monolithic knowledge has shattered into countless pieces and the museum has turned into an entertainment production site. They do not only offer objects for observation but also objects-goods for consumption. Respectively, visitors do not behave only as

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[20] Νάκου (2001), 60-61 and 137-146.

passive observers but also as active producers of knowledge and why not as consumers (Hooper-Greenhill 1992, 202).

Obviously, among commotions in the field of museums, visitors' role has changed radically, because they are no longer treated as passive receivers of authentic conservative academic knowledge but more as producers of alternative types of knowledge and consumers. It is remarkable that museum public surveys have resulted in finding that the average time spent by the public at the museum shop is usually longer than the time devoted to the observation of museum objects in exhibition areas. Some criticize the new trends, which associate museums with the laws of the market. However, they have to take into account that there are many museums today that are asked to ensure their viability without government grants. For this purpose, they seek to become competitive and transform their policies in order to interest larger groups by offering better and various services that match the expectations of a demanding and diverse public.[21] As a consequence, museums participate in tourist programs and can be advertised as hotels or music festivals. New trends, which, among others, require the public's participation, shape the overall museum atmosphere by applying complex and well planned communication strategies. These strategies are not exclusively related to the market, but are also linked with new trends in the field of education and audience research. The new trends originate from the raise of new media and technology as we will see it later on in our study.

Whereas the traditional museums are associated with the past, modern museums are associated with the past and present, and their collections as material evidence of the past mainly become significant based on the interactive relationship that is developed with their audience in the present. Postmodern museums can be modern that have the specificity of going beyond the multiple interpretations and meanings. Postmodern museums rely on theories that reject attempts to reconstruct the one 'man' and agree that the perceptions of the 19[th]century, which believed that museums need to focus exclusively on objects, can no longer be accepted (see fig. 1).

1.4.4. Discussion

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[21] Museum's adaptation to any kind of change is a difficult task because the museum does not represent one person but many. For this reason, the task of the museum is to preserve the past and to record the changes and not the subjugation of the museum to changes whatever they are. For this opinion see Roger (1987), 28-29.

The Olympic Museum of Thessaloniki, as we will prove further on, combines characteristics of both Modern and Postmodern museums. In the near future the Olympic Museum will be a total new museum thanks to the use of new technologies, interactive multimedia that will allow complex exhibition units and electronic representations via the Internet (Καλλινικίδου and Ουδατζή 2006, 118-119). As a consequence, it can easily be considered as Postmodern Museum.

It is obvious that an intense debate about the nature of museums in our era is influenced by the coexistence of different 'traditional', 'modern' and 'postmodern' views and approaches. However, today everyone will agree that museum education policy is a crucial parameter of their physiognomy and their operational strategy. The Olympic Museum of Thessaloniki is primarily an educational institution that complements the work done at schools.

If in the past museums could be established as social institutions without a societal, cultural or educational policy, today the selection and configuration of the educational policy can be considered a prerequisite for any museological practice. It is no coincidence that modern museological studies on the present and future of museums try mainly to answer the questions: What is the mission of a museum today? What are the ways that help museums to communicate with a diverse audience?

In Greece, despite the efforts of museums modernization and enhancement of the cultural product of the country, most museums retain their traditional character and most cultural sites and monuments are abandoned to their fate. The reality, however, of these places is determined by all stakeholders' attitude, especially the attitude of the public. In this sense, Museum education has particularly an educational and cultural significance, since the main objective is to foster skills and creative use of the material culture for all ages and all social groups without discriminations.

| Traditional type | Modern type | Postmodern type |
|---|---|---|
| Emphasis on objects (object-orientation) | Emphasis on objects and the public (object and people-oriented) | Emphasis on the public (people-oriented) |
| Scientific classification by experts | Social impact of the items | multiple interpretive approaches |
| priority to items | Complex relationships between objects and subjects | priority to subjects |
| Domination of the past | Relationship of past and present | Domination of the present |
| Knowledge of reality | Alternative reality reconstructions | Multiple images of degraded reality |

Fig. 1 Table representing the main features of each type of museum

1.4.5. Current Museum definitions

If we attempt a definition of what is and what makes a museum in today's society, firstly we have to accept that they remain even today the main institutions that promote conservation, study and reflection on heritage and culture. Secondly, if we try to find an accurate definition, we will realize that museums cannot be detached from the major issues of our time. Highly influenced by the rise of Technology like many other modern cultural phenomena, museums can be seen through different ways. In order to investigate these different ways we thought wise to refer to major cultural institutions and notice their point of views always in connection with their own missions and roles in the national and international environment. These important institutions, that have influenced our way of thinking about contemporary museums, are the following:

*ICOM* [22]: "A museum is a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment"[23].

*Unesco*: "A museum's primary purpose is to safeguard and preserve the heritage as a whole. It carries out whatever scientific study is required to understand and establish both its meaning and its possession. In this sense, it helps in the preparation of a global ethic based on practice for the conservation, protection and diffusion of cultural heritage values. A museum's educational mission, whatever its nature, is every bit as important as its scientific work. The museological heritage is both an actor and an instrument of dialogue between nations and of a common international vision aimed at cultural development. The latter may vary considerably in nature and form, depending on the historical and cultural context. A museum also presents the interactions between culture and nature: an increasing number of museums are focusing their interest on science, natural science and technology. Finally, a museum works for the endogenous development of social communities whose testimonies it conserves while lending a voice to their cultural aspirations. Resolutely turned towards its public, community museums are attentive to social and cultural change and help us to present our identity and diversity in an ever-changing world".[24]

*The American Alliance of Museums* (formerly the American Association of Museums[25]): "Museums not only collect, preserve, and exhibit objects valuable to art, history, and science but also are educational institutions, research agencies, and cultural

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[22]The International Council of Museums (ICOM), established in 1946, is a non-profit organisation subject to French legislation under the 1901 law on associations. Being a non-governmental organisation the Council maintains formal relations with the United Nations Educational, Scientific and Cultural Organisation (UNESCO) and is accorded with a consultative status with the United Nations Economic and Social Council (Article 1, Section 2 in *ICOM Statutes*. Approved in Vienna August 24, 2007, 2). ICOM is the only international organisation representing museums and museum professionals. According to its statutes (*ICOM Statutes*. Approved in Vienna August 24, 2007, p. 1-2) its mission is to see to the conservation, continuation and communication to society of the world's natural and cultural heritage, present and future, tangible and intangible whereas its objectives are to promote the establishment, development and professional management of museums and to advance knowledge and understanding of the nature, function and role of museums.

[23] Article 3, Section 1 in *ICOM Statutes*, 2 as adopted at the 21st General Conference in Vienna, Austria, in 2007. The *Statutes* of the International Council of Museums constitute the basic document of the Organisation. The internal Rules of ICOM, and the Code of Ethics define and complete these Statutes.

[24]http://portal.unesco.org/culture/en/ev.phpURL_ID=35032&URL_DO=DO_TOPIC&URL_SECTION=201.html (last visit 10-09-12).

[25] As it is mentioned in Article I, section I in *Constitution and Bylaws*, edition of American Association of Museums, 2012.

centers[26]; the Association will seek to advance all of these museum functions. Museum professionals should share a common core of knowledge, sense of purpose, and code of ethics to enhance their educational and scholarly attainments; the Association will support opportunities for sound professional preparation, provide outlets for professional research and publication as well as foster the continued improvement of the museum profession through the development and observance of high standards of ethics. In promoting its purposes, the Association will use meetings, reports, papers, discussions, publications, and other media of publicity and communication so as to increase and diffuse knowledge of all matters pertaining to museums and encourage cooperation among museums, museum professionals, museum users, and the general public".[27]

*Network of European Museum Organisations*: "We are all aware of the core activities of museums: collecting, preserving, researching and presenting objects. But museums are not only storage places - in a manifold sense they act as agents for cultural heritage and cultural perspectives. They inspire, they enthral and they enlighten! With many millions of objects they show our past and our present - and a vision for our future. In order to achieve quality and innovation NEMO encourages joint activities of museums and institutions in Europe"[28]. NEMO is the Network of European Museum Organisations. It is made up of national museum organisations of the Member States of the Council of Europe and as in the case of the German Museum Association does not have the legal entity to enforce any of its policies to European national museums. In fact its policies consist in providing assistance and support with joint projects between different European museums.

*Museum Associations UK*: "Museums enable people to explore collections for inspiration, learning and enjoyment. They are institutions that collect, safeguard and make accessible artefacts and specimens, which they hold in trust for society. In this

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[26] Museums operated by nonprofits and for-profits, colleges, universities and every level of government, include all types such as Aquarium, Anthropology, Arboretum/Botanic, Garden, Art, Children's, Culturally Specific, Hall of Fame, Historic House, Historic Site, History, Historical Society, Military/Battlefield, Nature Center, Natural History, Planetarium, Presidential Library, Science/Technology, Specialized, Transportation, Visitor Center and finally Zoo.
[27] See Article II, section I in *Constitution and Bylaws*, American Association of Museums, Washington 2012. The Constitution was adopted in July 1976 and amended in June 1985, May 1990, March 1991, July I994, August 1997, September 2000, November 2001, February 2009 and lastly in February 2012.
[28] As expressed by NEMO Executive Board in *NEMO Information Flyer* available online at http://www.nemo.org/fileadmin/Dateien/public/NEMo_documents/NEMO_Informationflyer.pdf.

definition and hence throughout the code, 'museums' should be taken to include galleries and subsidiary companies of museums. A collection is an organised assemblage of selected material evidence of human activity or the natural environment, accompanied by associated information. As well as objects, scientific specimens or works of art held within a museum building, a collection may include buildings or sites. Safeguarding includes undertaking conservation, security and collections management. Making accessible includes undertaking interpretation, education, exhibition, outreach, documentation, research and publication, within or outside the museum's own buildings".[29]

*Le service des Musées de France* : "L'appellation «musée de France» peut être accordée aux musées appartenant à l'Etat, à une autre personne morale de droit public ou à une personne morale de droit privé à but non lucratif.  Est considérée comme musée, au sens de la présente loi, toute collection permanente composée de biens dont la conservation et la présentation revêtent un intérêt public et organisée en vue de la connaissance, de l'éducation et du plaisir du public. Les musées de France ont pour missions permanentes de : a) Conserver, restaurer, étudier et enrichir leurs collections b) Rendre leurs collections accessibles au public le plus large c) Concevoir et mettre en œuvre des actions d'éducation et de diffusion visant à assurer l'égal accès de tous à la culture d) Contribuer aux progrès de la connaissance et de la recherche ainsi qu'à leur diffusion".[30] This Act makes it clear that the label "Musée de France" may be granted to museums belonging to the State, to another Corporation of public law or a legal person under private and having not-for-profit legal status. Any permanent collection whose preservation, presentation are of public interest and set for knowledge, education and enjoyment for the general public, is considered as Museum. The Museums of France have for permanent missions to: a) conserve, restore, study and enrich their collections, b) make their collections accessible to the widest audience, c) design and implement actions for education and dissemination to ensure the equal access to culture for all people and finally to d) contribute to advance knowledge and research as well as their diffusion to the public.

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[29] As defined in *Code of Ethics for Museums*, edition of Museums Association, London 2008, 8.
[30] Art. 1-2 of *Loi 2002-5 du 4 Janvier 2002* modifiée relative aux musées de France. Les Musées de France are governed by the *Code du Patrimoine* (Livre IV : Musées), ordered by decrees 2011-573 and 2011-574, 24 May 2011, after modifying and incorporating the *Law 2002-5* of 4 January 2002.

*Deutscher Museumsbund*:  "Museen bewahren und vermitteln das Kultur- und Naturerbe der Menschheit. Sie informieren und bilden, bieten Erlebnisse und fördern Aufgeschlossenheit, Toleranz und den gesellschaftlichen Austausch. Museen arbeiten nicht gewinnorientiert. Sie sind der Beachtung und Verbreitung der Menschenrechte-insbesondere des Rechts auf Bildung und Erziehung-sowie der daraus abzuleitenden gesellschaftlichen Werte verpflichtet. Dabei beschränken sie sich nicht auf die historische Rückschau, sondern begreifen die Auseinandersetzung mit der Geschichte als Herausforderung für die Gegenwart und die Zukunft. Die spezifischen Kernaufgaben der Museen sind: Sammeln, Bewahren, Forschen, Ausstellen /Vermitteln. Museen nehmen diese Aufgaben treuhänderisch für die Gesellschaft wahr. Sie dokumentieren die Natur sowie die kulturellen und materiellen Zeugnisse der Menschen im Sinne eines Archivs für die folgenden Generationen. Die Museumsarbeit fördert die Fähigkeit, die Sammlungen zu interpretieren und zum Lernen sowie zur Unterhaltung zu nutzen. Museen sind öffentliche Institutionen, die ein nachhaltiges Angebot für die Bürger bieten. Hierzu müssen den Museen dauerhaft ausreichende Mittel zur Verfügung stehen und entsprechende Folgekosten bei jeder Gründung bzw. Einrichtung bedacht werden. Der Museumsbegriff ist in Deutschland nicht geschützt, Auftrag und Aufgaben der Museen sind nicht gesetzlich verankert. Rahmenbedingungen für die Museumsarbeit geben die vom Internationalen Museumsrat ICOM verfassten und weltweit anerkannten ethischen Richtlinien (ICOM Code of Ethics for Museums). Ein Museum wird nach ICOM definiert als eine„gemeinnützige, ständige, der Öffentlichkeit zugängliche Einrichtung, im Dienste der Gesellschaft und ihrer Entwicklung, die zu Studien-, Bildungs- und Unterhaltungszwecken materielle Zeugnisse von Menschen und ihrer Umwelt beschafft, bewahrt, erforscht, bekannt macht und ausstellt". Weil in der Bundesrepublik Deutschland keine gesetzlichen Regelungen existieren, übernehmen der Deutsche Museumsbund und ICOM-Deutschland die Aufgabe, die von ICOM formulierte Definition für das deutsche Museumswesen zu erläutern undumzusetzen".[31] It is obvious from these statements that they do not constitute law regulations but a code of standards, in the spirit of the ICOM Code of Ethics, that all German museums should follow. It is not a law that forces all German museum to obey. It is logical because we are dealing with a federal system and not a centralised one as in other European countries, thereby it is the German Museum Association and ICOM Germany that are

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[31] *Standards für Museen*, edition of Deutscher Museumsbund and ICOM-Deutschland, Kassel/Berlin 2006, 6.

responsible and the appropriate stakeholders to operate the implementation of such standards. According to these standards museums preserve and communicate the cultural and natural heritage of mankind. They inform and formulate, offer experiences and promote openness, tolerance and social exchanges. Museums are not profit-oriented. They care for the protection and promotion of human rights, in particular the right to education and other social values deriving from this obligation. Thereby, a museum cannot confine itself only to a simple historical review, but conceive historical facts as a challenge for the present and the future. The specific core tasks of museums are: collecting, preserving, researching, exhibiting and communicating. Museums hold these obligations in trust and confidence on behalf of society. They document the nature, cultural as well as the material handmade evidence in the sense of an archive for future generations. Museums promote the ability to interpret the collections and use them for learning and entertainment purposes. Being public institutions, they are shaped by demand and supply factors that provide a sustainable living. This requires that museums have permanent adequate resources and appropriate follow-up costs. ICOM is the right provider of such framework for museums as it is globally recognized and its ethical guidelines are internationally accepted. According to ICOM Code of Ethics museum is defined as a non-profit, permanent, accessible institution in the service of society and its development, which procures material evidence of people and their environment for studying, educational and entertainment scopes.

*Canadian Museums Association*: "A non-profit, permanent establishment, exempt from federal and provincial in- come taxes, open to the public at regular hours and administered in the public interest for the purpose of collecting and preserving, studying, interpreting, assembling and exhibiting to the public for its instruction and enjoyment, objects and specimens of cultural value, including artistic, scientific (whether animate or inanimate) historical and technological material".[32]

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[32] *Ethics Guidelines*, edition of Canadian Museums Association, Ottawa 2006, 3. In addition, at the CMA's website we learn that the following can be considered or recognised as museums: exhibition places such as art galleries and science and interpretation centers; institutions with plant and animal collections and displays, such as botanical gardens, biodomes, zoos, aquariums and insectariums; cultural establishments that facilitate the preservation, continuation and management of tangible and intangible living heritage resources, such as keeping houses and heritage centers; natural, archaeological, ethnographic and historical monuments and sites. *Cf.* the almost identical approach concerning different types of museums from the American Alliance of Museum, *surpa* note 5.

Considering the above mentioned definitions coming from major western institutions, that have proved to play a significant key role in our scientific understanding of museums, we are in position to admit that museums definitions have changed course in the two centuries since they came into existence. Today they are considered to be non-profit-making, permanent institutions in the service of society and its development, open to everybody. They acquire, conserve, research, communicate and exhibit material evidence of the human environment, for purposes of study, education and enjoyment. Long associated with the supremacy of European monarchies, collections of objects can be found in most cultures. They bear out a relationship with the past that attaches value to tangible traces left by people who lived centuries ago and aim to protect them and even make them essential to the functioning of human society. Commenting on the above stakeholders' points of view we are entitled to say that museums are situated at the crossroads of notions of tangible and intangible heritage, constituting exceptional vectors to promote and safeguard cultural diversity.

The best means to promote this is by educating all kinds of audiences of all ages and of all ethnicities. By doing this they promote public awareness and understanding in the widest sense to satisfy a varied audience with broad range of interests and abilities. Side by side with the actual monuments and artifacts, museums having a relevant cultural policy can play the most important part of what is universally known as cultural heritage and cultural management.

**Chapter 2: Museum Education**

2.1. Introduction

Museum education, being a relatively new and evolving field among the sciences of education, is moving away from traditional pedagogical principles and tactics through the critical approach of all educational factors (Νάκου 2001, 184).

The modern museum education mindset is connected to modern trends in pedagogy and education by making a distinction between the traditional realm of pedagogical issues and modern educational concepts. Consequently, museum education advocates the erosion of conventional social and educational attitudes and finally opens up new horizons for the rational investigation of different sectors of education. Thus, these

horizons extend the scientific and communication aspects of education, the learning process and the role of students and teachers within it, by investigating the content, the objectives, the methods and all the scientific tools used in the endeavor to shed light on the social, psychological, cultural, economic and ideological dimensions of the educational system (Νάκου 2001, 178).

Dewey, one of the greatest philosophers, thinkers and teachers of the last century, if not the greatest (Hawkins 1968), stressed two main points about education, one is the value of experience for education and the second one is that not every experience can be educative. "The belief that all genuine education comes from experience does not mean that all experiences are genuinely or equally educative. Experience and education cannot be directly equated with each other. For some experiences are mis-educative. Any experience is mis-educative that has the effect of arresting or distorting the growth of further experience. An experience may be such as to engender callousness; it may produce lack of sensitivity and of responsiveness…a given experience may increase a person's automatic skill in a particular direction and yet tend to land him in a groove or rut… An experience may be immediately enjoyable and yet promote the formation of a slack and careless attitude… Each experience may be lively, vivid, and "interesting," and yet their disconnectedness may artificially generate dispersive, disintegrated, centrifugal habits. The consequence of formation of such habits is inability to control future experiences. They are then taken, either by way of enjoyment or of discontent and revolt, just as they come" (Dewey 1938, 13-14).

In his pedagogical essays he claimed that education is based on experience which museums and libraries, along with schools, can and must support in every way (Dewey 1956, 87). Throughout his writings he struggled to unite the necessity for a coherent theory with the belief that abstract ideas have value and take on meaning only when in application. Only when ideas are submitted to real situations driven by the society's needs can we create the individual experience. "The history of educational theory is marked by opposition between the idea that education is development from within and that it is formation from without; that it is based upon natural endowments, and that education is a process of overcoming natural inclination and substituting in its place habits acquired under external pressure…All principles by themselves are abstract. They become concrete only in the consequences which result from their application… The problem for progressive education is: What is the place and meaning of subject matter and organization within experience?...The solution of this problem requires a

well thought-out philosophy of the social factors that operate in the constitution of individual experience (Dewey 1938, 1, 9).

## 2.2. Defining Museum education

The educational aspect of museums coincides with the birth of modern museums, but it is only close to World War II that it has matured and become a fully recognised profession (Hein 2011, 340). In Coleman's monumental three-volume work, we can find the beginnings of a still ongoing inquiry into the educational role of museums. He was the first to pose the question and raise awareness, the minute he was writing: "It seems the time has come for museum trustees to face a familiar question. Are museums primarily educational, or are they for only such educational work as can be carried on without limiting the curatorial function? A few museums have decided for education first, but most - most of the great as well as most of the small - are still letting education get along as best it can in an awkward setting (Coleman 1939 II, 392).

As Hooper-Greenhill points out, it had been recognized since at least the early nineteenth century that museums are educational institutions.[33] "The ideal museum was understood to be 'the advanced school of self-instruction', and the place where teachers should 'naturally go for assistance'. Although many museums and galleries were unable to achieve this ideal, this was a firmly held view. By the 1920s this conviction, held so strongly by nineteenth-century thinkers in so many areas of intellectual and political life, was under attack. A new generation of curators was less interested in the public use of museums, and more interested in the accumulation of collections" (Hooper-Greenhill 1991, 25). This lack of interest in 'public use' is reflected in the disbanding of collections of plaster casts of antiquities in the period just after the First World War (Miller 2005), which remained an important tool in university instruction until at least the beginning of the 20th century.[34]

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[33] For a brief history of museum education and pioneers see among others Hein (1998, 3-6) and Νικονάνου (2010, 39-62). *cf.* the Museum of South Kensington and its influential director Herny Cole who promoted massive experiments in public education (Anderson 1995, 15; Hooper-Greenhill 1994a, 18-19); the Deutches Museum in Munich (Νικονάνου 2010, 40-42); the Art Museum in Manchester (Hooper-Greenhill 1994, 16-24) and the Gallery in Hamburg with its director Alfred Lichtwark who is considered to be one of the first museum educators (Νικονάνου 2010, 43-45).

[34] Cast collections decreased in extent, firstly because of the First World War and of the general crisis of faith in European civilization and its traditional values and ideals. Secondly, they became a less common university practice due to the fact that Classicism in the arts came under increasing attack from Modernism and the new Avante-Garde, thus depriving the Classical Archaeology of the current trend in the art world in that time. Meanwhile, in the realm of the development of photography the need for

Another crucial moment in the history of museum education was when the American Association of Museums convened a group of professional museum educators and directors specifically to address museum education issues. The project entitled *Excellence and Equity: Education and the Public Dimension of Museums* (American Association Of Museums 1992) restated the profession's commitment to education, or museum learning, and returned to the theme of community service as essential to museum practice. In this report, education has risen even further in significance. The report states "The community of museums in the United States shares the responsibility with other educational institutions to enrich learning opportunities for all individuals and to nurture an enlightened, humane citizenry that appreciates the value of knowing about its past, is resourcefully and sensitively engaged in the present, and is determined to shape a future in which many experiences and many points of view are given voice" (in *Excellence and Equity: Education and the Public Dimension of Museums*, American Association of Museums 1992, 25).

According to the International Council of Museums, a museum is a non-profit making institution in the service of society and open to the public, which acquires, conserves researches and exhibits, for purpose of study, education and enjoyment, material evidence of people and their environment. It is worth mentioning that nowhere in the 1946 definition, from which this one evolved, can be seen the term education (Hein 2011, 341).

2.3. The necessity of educational theory

According to Hein (1998, 12), learning in the museum and understanding visitors' learning has become a matter of survival for museums. This rise in the importance of education in museums, and education's increased role in shaping the mission of museums, requires that we study and understand learning in museums.

The model developed by Hein (1998) is not a description of how people learn, but an outline of a set of theories required to form a "well thought-out philosophy" of education. To pursue educational role successfully and efficiently, with intentions and goals, museums need to have a serious educational policy. If there is not any effort to adopt a theory of education, the museum's exhibitions, layout, and general atmosphere

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maintaining expensive and space-demanding collections of casts was tremendously reduced. Photographs of originals cost and weighted much less (Mond and Rygorsky 2005, 15).

will have no messages and consequently its visitors will be left confused. Educational practices in museums need to follow some pattern and adhere to a pedagogic theory. Museums' missions must reflect the beliefs of the larger culture in which they are embedded. Following the lead of well-established theories, museum professionals can make the effort to think through the underlying principles on which educational activities are based and therefore shape the general educational stance of the museum according to these principles. Everything that the museum professionals represent and the visitor experiences, contributes to the educational mission of the museum. Having as a starting point the artifacts themselves many aspects of the museum come into the scene and have their respective part in delivering educational messages. The architecture of the museum, the arrangement of the galleries, the style of the signage welcoming visitors, the composition of the staff, all contribute to communicating a museum's educational policy (Hein 1998, 14-15).

2.3.1. Components of any educational theory

In order to establish an educational theory scholars need a theory of knowledge or epistemology, a theory of learning and a theory of teaching or pedagogy. The first two are theoretical and the last one is more practical. The theory of teaching tries to identify those concepts that are necessary in order to know how people learn and what it is they learn. The theories of knowledge and learning represent the theoretical underpinning of what a museum does as an educational institution and the theory of teaching determines how the theories are put into practice.

Without a fairly clear notion of how people learn, it is not possible to develop a coherent educational policy. Is learning an incremental addition of individual pieces of information into the mind or is it an active process that transforms the mind of the learner? Pedagogy means how we should teach. Teaching styles and the organization of material to be taught require different methods for some epistemologies than for others, and the methods also differ depending on our psychology of learning. What pedagogic activities are appropriate for any particular educational theory? If we believe that people learn in a particular way, what does that suggest for our exhibitions and programs? It is even possible to argue that teaching is not required for learning to take place, a position that is more consistent with some educational theories than with others.

## 2.3.2. Theories of Knowledge[35]

To find out what the theory of knowledge represents we need to pose and then try to answer the following questions.[36] What is the definition of knowledge and how can we acquire knowledge? Do museum exhibitions show the world as it really is, or do they represent convenient social conventions? At the same time can they provide phenomena for the visitors to interpret freely as they want to?

Epistemological theories can be classified on a continuum between two extremes (see Fig. 2). One whole set of theories claim that a real world exists somewhere out there, independent of any ideas formed by humans. Such views are called Realism. The opposite extreme epistemological position is the one that the philosophers call Idealism. According to this view knowledge exists only in the minds of people and does not necessarily correspond to anything out in the 'laws' of nature. We are not in the position to formulate ideas and make generalizations. These human laws exist only in the minds of people who invent and hold these views (Hein 1998, 17; Hein and Alexander 1998, 30-31).

| Knowledge exists outside the learner-Realism | Knowledge is constructed by the learner-Idealism |
| --- | --- |



| Theories of Knowledge |
| --- |
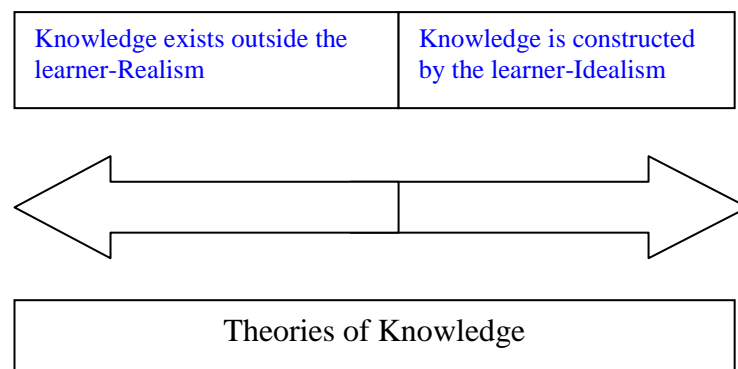
Fig. 2 (Hein, G. E. 1998. Learning in the Museum, London: Routledge).

## 2.3.3. Theories of Learning[37]

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[35] Hein 1998, 16-21.

[36] Questions such as "What is knowledge?" have puzzled humans since history could record philosophy. Does knowledge exist externally, independent of individuals, or does it reside only in our minds? Can we find knowledge in our minds and how can we share it? Of course there are no simple answers to this philosophical dilemma whereas any possible answers suggested can be judged as inadequate (Hein 1998, 16).

[37] Hein 1998, 21-23.

Theories of learning can also be organized on a continuum with two clear contrasting positions at the extremes. One end of this continuum consists of the transmission-absorption notion of learning: people learn by absorbing information that has been transmitted to them (see Fig. 3). They achieve learning stepwise, by adding, little by little, individual items to their information storehouse.

| Learning is incremental, adding bit by bit to a reactive, passive mind | Learning is active, leading to restructuring of the mind |
| --- | --- |



Theories of Learning
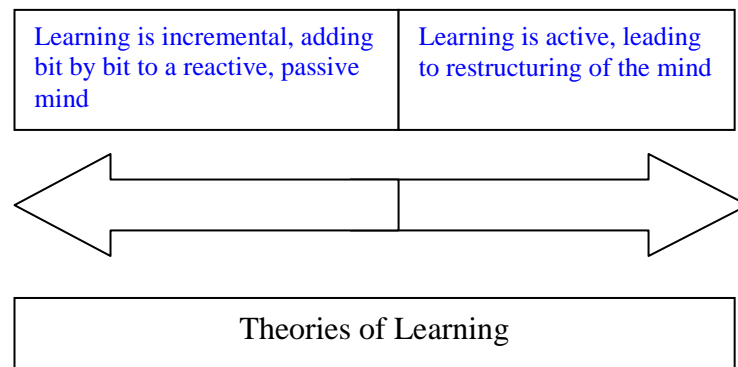
Fig. 3 (Hein, G. E. 1998. Learning in the Museum, London: Routledge).

Towards the opposite end of the continuum is a constellation of learning theories that argues that people can construct knowledge. Based on the writings of John Dewey, the empirical work of Piaget and the socially situated theories of learning of Vygotsky and others, this position emphasizes that the active participation of the mind is important in the learning process. It recognizes that learning is a transformation of mental structures and not a simple addition of items into some sort of mental data bank. The learner plays an active role which consists in making sense out of a range of phenomena presented to the mind (Hein 1998, 22; Hein and Alexander 1998, 31-32).

Hein goes further (1994; 1995; 1996 and 1996a) in claiming that the two continua described above can be juxtaposed on each other orthogonally to create four domains or four quadrants. Each of them describes a particular type of educational theory. Each theory takes a position on both epistemology and on learning theory whereas two theories share a common view on either epistemology or learning theory.

The first two domains are relative to the didactic, expository and stimulus-response education. If we ask people to describe what happens in school, most will usually describe traditional, didactic, expository education.

2.3.4. Didactic, expository education[38]

In didactic, expository education the teacher organizes a lesson, based on the structure of the subject, and then teaches what is to be learned in a rational and incremental sequence by the students (see Fig. 4). Teacher puts forward the idea that repetition and memorization are the two most important things in the learning process. Dewey, obviously, was not in favor of this kind of education which is still present in most educational systems throughout the world. The stimulus-response quadrant shares a learning theory with the expository, didactic approach but does not comply with its main principle that a body of material must be learnt by heart, without critical thinking. This approach emphases the method which is based on rewarding the appropriate behavior in the class (Hein 1998, 25-26; Hein and Alexander 1998, 33-35).
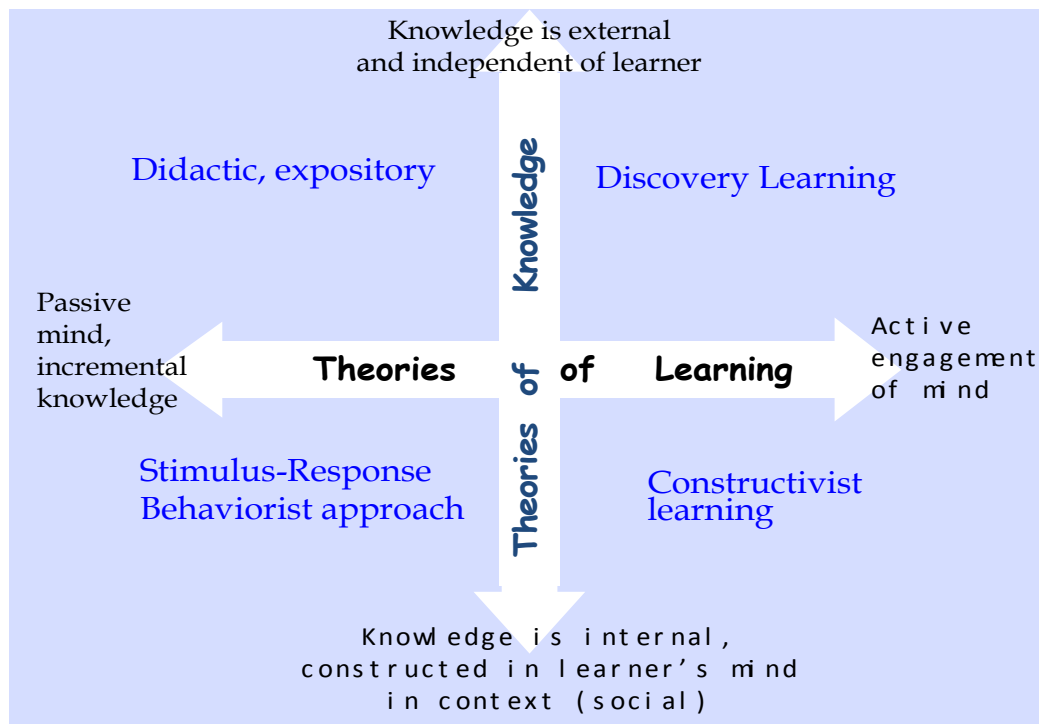


Fig. 4 (Hein, G. E. 1998. Learning in the Museum, London: Routledge).

As far as museums are concerned, their exhibitions are organized on didactic, expository lines, when they fulfil the following prerequisites:

- They have sequential exhibitions, with a clear beginning and end, as well as an intended order

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[38] Hein 1998, 25-29.

- They present didactic components (labels, panels) that describe what is to be learned from the exhibition
- and finally an hierarchical arrangement of subject from simple to complex; school programs that follow a traditional curriculum, with a hierarchical arrangement of subject from simple to complex; educational programs with specified learning objectives determined by the content to be learned (Hein 1998, 27).

By "telling a story" with a beginning and an end -a story with a specific theme- didactic exhibitions make some claim that the story they are reporting is "true". They represent, or better, they are trying to represent the way things really are or were. Thus, they would not be likely to include panels that suggest that this is only one interpretation of a specific historic event and that there might be others. Probably they would not present either to the visitors an alternative explanation, or indicate explicitly or implicitly that this arrangement is arbitrary, to be replaced by another intellectual proposal at a later date (Hein 1998, 29).

## 2.3.5. Stimulus-response education[39]

The bottom-left quadrant of Figure 3 represents an educational position that shares a learning theory with the didactic, expository approach, but makes no claims for the objective truth of what is learned. Educational theories that focus primarily on training usually fall into this category. If the educator is concerned only with method, and not with what is taught, the approach may fall in this quadrant.

Stimulus-response formulations of learning are at the heart of early behaviorist psychology, although more recent formulations stress more complicated relationships.[40] Behavioral characteristics that could be observed in museums were part of visitor researches as early as 1920's and 1930's. Edward Robinson, Arthur Melton and other professionals from the American Association of Museums carried out surveys which emphasized results compatible with didactic and the very close behaviorist educational

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[39] Hein 1998, 29-30.
[40] Edwin Thorndike (1874-1949) was an influential dean of Teachers College at Columbia University, who strongly championed educational theories based on behaviorism. Robert Gagné (1965) developed hierarchies and applied this method to context. Benjamin Bloom (Bloom et al. 1956) in his approach to thinking skills established taxonomies in different levels. Lastly, Robert Mager (1975) wrote about behavioral objectives which do not distinguish different ways of teaching among many subject domains. All these behaviorist works focus more on learning than on content.

theory[41]. The basic instrument of these surveys was the pre- and post-test formats. However, by defining learning solidly on the left of the diagram, they reached conclusions pointing out that classroom teaching is more successful in achieving correct results than less-structured museum activities that did not manage to produce the right answers. Nevertheless, this early research, as we see it today, failed to detect the multiformity in rewards that museum can provide to visitors. Recent surveys have included a wide range of theories and practical means in order to examine the broad spectrum of museum audiences, such as clinical interviews with visitors or field work significant to anthropological and ethnological studies (Hein and Alexander 1998, 34-35).

Exhibitions and programs in museums organized on stimulus-response lines can be characterized by:

• didactic components (labels, panels) that describe what is to be learned from the exhibition; exhibits that are sequential, with a clear beginning and end, and an intended order for pedagogic purposes.

• behaviorist exhibitions would have reinforcing components that repeatedly impress the stimulus on the learner and reward appropriate response. Some exhibits do this by providing a positive written or computer screen response saying 'Yes, you have got the right answer' as soon as the visitor pushes the correct button, lifts the appropriate flap, or arranges items in the correct sequence (Hein 1998, 29).

## 2.3.6. Discovery learning[42]

The shift from the left-hand side of Figure 4 to the right-hand side represents a dramatic change in orientation, epitomized by the words used to describe the two sides. It becomes common to use verb forms and not nouns when we talk about discovery learning because we are trying to emphasize action. This shift in language accentuates that on the right side of the diagram attention is focused on the learner as well as, or rather than, on the subject.

The diagram refers to the theory underlying discovery practice which offers specific chances and dilemmas for the educator. What actually takes place is inevitably more

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[41] Learning was defined in terms of the behaviors studied. The selected visitors were submitted to traditional tests to in order to investigate the degree of attraction and holding powers of exhibits (Robinson 1928; Melton 1988; Melton, Feldman and Mason 1988).

[42] Hein 1998, 30-33.

complex. Observing educational settings provides ample evidence that discovery education approaches have accepted the idea that learning is an active process, that learners undergo changes as they learn. They interact with the material to be learned more fundamentally than only absorbing it and finally the ways their minds work as they learn changes in various ways and in gradual steps. Learning includes more than piling facts and concepts into the warehouse of the mind. As people learn, their capacity to learn expands; the shape and volume of the mind's stockroom is transformed in the need to tackle with the new information. Active learning is often translated into physical activity associated with learning. Thus, the common reference to "hands-on" learning means physical interaction with the world, with the requirement that the learner takes an active part in the process (like building something, solving a puzzle, handling objects in order to fix something etc.). To be engaged with the physical world can lead to situations that offer a range of options that oblige the learner to put his mind to.[43] The activity referred to in these theories is mental activity, which may or may not be stimulated by physical activity. Mental and physical in most cases are not synonymous. Monotonous repetitive physical activity, or "mindless" actions might not contribute to mental changes associated with this form of learning, and recent literature has stressed the need for "minds-on" as well as "hands-on" engagement by learners (Hein 1998, 31). Nevertheless, discovery learning appeals to museum professionals. Museum educational policies organized on discovery learning lines will have:

- exhibitions that allow exploration, probably including going back and forth among exhibit components based on a wide range of active learning modes;
- didactic components (labels, panels) that ask questions, prompt visitors to find out for themselves
- some means for visitors to assess their own interpretation against the "correct" interpretation of the exhibition
- school programs that engage students in activities intended to lead them to accepted conclusions
- workshops for adults that offer expert testimony and other forms of evidence for contemplation and consideration, so participants can understand the true meaning of the material

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[43] Proponents of discovery learning put forward the action in order to teach learners. They argue that if education specialists expose the community of learners to sufficient data and to tangible phenomena of the physical world, they will reach generalizations describing the 'actual' world. Thus, they will have reached the correct conclusions that the specialists intended them to reach (Shulman and Keislar 1966).

- exhibits in a gallery designed on discovery lines may or may not be arranged linearly, with a beginning and end. If the entire exhibition is intended to lead the visitor to appropriate conclusions, the placement of exhibit components may provide such guidance. If the discoveries at each station were more or less independent, then there would be no reason to have a specified path through the exhibition. (Hein 1998, 33)

## 2.3.7. Constructivism[44]

The fourth quadrant in Figure 4 describes education theory that postulates that learning requires active participation of the learner in both the way that the mind is employed and in the product of the engaging activity. This is the right way to gain knowledge according to constructivist theory. Despite the vast literature on constructivism (Fosnot 1996; Steffe and Gale 1995), Hein (1998, 34-36) claims that there has been little written that emphasizes that both a knowledge/epistemological and a learning theory components are required for a constructivist position.

The personal construction of knowledge has been stressed by many writers, to the extent that a radical constructivist position (von Glasersfeld 1990) holds that knowledge resides only in the minds of individual learners. Many other writers focus on the collection of developmental learning theories that lead to constructivism, especially those derived from the work of Piaget and Vygotsky, to emphasize the learning aspect of constructivism[45]. It is true, however, that discovery and constructivist learning arise both from Dewey's insistence on experiential learning and from Piaget's importance of active mind and its mental structure. These conceptions led the developmental psychology to claim that for a significant learning, new ideas must coexist with old ones, already present in the mind (Hein and Alexander 1998, 37).

Constructivist learning situations require two separate components, first an acknowledgment that the active participation of the learner is needed so he/she can reach learning. Therefore, the constructivist classroom or a museum exhibition include ways for learners to use both their hands and minds, to interact with the world, to

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[44] Hein 1998, 34-36; Hein and Alexander 1998, 35-39

[45] Piaget's theory did not reach the museum education right away. It is only in recent years, in the 1980's (Vukelich 1984, 43-50; Duckworth 1990, 4-6) that museum educators have started mentioning Piaget and his cycle whereas the school system was influenced by his researchers much earlier, in the 1960's (Ripple and Rockcastle 1964).

manipulate it, to reach conclusions, experiment, and increase their understanding, that is, their ability to make generalizations about the phenomena with which they engage. Experiments are crucial for constructivist learning, whether in science or other subjects. An experiment (not a demonstration) is a situation in which a range of results are possible and acceptable. In addition, constructivist education requires that the conclusions reached by the learner are not validated by whether they conform to some external standard of truth or not, but whether they possess a certain degree of meaning, within the constructed reality of the learner. The validity of ideas, according to constructivists, does not depend on their match to some objective truth, which has an existence separate from any learner or group of learners. The scale of validity arises from the value of the concepts in leading to action and in the consistency of the ideas one with another. Thus, while traditional educators talk about learners' misconceptions, constructivists will talk only about naïve and personal conceptions (Hein 1998, 34).

A constructivist museum exhibition, like the one based on discovery learning, will provide opportunities for visitors to construct knowledge. But in addition, it will provide some way of validating visitors' conclusions, regardless of whether they match those intended by the curatorial staff.

Thus, a constructivist exhibition:

- will have many entry points, no specific path and no beginning and end
- will provide a wide range of active learning modes
- will present a range of points of view
- will enable visitors to connect with objects (and ideas) through a range of activities and experiences that utilize their life experiences
- will provide experiences and materials that allow students in school programs to experiment, conjecture, and draw conclusions
- the constructivist exhibition would be likely to present various perspectives, validate different ways of interpreting objects and refer to different points of view and different "truths" about the material presented (Hein 1998, 35-36).

2.4. Theories of Teaching[46]

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[46] Hein 1998, 36-39.

The epistemology and the learning theories stand for the theoretical settings of any educational task. Although essential, they seem to be insufficient. This is the point where the theory of instruction comes into the scene. The theory of Teaching, as it is otherwise known, consists of a plan of how to carry out the educational activity as described by the theory. If it is taken for granted that people learn incrementally, what is the pedagogic strategy that will make this happen? If people construct meaning, what is the educational undertaking? Constructivism being an educational theory that deals primarily with meaning and knowledge, says nothing or little about teaching. Therefore, a detailed elaboration of the pedagogic activities is needed in order to infuse the meaning of teaching into them.

It is believed that in order to teach, it is important to understand the organization of the material that you want to teach. An educator must realise that every material holds very simple or very complex aspects. Because the emphasis here is given on the subject and not the learner, the instructor feels obliged to 'teach' from the fundamental ideas to the more peripheral ones, from the basic tenets to the elaborations. It is the structure of the educational material that plays a key role in this kind of teaching procedures. The moment an educator believes that the nature and structure of a subject exists by itself, then an appropriate question in developing any educational program or an exhibition is to ask, how does my project relate to the nature of the subject? How can this subject be structured, what is the structure and is it a true structure?

When the nature of the subject and its organization are at the epicenter of concern for educators, in museums or elsewhere, they tend to ask questions about the visitors or learners in terms of their formal exposure to the subject. If knowledge is the acquisition of something external to the person, then the most important issue is the extent to which visitors have been exposed to this material, since this will determine their level of knowledge.  Do visitors need a degree in art history to appreciate art? On the other hand, if museum staff has an idealistic view, the source of information about what visitors bring to the exhibition is the mind of the visitor and his or her personal experiences. If people construct knowledge, then we have to ask: what knowledge resides in their minds, regardless of the formal structure of the subject? It becomes much more important to look at the learner, and to ask: what ideas does the learner have, regardless of formal education or what are visitors' previous personal experiences? (Hein 1998, 36-37).

The rich diversity of museum programs and exhibitions can present a vivid application of all educational theories discussed above. The pedagogic approaches by museum specialists, if treated in a professional and responsible manner, can provide the visitor fulfilling experiences and life-long learning achievements. These approaches can be distinguished into the following four categories.

## 2.4.1. Pedagogy for expository-didactic education

The focus here is exclusively on the subject. The way to teach something is to analyze it, and then to present it. The pedagogic challenge associated with this epistemology is to find the essential structure of the subject; the challenge from the learning theory is to find the individual units that can be most easily learned. Much of the work in experimental psychology over this century has been based on this educational theory and therefore there is an enormous literature on how to teach using this educational approach (Hein 1998, 37).

Museum collections have long been organized to support expository, didactic education. In history or in art museums artifacts are presented in chronological order, whereas in galleries paintings follow styles and 'schools' or national origins. In science and national history museums, the collections are classified by genre and species. The need to record object chronologically or by origin comes in second place.

Museum contributions to didactic education have exhibitions with a clear beginning and end so that the visitor joins in an intended order. Labels and panels have written texts with what is to be learned. Information is usually presented from the simplest to the most complex, in small discrete steps. The focus is primarily on the content to be taught. In these programs content to be learned determines the specific learning objectives (Hein and Alexander 1998, 40).

## 2.4.2. Pedagogy for Stimulus-Response education

The learning theory dealing with Stimulus-Response (S-R) education shares similar characteristics with the Expository-Didactic education theory. However, the epistemological challenge has been removed and the important thing now is that educators can get a clear idea of what should be learned. Educators are more interested in the nature of the method and do not seem to care about the connection with an

externally validated standards. S-R approaches are often favored by generic trainers and by organizations that want to inspire uniform behavior in trainees without encouraging employees or students to challenge authority or to ask too many questions. The approach is called brain-washing or indoctrination by its critics and can be adapted to such purposes. Lessons taught are completely subjective and the educators focus solely on method and not at all on the value of what they teach. An extensive educational literature exists that concentrates on methodology of teaching, with little consideration for the topic taught. Systematic planning is required such as noting down objectives for each hour of teaching and short-term learning goals. Programs of this kind, that follow a specific order, are common in schools for all subjects, although their reliability is often compromised by the realities of classrooms and the independence of teachers. Educators often use behavioral objectives to design lessons thinking that children learn by responding to specific stimuli (Hein 1998, 36-37).

In the museum field this kind of pedagogy includes descriptions of exhibit content based on linear and sequential structuring of exhibit components. The visitors' understanding comes before they move on to the next artifacts. To consider methods independent of what is to be learned, independent of the context of their application, museum programs reinforce correct answers by using references to authority (Hein and Alexander 1998, 40-41).

2.4.3. Pedagogy for discovery learning

If educators give students the chance to manipulate, explore and experiment, then the right discovery learning environment is offered to them. Active learning situation is the situation in which learners have the opportunity to be engaged with activities that challenge ideas and give raise to hands-on experiences. The discovery learning theory provides the appropriate environment for individual learners to be both challenged and stimulated, to join in and participate in the experience offered. The epistemological challenge consists of providing directness so that learners can discover something in order to reach the desired educational meaning goals. Famous scientific experiments and role-play simulated historical events can be incorporated into the discovery pedagogy. It goes without saying that all these activities are planned meticulously at the beginning of the project. Exhibitions based on this type of pedagogy prompt visitors to

find out for themselves while correctness is assessed by their conclusions (Hein 1998, 38; Hein and Alexander 1998, 41-42).

2.4.4. Pedagogy for constructivism

The pedagogic challenge for constructivism is to find experiences that stimulate and challenge, just as with discovery learning. Constructivists, with their concern with the schemas and ideas that are already in learners' minds, will be more likely to ask whether the environment is one with which the learner can make any connections and if there is a familiar reference, object or idea that will allow the learner to engage with the intended activity.

The organizing principles of a constructivist museum education policy exploit many different active learning modes. The model for the museum as an educational resource will be an encyclopedia or a catalogue, not a textbook. Opportunities are offered for the visitors to choose what subject they want to pursue, or even what branch of the subject. The idea that a topic can be arranged linearly, like a text, will not be considered.

An example of a component of exhibitions that could be more or less constructively organized is the familiar audio tours available in many museums. Museum visitors could use a portable audiocassette which allowed them to hear a pre-recorded message about some works in an exhibition. However, these audio tours necessarily provided a linear guided path through an exhibition. Visitors were obliged to proceed step by step and move to the next picture or object that would be discussed. The order of the tour had to be predetermined by the person who designed the path. Recent advances in technology, and museums' awareness of the desires of visitors to structure their own sequences, have led to a new form of audio guide that permits random access to channels on the hand-held guide. This is exactly the idea behind the principles of pedagogy for constructivism, that is, no specific entry points, no predetermined path, no beginning and no end. This allows visitors to select their own way through the exhibition, to go back to previous stations, see and listen to the descriptions again, simply by pressing the appropriate button on their hand-held device (Hein 1998, 38-39).

An extreme constructivist theory of teaching would postulate that learning takes place without teaching and that experience is the best teacher. However, it is always up to the teacher to provide rich and rewarding environments in which learning can take place. Constructivist learning environments favor experiences that allow students to

experiment, make speculations and finally draw their conclusions (Alexander and Hein 1998, 42-44).

2.4.5. Conclusion

In this section of our work we have provided an overview of different categories of educational theories. Every education theory requires both a theory of knowledge and a theory of learning, and these can be combined to provide, in principle, four different kinds of educational theories. Moreover, in order to have a working theory of education, a style of pedagogy needs to be elucidated that is consistent with the particular combination of theory of knowledge and learning theory selected.

The contrast between traditional approaches to education and constructivism as examples of two different ways to think about education constitute two theoretical views of how human beings behave. What appears to be sound practice under one approach is considered heretical in another, whereas what is considered systematic and scrupulous according to one view can be judged random and subjective under another scientific opinion. Theories are the ways we use in order to study learning in museums. How we carry out research and evaluation and what we consider appropriate goals for such study rely on theories for the simple reason that theories constitute a system of ideas that justify courses of actions and account for situations, either in schools or in museums, formally or informally.

2.5. Multiple Intelligence Theory and Types of Learners

The theory of multiple intelligences, developed by psychologist Howard Gardner in the 1970's and early 1980's, can expand the means that museum educators use in order to reach learners. His theory posits that all human beings possess intelligences and many might have preferences for certain ones, and not for all. Individuals can possess eight or more relatively autonomous intelligences that they draw on, individually or corporately, in order to create products and solve problems that are relevant to the societies in which they live (Gardner 1983; 1993; 1999; 2006b and 2006c).

The eight identified intelligences include

- linguistic intelligence,
- logical-mathematical intelligence,
- spatial intelligence,

- musical intelligence,

- bodily-kinesthetic intelligence,

- naturalistic intelligence,

- interpersonal intelligence, and

- intrapersonal intelligence (Gardner 1999).

Gardner goes further in his search and quite recently he outlined the specific cognitive abilities by including five categories:

- The Disciplinary Mind: the mastery of major schools of thought, including science, mathematics, and history, and of at least one professional craft

- The Synthesizing Mind: the ability to integrate ideas from different disciplines or spheres into a coherent whole and to communicate that integration to others

- The Creating Mind: the capacity to uncover and clarify new problems, questions and phenomena

- The Respectful Mind: awareness of and appreciation for differences among human beings and human groups

- The Ethical Mind: fulfillment of one's responsibilities as a worker and as a citizen (Gardner 2006a).

Gardner's (1983, 1999) conception of pluralistic intelligence grew out of his observation that individuals who demonstrated substantial talent in domains as diverse as chess, music, athletics, politics, and entrepreneurship possessed capacities in these domains that should be accounted for in conceptualizing intelligence. Accordingly, in developing MI theory and its broader characterization of intelligence, Gardner did not focus on the creation and interpretation of psychometric instruments. He drew upon research findings from evolutionary biology, neuroscience, anthropology, psychometrics and psychological studies of prodigies and savants.

The aforementioned intelligences constitute a cognitive process, that is, ways of perceiving, interpreting, creating and organizing ideas and thoughts. For educational practice, Gardner's theory enhances learning activities beyond traditional verbal material organized to appeal to logical-mathematical thinking. In the potential

application of this theory, Armstrong (1994, 124) discusses ways, beyond common approaches, that an educator can use in order to take advantage of the learner's multiple intelligences (e.g. by asking students to draw objects and then create them as 3-Ds, assemble songs, design simulations etc.).

As for the different types of learners, Beatrice McCarthy has developed the so-called 4MAT model, in which she identifies four learning styles and the type of teaching strategies best suited to each of them.

- The imaginative learner
- The analytic learner
- The commonsense learner and
- The dynamic learner

The trick for teachers or for museum educators is to provide experiences in all four areas to accommodate all students in order to increase their range of learning styles. It is proven that learners tend to favor one particular learning style; however, they are capable of working in all four areas in some time (McCarthy 1990).

Type 1: the Imaginative Learner (Experiencing). This type of learner seeks meaning. They can be innovative and creative, preferring to learn through feeling and reflecting. Positive relationships with nurturing teachers are important aspects that need to be present in classrooms.

Type 2: the Analytical Learner (Conceptualizing). They search for facts and prefer to learn by watching and thinking. They create concepts and models, and appreciate lectures by which they can get information.

Type 3: the Commonsense Learner (Applying). This type of learner seeks practical involvement and prefers to learn through thinking and trying out.

Type 4: the Dynamic Learner (Creating). The dynamic learner poses the question 'what happens if…' that mobilizes them into self-discovery and risk taking. They want to teach themselves first and then be teachers for others (Gayle and Chapman 2007, 30).

In terms of museum education, the acceptance of the above and the recognition that individual peculiarities of each visitor mean different ways of approaching students and

others can lead to the discovery of new ways of direct communication with a clear focus on interests, on specific personal leanings and preferences. Museums are places that, thanks to their nature, can respond to different types of intelligences and different types of learners, both through presentations of exhibitions and different means and methods of museum educational programs or communication strategies.

Much of the research on learning in museums has been a-theoretical. However, today there is a variety of theoretical frameworks that have been seen the light of publication and scientific support in the struggle for understanding the nature of learning from museums. One of these models is particularly prevalent and is based on the work of Falk and Dierking (1992; 2000), who proposed the Contextual Model of Learning.

## 2.5.1. Falk and Dierking's Contextual Model of Learning

It is true that fully understanding the complexities of the processes of learning occurring during a visit to a free-choice setting can be hard to pin down. In the 1990's literature on the matter clearly undervalued museum's educational competence and fairly doubted that visitors can leave a museum with a measurable learning repository (Falk and Dierking 1992; Crane 1994; Falk and Dierking 1995). At present myriad of studies evidently advocate the range of learning that museums afford (Rennie and McClafferty 1996; Falk 1999; Leinhardt, Crowley and Knutson 2002).

The framework provided by the Contextual Model of Learning proves to be useful for understanding how complex combinations of factors influenced visitor learning.

This model's utility is not to predict what can be taught and under which conditions. This model can be thought of as a framework that learning is always a complex phenomenon situated within a series of contexts. According to Falk and Dierking (2000), who put forward the Contextual Model of Learning, this model needs to be thought of as a device for organizing the complexities of learning within free-choice settings and as multifarious phenomenon situated within a series of contexts.

Learning procedure can be conceptualized as a contextually driven effort to make meaning in a continuous effort and a never-ending dialogue firstly between the individual himself/herself and secondly between the interaction of the physical and sociocultural environment and the individual.

The Contextual Model of Learning derives from constructivist, cognitive, as well as sociocultural theories of learning. The emphasis is put on context as a key framework for thinking about learning that has also been emphasized by other scholars.[47]

It is all about a process and a product of the interactions between an individual's personal, sociocultural and physical contexts over time.

2.5.1.1. The personal context

The personal context represents the total of personal and inherited historical background that an individual carries with him/her into a learning situation.[48] The authority of prior knowledge and the pre-experience on museum learning have been extensively described (Gelman, Massey and McManus 1991; Dierking and Pollock 1998; Hein 1998; Roschelle 1995; Silverman 1993; Falk and Adelman 2003). In addition, the impact of prior interest has been documented (Csikzentmihalyi and Hermanson 1995; Adelman, Falk and James 2000; Adelman, Dierking, Goldman et al. 2001; Falk and Adelman 2003) in order to investigate the exact nature of a visitor's motivations for visiting a museum. This kind of personal agenda has also been shown to influence significantly the visitor's learning outcomes (Falk 1983; Falk, Moussouri and Coulson 1998; Graburn 1977; Hood 1983).

It has also been accepted that the degree of choice and control over learning also affects visitor learning (Griffin 1998; Lebeau et al. 2001). Thus, from the personal context perspective, one should expect new learning to be leveled out with the realities of an individual's motivations and expectations. The intrinsically motivated learning constitutes a rich and emotion-laden experience and in the case of museums normally involves a brief or leisure-oriented, culturally defined experience. To this point we need to see learning as something highly personal and strongly influenced by an individual's past knowledge, interests, beliefs and finally the willingness to both decide on and organize his/her own learning settings. The right motivations mixed with a combination of emotional, physical and mental actions assure the appropriate context for the learning procedure to occur.

2.5.1.2. The sociocultural context

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[47] *cf.* Ceci and Bronfenbrenner 1985; Ceci 1996.
[48] For detailed analysis see Falk and Dierking 2000, 15-35.

What is the meaning of the socioculturally situated learning? Generally speaking, we can affirm that learning is both an individual and a group experience. The learned components are inextricably bound to the cultural and historical context.[49] Factors affecting learning have been hypothesized to include such large-scale influences as the cultural value placed upon free-choice learning (Ogbu 1995) as well as the cultural context of the museum within society (Bal 1996; Bennett 1999; Hooper-Greenhill 1992). The empirical evidence for these impacts remains difficult to uncover. However, considerable research now exists which shows that visitors to museums are strongly influenced by the interactions and collaborations they have with individuals within their own social group (Borun et al. 1997; Crowley and Callanan 1998; Ellenbogen 2002; Schaubel et al. 1996). Research has also shown that the quality of interactions with others outside the visitor's own social group, for example museum educators, guides, demonstrators, performers, interpreters or even other visitor groups, can offer a insightful knowledge of visitor studies (Crowley and Callanan 1998; Koran et al. 1988; Wolins, Jensen and Ulzheimer 1992).

Being a member of the community of learners, it becomes legitimate to search for help when we do not know an answer to a question for instance. We might ask our proximal environment either in person or through communication media. Internet, television or museum exhibitions and programs, all take part in the process of conversation between the producers of that medium and the users/learners.

## 2.5.1.3. The physical context

This context represents the environment in which learning takes place. By saying environment we tend to include the large-scale properties of space, lighting and climate as well as the smaller scale elements such as the exhibitions and artifacts contained within.[50] Since museums are typically free-choice learning settings, the experience is generally voluntary, non-sequential, and highly reactive to what the setting affords. As such, visitor learning has been shown to be strongly influenced by how successfully visitors are able to orient within the space (Falk, Martin and Balling 1978; Falk and

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[49] The sociocultural context is analyzed by Falk and Dierking 2000, 37-51.
[50] For detailed examination of the specific elements of the physical structure of learning see Falk and Dierking 2000, 53-65.

Balling 1982; Hayward and Brydon-Miller 1984; Kubota and Olstad 1991; Evans 1995). Thus, being able to confidently navigate within a complex three-dimensional environment turns out to be strongly linked with what and how much an individual learns. Similarly, intellectual navigation enhanced by quality advance organizers (Anderson and Lucas 1997; Falk 1997), has shown to have an effect on visitor learning from museums. Research has also shown that a myriad of architectural design factors such as lighting, crowding, color, sound, and space subtly influence visitor learning (Hedge 1995; Ogden, Lindburg and Maple 1993).

The exhibitions and labels with their content have become a preferred subject to analyse in museum surveys since they are designed to be the primary teaching for some museum settings. Abundant evidence proves that exhibition design features influence learning, in particular the sequencing, positioning, and content of exhibitions and labels (Falk 1993; Bitgood and Patterson 1995; Serrell 1996), as well as how many exhibit elements a visitor attends to, and for how long (Bitgood, Serrell and Thompson 1994; Serrell 1998).

Scientifically undeniable is the belief that learning from museums will not only rely on the confirmation and enrichment of previously known intellectual constructs but will equally depend upon what happens subsequently in the learner's environment. Spatial learning is not just a specialized or isolated type of learning based on temporality, but rather a cumulative process of acquisition and consolidation. All types of learning can be integrated in the spatiality domain of learning (Medved 1998; Anderson 1999; Bransford, Brown and Cocking 1999).

Thus, experiences occurring after the visit play an important role in determining, in the long run, what is 'learned' in the museum. Recent studies show that learning resulting from a museum experience transforms over time. This is exactly the point where time is introduced in the overall 'context' of the Contextual Model of Learning (Medved 1998; Anderson 1999; Adelman et al. 2001).

The Contextual Model of Learning provides a large-scale framework with which to organize sequent steps of the learning process. The components of these arrangements are numberless. The total number of factors that directly and indirectly influence learning from museums probably cannot be numbered. A certain amount of these factors are obvious and have been briefed above, others are either not apparent or are not currently perceived by scholars to be of great significance. After considering the findings from numerous of research studies including the ones cited above, 12 key

factors, or more accurately sequences of factors, emerged as influential for museum learning experiences.[51]

For every context we can distinguish factors, which are:

*Personal context*

1. Visit motivation and expectations

2. Prior knowledge

3. Prior experiences

4. Prior interests

5. Choice and control

*Sociocultural context*

6. Within group social mediation

7. Mediation by others outside the immediate social group

*Physical context*

8. Advance organizers

9. Orientation to the physical space

10. Architecture and large-scale environment

11. Design and exposure to exhibits and programs

12. Subsequent reinforcing events and experiences outside the museum


2.5.1.4. Discussion


The Contextual Model of Learning can provide a constructive framework for understanding museum learning. The specific independent factors mentioned before may individually contribute to learning outcomes. Museum studies and audience surveys can make use of this model in determining which of the variants, when directly compared with one another, is important and for which type of visitor. The measurable design based on the contextual model can include pre/post interviews with closed and open-ended questions, self-report items, and test items together with observational and behavioral relative measurements. These measurable data can be obtained through unobtrusive tracking of all respondents throughout the duration of their museum visit.[52]

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[51] In Falk and Dierking 2000, 137 and 178, the factors are in the number of eight. Falk and Storksdieck 2005, 747 added four more.

[52] For an analogous survey that makes clearer the nature of the context model and its variants see Falk and Storksdieck 2005, 744-778.

## Chapter 3: Thessaloniki Olympic Museum

### 3.1. Introduction

The Olympic Museum is located in Thessaloniki, the second largest city in Greece. It is immediately adjacent to the largest stadium in the city, Kaftanzoglio, and to the campus of the Aristotle University of Thessaloniki. It was founded in 1998, then called the Sports Museum. It has been the fruitful result of an initiative and cooperation between the Greek Ministry of Culture, the Special Secretariat for Sport in Macedonia-Thrace and representatives of Sport Federations and Associations of Local Sport Authorities. The museum initially was housed in a neoclassical building in the center of the city. The undersized - licensed by OSE (the national railway company) - surface of $300m^2$, limited its exhibition and educational activities.

The initial mission of the museum, which remains alive until today, is to collect, preserve, record and document the history of sport, and its emergence of a space that is "active" and "alive", with an educational vocation. In particular, museum information motivates the audience participation and interaction, thus promoting the high ideals of sport and Olympism. Still today it represents a unique museum, the only museum of its kind in Greece.[53]

Its vision consists of two important elements: firstly to create a well-established museum and secondly to educate and raise awareness among the public about the multi-faceted aspects of sport and culture.

Ουδατζή (2007, 89) makes it clear that sport within the modern museological context can present and combine social interaction and artistic expression. These two forms of human activities are both welcome to seek a shelter in the Olympic Museum of Thessaloniki.[54]

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[53] There is of course the Museum of the History of the Olympic Games in Olympia depending on the Hellenic Ministry of Culture and the Museum of the History of the Modern Olympic Games depending on the National Hellenic Committee. The first has all the characteristics of an archaeological national Greek Museum whereas the second can be categorized as an historical traditional museum. Unfortunately it remains closed since 2008.

[54] According to the English version of Oudatzi's contribution to the 2005 Conference 'European sports museums, contemporary museums new thematics on Culture and Sports, 5-9 and more specifically p. 5: "Sport, in all its forms, whether amateur or professional, for competitive or communication purposes, runs throughout the entire social fabric, is the main collective activity in society, shapes cultural behaviour in a critical number of social groups and as a result leaves no form of artistic expression

The museum is run by a Board of Directors consisting of 16 members, who are actively engaged in sport and culture. Kyriaki Oudatzi assumes the duty of the Director of the museum.[55] The role of Board is essential as it contributes directly and actively in both the promotion and development of the museum.
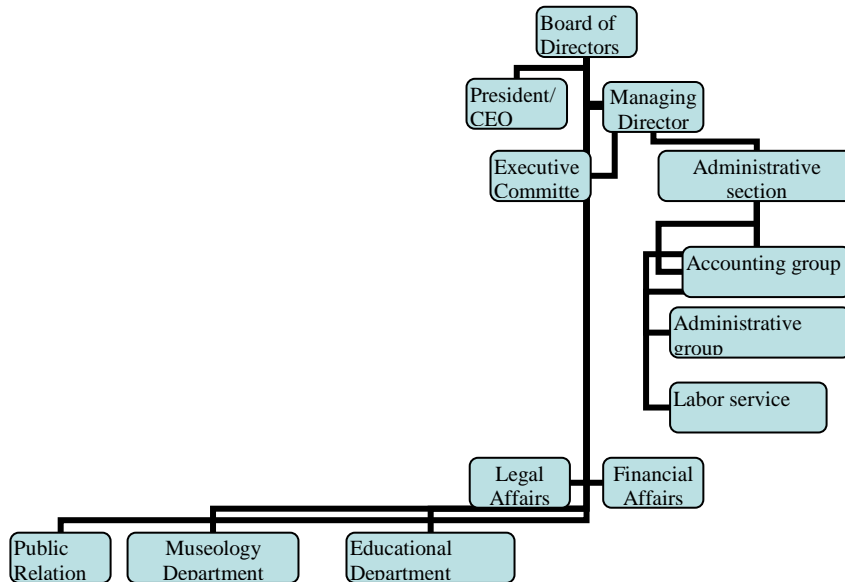


Fig. 5 Thessaloniki Olympic Museum Organizational Chart

In recognition of its uniqueness at national level, as well as international nature, the International Olympic Committee -taking into account the positive recommendations of the Greek Olympic Committee- on January 30, 2008 recognized the Sports Museum as the Olympic Museum of Greece and renamed it as the Thessaloniki Olympic Museum, therefore being one of the few Olympic Museums in Europe.

An auspicious happening of utmost importance for the museum and its personal history was the announcement of the recognition by the same man who inaugurated the new building, the IOC President, Jacque Rogge. From the early stages of maturation of the new museum a new reality was perceived by all stakeholders. This new reality highlighted the need for broader cooperation, outreach activities and promoting its special character at least in European level. Thus, at the beginning of 2005 the Olympic Museum became a member of the International Association of Sport Heritage

untouched. If one adds to this that organised sport already has a long history in modern times, it is clear that art rightly seeks expression the field of sport."

[55] Oudatzi is also university professor with teaching experiences at the Architecture Department of the Aristotle University of Thessaloniki in the field of Architectural Design and Technology and at the Democritus University of Thrace in the field of restoration of historical buildings. She has taken part with distinction in Greek and international architectural contests winning 1st and 3rd prizes.

(International Sports Heritage Association) and in 2006 was accepted in the International Council Museums (International Council of Museums). Official Memoranda of Cooperation with other Sports museums of Europe were signed and put forward. Meanwhile the museum is a founding member of the Olympic Network of Museums, whose 'center of operations' is located at the International Olympic Committee, in Lausanne.

3.1.1. Goals and Objectives

According to Ουδατζή (2007, 6) the objectives of the Sports Museum are as follows:
- To record and preserve our sporting heritage
- To highlight the cultural side of sport
- To present the historical development of sport
- To promote research related to the field of sport
- To communicate and collaborate with agencies involved in sport
- To inform and mobilise the public on matters of sporting heritage
- To develop social and collective activities
- To shape cultural behaviour.
One of the main strategic objectives for museums becoming the museums of the future is the technological development and the increasing participation of technology in the educational process with new forms of art (i.e. digital art). This new reality is generating new standards for museums and is tending to become the future vehicle for knowledge. The Thessaloniki Olympic Museum being totally aware of this reality promotes the dissemination of the cultural information via the use of the new digital media and technology (Oudatzi 2007, 5). The museum projects which are an ongoing process, demonstrate this statement.

The museum, in accordance with the relevant categorization of ICOM and based on its collections, its management and its public (Ουδατζή 2012) can be respectively schematized as follows:
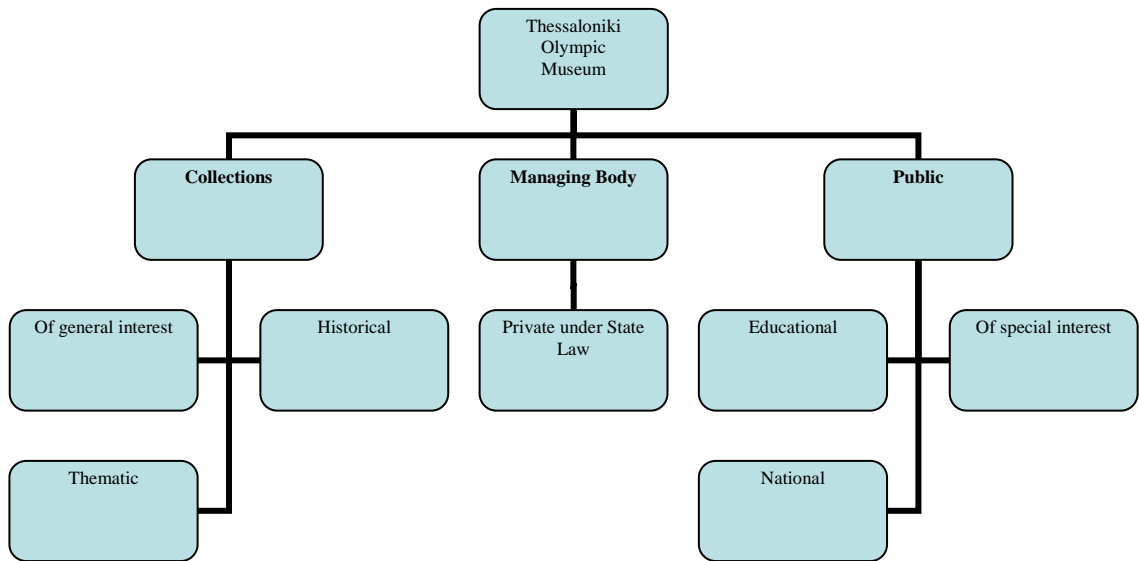
Fig. 6 "Schema-Definition" of TOM

3.1.2. TOM's collection policy

Oudatzi sees the Museum's collecting policy to enrich its permanent collections as a matter of prime importance stating that one criterion is the direct relationship with exhibitions and the importance of the items exhibited in preserving and recording Greece's sporting heritage (Ουδατζή 2012). The creation of archival materials and their categorization into different sections is necessary for the development of a sustainable museum collection planning. The following figure best illustrates her

point.
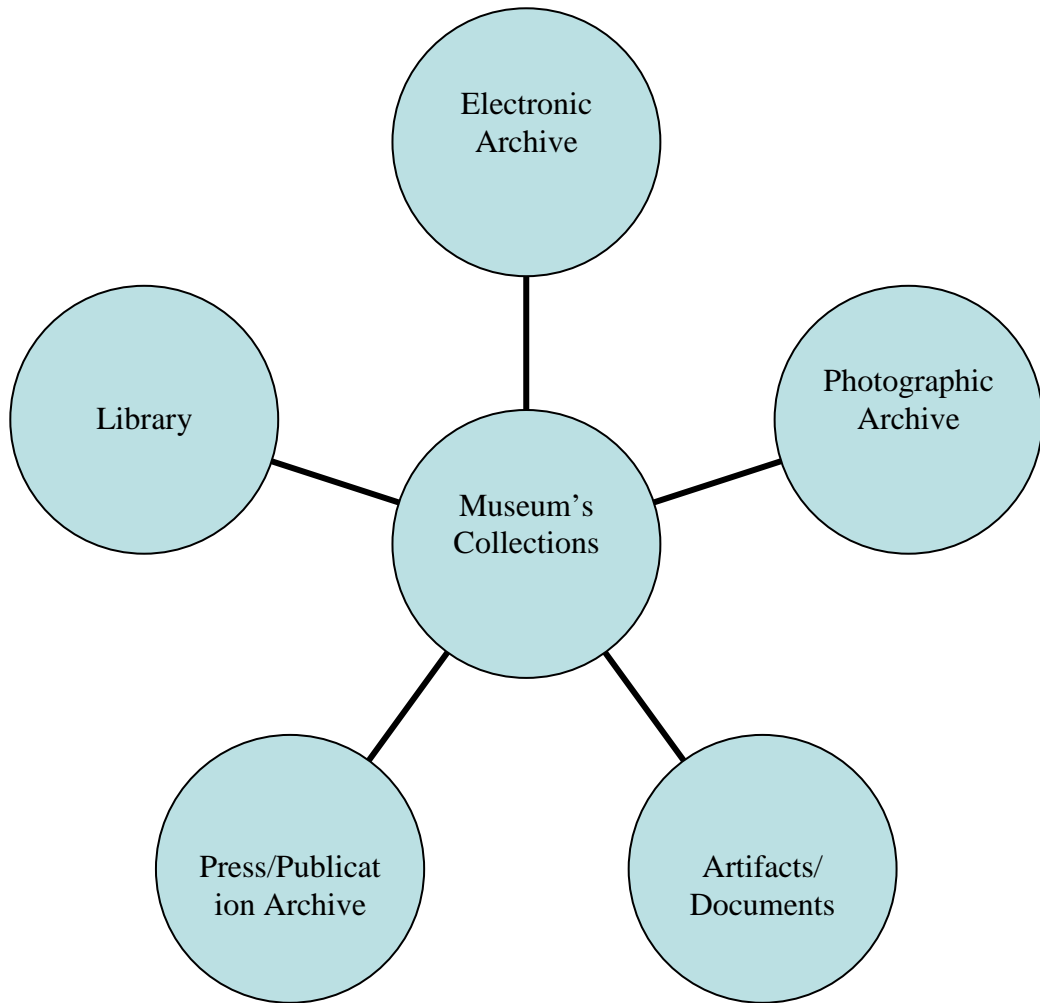
Fig. 7 representing the different components of collection policy

The museum's collection policy is distinguished in two different periods, from 1998 to 2007 and from January 2008 onwards. The first year of its foundation, the goal was to collect objects having in mind a future exhibition. Today the museum's collection consists of objects of various international and national events and since 2008 it focuses on collecting items from Olympic Games, such as uniforms, equipment, medals of Olympic champions, memorabilia, historical archives, publications etc. The primary goal is to enrich the collection of the Summer Olympic Games, the Winter Olympic Games and the newly established YOG. Private initiative and volunteering are two key factors supplementing the collecting policy of the museum, a practice that leads to impressive results in enriching the collection. On the other hand, the lack of financial resources prohibits any action to acquire material from the market. The two major

problems that the museum professionals have to face are that collectors usually have a fetishistic and emotional relationship with the objects of their collection. In particular, athletes are hardly separated from their personal objects that remind them of their triumph and secondly to donate objects for museums is not a common thing to do, it s like not being a part of the Greek culture (Ουδατζή 2012).

**Chapter 4: Exhibitions**

4.1. Past

*The Art of Chess* (15/12/1998 - 28/2/1999)

This exhibition was organised in cooperation with the Ministry of Culture, the Special Secretariat for Sport Macedonia-Thrace and the Hellenic Chess Federation. The exhibition covered the entire range of the sport and its impact on day-to-day life and arts.

*Greek Olympic Medallists: 1896-1996: 100 years of Olympic Games* (24/3/2000 - 23/7/2000)

The exhibition was divided in three parts:

• Ancient Olympic Sports

• History of the Olympic Games

• Greek Olympic victors from the revival of the Olympic Games to the present day The public was able to travel through time via informative texts, photographic and archival materials and documentation such as medals, stamps, torches, coins and sports kits.

*Water Sports* (2/12/2001 - 2/12/2002)

In 2001 the Sports Museum opened the exhibition entitled Water Sports which covered four topics: historical background in relation to man and the sea, yachting, rowing and finally canoeing-kayaking.

*Greek and World football* (5/8/2004 - 5/8/2005)

The exhibition Greek and World Football was inaugurated on 5 August, 2004, together with the official opening of the Museum's new building. The opening ceremony was presided over by the President of the International Olympic Committee, Mr. Jacques Rogge. For the purposes of the exhibition, the scientific committee and its team of

associates collected, recorded, documented and digitised around 2,500 items. This was the predecessor of the digitalization project that will occur in the immediate future. The exhibition was developed into the following parts:

• The global historical development of sport

• The history of Greek football

• Football in the context of the Olympic Games

In parallel, two related thematic collections were presented in the context of periodic exhibitions: a. Colleccio Futbolantic Pablo Ornaque Almantor and b. Football games from the Games and Childhood Department of the Benaki Museum.

*Ancient Stadiums and Games in Antiquity* (5/11/2005 - 5/10/2007)

An important and innovative part of this exhibition was the educational wall, which presented the evolution of the stadium's shape, the architectural features and the specific places for the audience and the athletes. The public had a chance to familiarize with the architectural and archaeological terminology.

*On your marks... Track and Field exhibition* (3/3/2006 - 15/7/2008)

It was judged wise that through the formal history of track and field, the athlete's personal story can also be narrated. Therefore, for this exhibition the atmosphere of the stadium during the matches was created with a reference made to the parallel events and the protagonists, the athletes. Given the need to attract a public with personal stories, the selection of items did not only cover the museological needs, but aimed at creating a sense of intimacy with the objects, an emotional and aesthetic challenge.

*1906-2006 Testimonies and Postage from the International Olympic Games* (16 - 30/6/2006)

On the occasion of 100 years of celebrating the Athens 1896 Olympic Games, the museum organized this exhibition with the contribution of the Hellenic Society of Olympic philately and memorabilia. The visitor could see the official Program of the Games, the special regulations of the events in Greek and French and the General Program. This program contains all the names of the participating athletes. Among the posts are the 2nd Olympic series of Postages, accompanied by the first memorial

philatelic Olympic Stamps and the "Deltion of the Hellenic Olympic Committee", the first periodical publication of the National Olympic Committee.

*Dinner* (15/10/2007 – 10/11/2007)

Thanks to this exhibition the museum set new missions and extended its cultural field by opening its doors to new artists and new artistic forms of expression. Within this frame, it housed a particular "Dinner" of seven artists, promoting different artistic mediums, conversation, engrossment and creative exchange of opinions. The museum provided a friendly and warm place, not only for sport, but for culture in general. The border line of categorizing expressions of cultural creation was crossed over in a creative and interesting way.

*Ancient Theatres of East Mediterranean* (21.11.2007 - 24.03.2009)

This exhibition concerned two parts. The first one consisted of presenting photos of ancient Greek theatres for the Eastern Mediterranean, based on the work of the photographer Maria Stephossi. Secondly, clothing was presented coming from modern theatrical plays. They were loaned by the National Theatre of Greece, Art Theatre and the Theatrical Artistic center "Poupoulo" (Feather) together with and posters and theatrical programs and reproductions of ancient items. Parallel to this, the exhibition presented theatrical toys from the collection "Toys of Infantile Age" of the Benaki Museum.

*The History of the Olympic Torch Relay 1936-2008* (08/09/2009 - 22/02/2010

The aim of the exhibition was to acquaint the public with the institutionalized Olympic tradition of the torch relay through an intensely personal experience clearly entertaining and educational. The torches were of particular interest along with the priestess outfit or uniforms torchbearers and the technological achievements that each Organizing Committee used for the effective transmission of the flame. Similarly, the rich photographic and audiovisual material offered a unique visual character and created a space of aesthetic pleasure.

*Liverpool F.C. - You 'll never walk alone* (March-September 2010)

This exhibition inaugurated the new exhibition policy of the Museum, that is the promotion of exhibitions supported by athletic clubs internationally known, like the

Liverpool FC. The exhibition was the result of a fruitful cooperation between the Liverpool FC Thessaloniki branch and the Olympic Museum with the support of Liverpool FC.

*Strength- Physical- Motion* (27/09/2010 – 31/12/2011)

This exhibition aimed at the promotion of two forms of expression, athletic and artistic. The athlete and the artist are seen as counterparts, the first though his/her accomplishments in the field and the latter through his/her work in an art studio. The exhibition hosted works from artists-members of the Association of Alumni of the School of Fine Arts.

4.2. Current

*Science of Sports*

This exhibition has been co-organized with the London Science Museum. It is about an initiative with intensive educational character designed for both children and adults. The goal is that every visitor and mainly every student should be able to learn and to comprehend in an interactive way the role and the importance of physics, chemistry, biology and medicine into the world of sports. This exhibit offers the opportunity to implement new ways of communicating with visitors and especially with young children that are very much interested in discovering things though simulation and machines that check reflexives (function of sight, flexibility, weight, body's anatomy etc.). Students comprehend interactively the positive influence of sports on the body and spirit of a human being.

*Shedding light on the Athletic History and the Olympic Spirit- Olympic Games*

This exhibit constitutes the first permanent one of the Olympic Museum of Thessaloniki. It is developed in two main units, the Ancient and the Modern Olympic Games unit. There is also a transitional unit called "Sports in the Modern Era", which shed light on the period before 1896 and the Olympic Games revival. The visual data and the multiple sources mentioned call for a non-linear and multi-level narration. It is obvious that the history of the Olympic Games is closely interwoven with both the international and the national Greek history. Nationally, stories of Greek athletes, thinkers and pioneers that paved the way for the Olympic movement are being presented. Each unit consists of subunits of equal importance

referring to the social and intellectual framework within which the Olympic Games flourished, as well as to the organisation of the Games and the sports included in the Olympic program (see photo 2).

The ancient Greek unit starts with the different myths on the origins of Ancient Olympics (Zeus established the games after winning Kronus; chariot race between Pelops and king of Pisa, Oenomaous; Hercules organized the games in honor of his father), the rituals of the Games from the first to the fifth day, the organization of the Ancient Olympics (776 B.C. first year; Koroibos winner of the stadium race; *spondophoroi* and truce; *Hellanodikes* and penalties for violations; Zanes and regulations), Games and Religion (pan-Hellenic and sacred character of Olympic, Pythian, Nemean and Isthmian Games), Sports and everyday Life in Antiquity (sports from prehistory to Byzantine times, athlete's preparation and then descriptions of every competition: foot races, long jump, javelin, discus, wrestling, pankration, boxing, equestrian games). The ancient Greek part concludes with the Importance of Victory in the Greek culture which considered winning a wild-olive wreath (kotinos) the utmost honor.

Next, there is the section of the modern Olympic Games, their rebirth and artifacts from each Olympiad. This unit is organized in three sections, historic background of each Olympiad organizing group, notable Greek performances and successes and Greek Medalists. At the same time, our knowledge is enriched concerning Olympic sports and the way they are performed. This is followed by promotional information and objects used for every sport by world-known champions in the Olympic Games. There is an intermediary unit dealing with a presentation of sports in the Modern Era. Reference is made to the internationalization of the Games, the Paris Congress and its decision to hold the first Olympic Games in Athens 1896, the Zappian Olympics and other European National "Olympic" Games, their social background and finally the unit closes with the founders-pioneers of Physical Education and Athletics in Greece.

We need to mention here that the exhibition is accompanied by mediums and multimedia (augmented reality applications, like the magic board and the magic torch) that reinforce the purpose of the exhibition and motivate more a modern museum visitor and student.

*Paralympics*

This exhibition dedicated to Paralympics presents for the first time to a Greek public the history and the evolution of this significant sport event that was established in 1960. All Paralympics sports are being presented by providing general information such as rules and equipments of each sport. At the end the exhibition concludes with Greek Paralympics Medalists achievements. The museum's objective is to sensitize the public to issues of disability and to provide ad hoc services to individuals with special needs (services like new technologies and modern augmented reality techniques).

*Thessaloniki, city of Sports, 1912-2012...100 years of games, athletes, and documentation*

To commemorate the 100th anniversary of the liberation of Thessaloniki the Olympic Museum in collaboration with the municipality of Thessaloniki, launched its temporary exhibition entitled "Thessaloniki, city of Sports 1912-2012 ... 100 years of games, athletes and documentation". This is a presentation to the public of the history of sports clubs in Thessaloniki, as studied, recorded and then published in the form of fourteen 'albums' by the Center of the History of Thessaloniki. The great successes of teams and athletes are presented in their entirety, together with items (cups, medals, photographs, etc.). The history of numerous Athletic Associations is flanked by the second theme, designed by the Olympic Museum, which presents one of the most important sporting events in the area, the Balkan Games. The Thessalonian athletes or athletes from clubs of the city, who have participated in this event, are the core of this exhibition section (see photo 4).

**Chapter 5: The Museum's Educational philosophy**

5.1. Introduction

According to Ουδατζή (2012), the exhibitions organized by the Olympic Museum are provided with museum education programs for primary and secondary school students. Developing and implementing innovative educational programs, in a cross-curricular way, introducing children to discovery process by experiments and building new cognitive supports are keywords for the museum's educational policy. Learning is perceived not simply as instructive, linear, cognitive process, but as an experience, as a process in which students can find self-references and most of all

feel welcomed. The Olympic Museum annually hosts more than 20,000 students to monitor programs specially designed for a specific exhibition. The museum programs as pedagogically appropriate are approved by the competent services of the Ministry of Education and are prepared by qualified educators.

Olympic and social aspect

As Müller says the "Olympic education" is a term that first appeared in sports education and Olympic research only in the 1970s (Müller 2004, 1). In order to answer the question what is an Olympic education we need to talk about principles that go deep into the history and concept of the modern Olympic Movement (Georgiadis 2007). It is well known that its founder, Pierre de Coubertin (1863-1937), saw himself first and foremost as an educator, having as a primary goal the educational reform (Rioux 1986).

The conceptual perception of the public has been throughout the lifetime of the museum an especially important issue. Messages, values, concepts of sport as a social phenomenon must be included in the interpretative framework when there is a discussion about the role and the importance of the Museum nationwide and internationally. It is of particular importance that all educational visits offer live and meaningful experiences. A strong and well-established understanding of museums as places of information and educational expertise, with possibilities of interaction between students and objects is at the center of the museum's policy. To discharge the museum from the constraining context that sport professionalism imposes and to charge it with active learning in exploring and building new knowledge, were steadily the central educational philosophy of the museum from its inception (Ουδατζή 2012).

## 5.1.1. Methodology

The transmission of the appropriate museum information to children depends on the developmental stage at which they are located. Programs are organized on the basis of prior cognitive experience of children according to their level of education. The aim is to engage them in an exploration process and to boost their disposal to discover by building new cognitive elements and structures. Modern learning theories and perceptions of pedagogy set the educational actions supported by animators whose auxiliary role is to mediate between the needs of museum

information and those of students. The approach is made by interdisciplinary tools. For example, in the exhibition of the Olympic Games, central axes are the historicity of the events, the social and economic features of the games, the cities that hosted the games, doping, the importance of the body etc. These axes integrated in scientific areas, create a complete framework of investigation and multiple viewings for every concept. School subjects such as physics, chemistry, mathematics and language, are predominant in every interdisciplinary approach of educational programs. Team building is a significant element that boosts learning. Time limits and the presence of schoolteachers have an effect on the composition and final success of educational programs. Teachers know the specific cognitive, social and emotional characteristics of every student; therefore a close collaboration between museum experts and school teachers is needed (Ουδατζή 2012).

## 5.1.2. Process

The process that the educators follow is first of all to appoint workgroups with alternated criteria, but certainly diverse in terms of gender and skills. At the same time, individual action is inherent in kinetic processes and sports, giving each child the opportunity to get acquainted with his/her athletic performance. It goes without saying that no evaluation whatsoever is attempted because the level of performance on motor activities is not the issue. The understanding of personal limits and boundaries remains the central objective of all-round and balanced development of children and not their scores. Specifically, students need to understand a number of basic elements through personal experience such as the conditions and characteristics that define an athlete, and the choices they make in order to achieve a good performance. Finally, a key methodological tool is the game in all its forms, especially the team game. The playful way dominates the curricula of all ages, helping to create a free and creative teaching learning context. Children can play during every step of educational programs. Play roles, symbolically and physically are among the most wanted activities by young students (Ουδατζή 2012).

## 5.1.3. Evaluation

The educational programs rely on close cooperation between teachers, children and members of the educational group programs. As to refuelling programs with new elements and altering procedures and tools evaluation comes from constant reviewing of methods and results by schoolteachers and museum educators. Evaluation at all levels is the outcome of evaluation forms that describe the ways in which children and teachers gain interest stimulation, or not, in new ways of exploring and the degree of achievement. In particular, are evaluated: the objectives and goals of the programs, the mobilization of the interest of children, the working environment and the knowledge captured (Ουδατζή 2012).

**Chapter 6: Educational Programs**

6.1. Introduction

 One major precondition for an educational project to succeed is that learning should be considered a three-way procedure, one concerning museum educators, the other the students and the next one both of them as a unity. At the Thessaloniki Olympic Museum things are in favor of the students. Through substantial engagement and with liberty of actions any participant can enjoy learning. The educational programs are designed to meet specific learning goals, to cultivate positive attitudes about museums, and most importantly to develop communication and cooperation skills. Free space of action and speech is given for learning experiences in a playful way. Every action aims to contribute to the completion of a fictional sports scenario. The design and layout of each scenario and the first observations of the application and evaluation of educational programs in real-world conditions are presented according to the thematic areas of the exhibitions of the Olympic Museum.

6.2. Pedagogical Framework

The educational programs of the Olympic Museum are created in correspondence with the special characteristics of all ages and the modern pedagogical theories that support the enhancement of capabilities, skills and psychosomatic mechanisms at social and mental level. All programs are distinguished in three phases, according to the belief that action, though a prescheduled plan, can offer entertainment, fun and learning.

In the first phase, the museum educators attempt to identify children's previous knowledge associated with the issue of the education program in order to determine the course of action and the degree of depth. The second phase concerns the development of the subject; i.e. contact with the objects and children's research. Finally, in the third phase, evaluation activities take place in order to assess and distinguish the new cognitive scheme for further use in the future outside or inside the museum.

6.3. Specific Educational Programs- Description

6.3.1. Past

*Greek Olympic Champions- 100 years of Modern Olympic Games, 1896-1996*

As soon as Thessaloniki Sports Museum was founded, its main goal was to preserve the athletic heritage and to promote its sound principles. Before moving to its current place, the museum was located in the center of Thessaloniki in an apartment where basic museological needs could not be fulfilled. Nevertheless, the year 2000 marked a turning point in the history of the museum thanks to its temporary exhibition entitled 'Greek Olympic Champions- 100 years of Modern Olympic Games, 1896-1996' (24/3/2000 - 23/7/2000).

We strongly believe that this exhibit played a significant role in educating the Greek public prior the Athens Games in 2004. It prepared the grounds for hosting this grand event by offering to the public the first noteworthy exhibit ever presented to a Greek audience. Moreover, this exhibit contributed a great deal to the shaping of the museum's raison d'être establishing its place in the museum world not only in Greece but in the whole world as well.

This exhibit presented Greek athletes that participated in the Olympic Games and won a medal in the period of one hundred years. It also presented various important historical moments concerning the Olympic movement and a short history of the ancient Olympic Games. Its goal was to showcase the Greek contribution by presenting aspects inherent to Greek culture as a whole.[56] Curators' main concern was not the image of an isolated

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[56] Nikonanou 2010, 135-144.

sport event but a complex cultural phenomenon whose branches are visible in today's society.[57]

The exhibit was organized into two axes. The first concerning the Olympic winners of first, second, third and fourth place and the second part concentrated on the history of the Games with many highlights that had an indirect relation with the Olympic Games. Through short explanatory texts, photos, archives and objects such as medals, stamps, torches, coins and Olympic outfits, visitors had the chance to travel in history and to create their own opinion about the long history of the Olympic Games.

In order to create awareness and sensitize the general public, numerous sport associations together with the Association of the Greek Olympic Athletes supported this exhibit by offering their services as volunteers or even as visitors. We should not leave out of consideration the fact that this exhibit took place four years before Athens hosted the Games. Therefore the museum had a huge stake in making this exhibit work especially for young children through the education programs that accompanied the exhibit.

The main concern for the museum educators was to combine the space in order to create an interesting program that could appeal to both younger children and teenagers. The ages that interested the educators were students from Elementary schools (fourth, fifth and sixth graders) and Middle schools (for all three classes) with a priority given to Elementary students because of their more flexible school hours and the time they needed to spend outside the class which is more than the Middle or High Schools. However, because of the constraint of space, it was decided that there was not going to be any methodological differentiation for the two educational programs. Therefore two educational programs were scheduled; one for Elementary and one for Middle School students (see Appendix). According to space and group analysis the objectives were identified and the appropriate themes were selected for treatment. The program was monolingual (in Greek).

The main goal was to approach the history of the modern Olympic Games, the acquaintance with the Greek Olympic athletes, the understanding of the importance of the ancient Greek civilization to the shaping of the modern Olympics, the awareness of sport as a cultural event, but also an awareness of the negative manifestations of this

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[57] The principal responsible curator was Ms. Matoula Skaltsa, Professor of Art History and Museology, Aristotle University of Thessaloniki, see Nikonanou 2010, 136, note 7.

phenomenon. These specific educational programs also aimed at familiarizing students with the museum as a special and new museum in town.

More specifically, these thematic objectives were enriched for older students with the promotion of reflection on the politicization of the Games and the commercialisation of such great events. Pedagogically speaking, the objectives that were determined, after the final choice of methods and the forms of work put together, were the familiarization with the team work, the expression of personal views and different possibilities of expression, such as pantomime and creative writing. The ultimate objective was considered to be the socialization of students and their sensitivities in developing a more personal and active relationship with sports and with the Sports Museum in particular.

The space of the exhibit

The exhibit and the whole layout provided adequate opportunities for communication with the individual visitor. The exhibition material was presented in a particularly interesting way, which could be associated with both cognitive objectives (History of the Olympic Games) and with emotional ones (medals, shoes, personal stories of Olympic champions). The museum's features, however, posed some restrictions concerning the educational activities.

On the basis of the communication and the educational policy of the museum, the activities in the frame of this exhibit were only addressed to schools. The nature of the school practice in Greece imposes that students can only go out to field trips in groups so for economical and organisational reasons, teachers prefer that students from different classes go on a field trip at the same time. Having this in mind, the museum educator had to estimate time, space and terms of instructional issues.

The choice of conducting traditional guiding tours was not judged satisfactory for the development of students' sensitivities. The educational objectives could not be served in that frame. Moreover, in the particular space the guided tours would only be possible only after separating students and creating smaller teams but the luck of docents did not permit that action. Finally, it was considered advisable not to go with this idea, in order to avoid the usual picture of students being bored during guiding tours, without paying any attention to the docents but only waiting impatiently to finish so they can all be free. The educational planning took into consideration all available possibilities of space and layout of the exhibition. According to objectives that had been set for the selected audience, the content, the methods, the forms of school work and finally the structure of educational program were determined in time.

Building up a educational story

Initially, it was considered as necessary to inform students about the history of the museum and its goals, activities and planning for the future, in order to create a long-term relationship between the audience and the museum, a relation based on mutual understanding. Subsequently, concise elements of the particular exhibit, of its structure and content were given so that students can become better acquainted with and establish a positive relationship with the whole concept.

In this first stage the dialectical method was chosen to provide students the possibility of interaction with the animators, of depositing their own knowledge and their personal views on the issued raised in the exhibit. The central room of the exhibition was used because students could seat on the floor, listening to the animator's brief presentation and discussing then with each other. Students were encouraged to undertake energetic action exploring the space of the exhibition and approaching all the thematic units. After the briefing, students proceeded to the treatment of selected thematic units, different for each age group. Due to limited space, the movement of a class of 25 to 30 students was not possible. Thus, the method of exploration was chosen with the help of specially designed worksheets. Students divided into small groups of 4-5 were exploring, detecting and scrutinizing the constituents of the exhibit. Specifically, elementary school students were processing the themes relative to sports and athletes in ancient times, the dates and places of the modern Olympic Games, international and Greek Olympic champions, the torch relays and sport equipment. The secondary level students were dealing with subjects such as the Olympic Games in antiquity, statistical information about the place and time of the modern Games, about the media involvement, or crucial issues like doping, the politicization and commercialization, the role of the finances and the sponsors (see Appendix).

The worksheets, that the museum educators had created, included closed and open-ended questions. Emphasis was placed on secondary classes and particularly on their expressive potentials, attitudes and beliefs. Students at elementary level had the opportunity to express their creative imagination and play by making moves with their bodies. During this process, students were encouraged to open a free discussion between themselves with the facilitators supporting the process and intervening when they thought it was necessary. Each team, after acquiring an overall picture of the exhibit, was asked to handle different subjects which eventually could be used constructively in a post-treatment in a future classroom. In addition, small groups

seeking different information material were making their own routes through the exhibition and many stops in front of the showcases, thus taking full advantage of the possibilities of space and bypassing the confinements.

The last stage of the educational program was given over to recollection and discussion. Students were gathered in the big room, where they could sit on the floor and there each team communicated the results of its research to the other one. At this final stage, the students were now the experts animating a discussion. It goes without saying that the whole process was coordinated by professional animators who prompted all students to participate in the discussion.

Just before the completion of the program and the departure of students from the museum, the evaluation procedure took place. Because it was one of the first activities that the museum opened to the public and particularly to the educational community, a target group for the museum's policy, it was thought necessary not only to be an evaluation of the overall experience of the students and their teachers but a platform for them to express their aspirations, interests and expectations in order for the museum to enrich its future planning and actions based on the views of the public. On the other hand, teachers were asked to evaluate organizational and educational aspects of the program, to give useful feedback to the organizers for similar programs in the future. Students were asked to evaluate their experience of the exhibition and their participation in the educational program (see Appendix).

Implementation issues

A basic element for the success of the implementation of each educational activity for school teams is the prior communication between teachers. For this purpose, brochures and materials are often created concerning future or ongoing educational programs. However, the fact that the programs in question dealt with a temporary exhibition within a limited operating period and, finally, the poor financial resources of the promoter did not allow the application of such rules.

Teachers were informed by telephone calls and asked if they intended to participate, or if they were planning to visit the exhibit beforehand. Furthermore, upon the arrival of school groups at the museum animators had a brief discussion with the teachers about the characteristics of each classroom. The collected evaluation questionnaires, however, gave the opportunity for a better organized cooperation in the future. A network of teachers-friends of the museum was established thanks to this exhibit and the evaluation procedure.

The second important factor in successfully implementing an educational application is based on the training of animators who constitute the most direct contact between the visitors and the museum. For this purpose, immediately after the completion of the museography of the exhibit, a seminar was organized for professional individuals who would undertake the task. The objective was to bring them in contact first with the thematic contents and secondly to become familiarized with the methods used. The special conditions and the program options made that the programs were to be carried out simultaneously by two individuals for each school group. At this point, it should be noted that the cost increases significantly if the museum hires two educators. This, however, was overcome at the expense of printed material. The policy of the museum emphasized the process of conducting pedagogical activities and having an educational meaning for the school community. Thus, they were able to support the finest teams and to create a friendly atmosphere of interaction between students and educators.

Finally, we should mention that, as in any implementation of educational activities a significant factor was the excellent secretarial support to inform schools and to create productive partnerships with them. The public programs coordinator was primarily responsible for the creation and implementation of public programming that promote the mission and exhibitions of the museum. This led to a positive experience for both students and teachers.

Assessment

The two educational programs created on the occasion of the exhibition entitled "Greek Olympic Athletes-100 years of Olympic Games, 1896-1996" sought to use all possibilities offered by the museological and museographical facts. As it was discussed in detail above, the presentation and layout of the exhibition sections offered specific capabilities for processing a wide range of issues and aspects of the Olympics. In terms of the methodological choices, it was not possible to differentiate two different educational programs for respective age groups because of the space restrictions. What was accomplished though, was that in both cases two of the three main stages of learning were included, the dialectical approach and the active participation through exploration. A third level based on experimental approach was not attempted because of the limited space. Nevertheless, the experience of exploration such as the presentation of some sports with pantomime and the assumption by the students of the special role informing their peers on a thematic unit met the students' wishes. They responded very well thanks to the perfect combination of learning and entertainment.

Finally, as soon as the questionnaires were filled by teachers and students, the process could not be completed because there was not a thorough treatment of the data collected. The reason for this was that the museum at this specific time did not have permanent staff specialized in educational activities, which would be in place after the end of the exhibit. Therefore the analysis of the questionnaires and the specific conclusions drawn by it could not be completed. The need for the involvement of museum educators from the early formative stages of an exhibit is essential for better outcomes. This is an aspect that the museum professionals should always bear in mind when they develop a future exhibit.

This exhibit constituted the museum's 'baptism by fire' not only in terms of museological standards but in terms of educating the young audience as well. The exhibit raised issues involving the politicalization and the commercialization of the Olympic Games. On the grounds of educational meanings, students familiarized with the group work, various expressions and different opinions. There was a need for making them at home with other existing views that they had not imagined before and other forms of expressions that they might not have used before such as pantomime or creative writing. It is a fact that sports are found in the epicenter of adolescent everyday life and because in their minds sport remains connected with free time activities, it was considered that this exhibit should become particularly attractive for the young audience. Most students form a priori a positive attitude towards sport issues, either by actively exercising a sport or by passively watching sport events. Therefore sport constitutes a willful choice for the otherwise so limited free time of today's students. At the same time, students at this age are particularly vulnerable to the negative aspects of sport such as violence and hooliganism, and therefore the awareness and perception of the sport as a special cultural event is even more necessary and of great importance.

6.3.2. Past programs continuing in the Present somehow modified

Presentation of educational programs by exhibition unit[58]
Permanent exhibition *"Olympic Games"*
Exhibition section "Olympia - Athletics"

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[58] The discussion presented here, concerning the educational programs of 2009 and on, is based on information published by Βισκαδουράκη and Παζαρλίδου 2010.

Under the new permanent exhibition of the Museum, an introductory module had been created where the presentation of the ancient Olympic Games was developed. The exhibition included information provided by ancient Greek vases with images depicting sports. At the same time, it was in the immediate vicinity that sports of the modern track and field were shown, thus representing a continuation from the ancient ones. A program of combining ancient and modern Olympic Games was created under the title:

*Protessilaos has lost the discus, take the risk to find it*

- targeted age: 4 to 7 years old.

General objective: children of preschool and primary school age to learn about certain elements of the ancient Olympic Games.

Objectives:

- to identify the sports of antiquity
- to recognize a discus and its material
- to compare and distinguish between ancient and modern discus
- to imitate the pivoting motion of the discus thrower
- to make a discus out of common and familiar materials
- to experience kinetically the knowledge they acquired by throwing the discus they had made.

- Description: The children enter this module using a doll representing an ancient discus athlete named Protesilaos. He describes his discus and asks the children to identify it in pictures of vases and in the exhibition objects. They move throughout the exhibition of the modern athletics. They compare modern and ancient discus throwers. Then the children construct a discus using paper plates. Finally, there is a real discus in an area where children throw their discuses and compete with each other, imitating the rotational motion of the discus thrower and experiencing kinetically the new knowledge they have acquired.

Program: *Theft at the Olympic Museum, detective requested*

-General Objective: The children of upper elementary classes already know several elements of modern and ancient Olympic Games. The purpose of this program was to deepen their knowledge in the field, and mainly to make them learn while playing and participating in the experiential process.

- Objectives:

- to formulate past experiences about the museum as a concept and the Olympics

- to express ideas, to describe and differentiate sports of ancient and modern Olympic Games
- to work in groups following a script.

- Description:  children got a letter which informed them that some objects had been stolen. It urged them to follow the clues to identify and return them. They were divided into five groups, as many as the objects that had been stolen. In order to find them they needed to solve puzzles, follow a map or read messages of inverted writing by using a mirror. After finding the items, the five groups formed their own display of "Olympic Games in antiquity" with labels that gave information to visitors. Finally, they were given a certificate of participation in the program.


Exhibition section "Olympic ball games"

Program: *Ball is coming back, kick it so the game can start*

-Targeted age: 8 to 9 and 10 to 12 years old.

-Objective: To identify the characteristics of ball games through cognitive 'confrontation' with previous knowledge.

- Concepts: Rules, measure, score, team, space, stadium, sports equipment.

- Description: Balls in sports seem to be very popular, from badminton ball or hockey ball to basketball and football. After having observed the exhibits, students were separated in groups and seated on the floor in a room filled with balls. They defined rules, compared the equipment, and referred to remarkable moments of history through card of different type and theme. In this way, the influence of social and cultural context makes each learning process to be different for every individual. Everyday environments of the children are remodeled with new information derived from the exhibition. Every child has to choose a category for his team, then he or she is chosen as a representative and the group works together to find a solution collectively. Meanwhile, feedback on the sport heritage is used as an educational tool, contributing to a more global approach. Specifically, throughout the game, children watch themselves on a screen and choose from a menu the videos associated with their card. The game stops when a team reaches first the symbol of the Olympic Games. The completion of the action contributes to the formation of critical capabilities and skills.

Action features:

- oriented exhibition tour

- floor-standing game as learning experience

- the use of technological tools as educational tools.

Exhibition Simulation of Athletics and children's Kinetic action

Program*: Citius, Altius, Fortius*

- target age: 8 to 12 years old.

- Objective: To identify body functions during exercise.

- Concepts: physical characteristics (height, weight, etc), heartbeat, flexibility, muscle function, body weight, velocity, reflexes.

- Description: children's need for kinetic action, as a learning process has led to the creation of a fully athletic track simulator. A suitable program was created in collaboration between museum educators and physical trainers. Children were directly physically involved in a number of different activities in order to understand the function of their body during exercise. This constituted the essence of the program. Children approached athletic events, equipment, techniques of each sport and distinguish the physical characteristics that define the choice of a particular sport. They took measurements so they could get to know their body and its capabilities, and then they were divided into groups and performed sports on the track, such as high jump, speed race and relay. Then they compared the results of each group by rating each group's performance. The program reached its completion with the medal awarding (see photo 3).

*Digital exhibitions*

Digital display of the exhibition "Paralympics"

Digital presentation of the exhibition dedicated to the Paralympic Games had been operated on the Museum's website since February 2009. The purpose of the exhibit was that the public, especially children, could come into contact with this global event and to be given the opportunity to experience Paralympic sports and be acquainted with the basic understanding through demonstration, instruction and play. Modern technology techniques such as augmented reality enabled remote learning through the internet.

Along with the aforementioned 2009 educational programs, the 2008 programs were also going on 2009, after evaluation and alterations to their content. These were the following:

*Museum Kits 2008 - 2009*

Olympics and athletics, traveling to the past and to the future

- target age: 4 to 7, 8 to 10, 11 to 13 years old.

- Objective: To reach, to explore and experiment with the material provided in the museum kit.

- Concepts: Cooperation, dimensions, time - space.

- Description: The digital images of the Olympic track and Olympic Games operated as a central tool for the educational proposal of this museum program, carrying children in a realistic environment, with many videos, photographs and texts through a new interaction game. The integrated game of the educational museum kit program "Olympic Sport and Athletics, Journey to the Past and the Future", groups of children from preschool and of school age met interactively with the athletes' world at the Olympic Games. Children were challenged to discover, utilize and synthesize material of the Olympic Games, in different actions. They tried individually and collectively to learn about the athletes' techniques. Finally, they experienced the virtual tour, forming their own way through the course of the Olympics, moving to a floor standing game of 24 square meters and ending at the Beijing Games in 2008.

Highlights and features:

- different focus on digital imaging according to age group

- classified cards, worksheets and puzzles

- children's different kinetic actions.


Exhibition "Science of Sports"

This unit showed the dependence of science and sport and visitors' interaction was accomplished through the influence of technology. Sport science was presented with a group of machines which help the measuring and recording of different characteristics and abilities of the human body. In the first level, children's attitude varied because they were asked to operate individually and at the same time to cooperate, forming values and rules inherent in the Olympic philosophy such as fair play, respect, support, acceptance, physical and emotional effort. In the second level, each child observes modulation that may be present in any body type and its impact on the selection of a sport. Then the student identifies diet and food as an important factor in performing any sport and in everyday life. Each group investigated the world of developing skills in

sports activities by testing different exercises and movements in machines that identified specific skills, like flexibility into gymnastics or tae kwo do.

Olympics Exhibition

The following educational programs were created:

*Together with Athena ... the walk in the museum begins*

- targeted age: 4 to 7 years old.

Objectives:

- to become familiar with the Museum's facilities and to feel comfortable in it by moving around and observing the exhibits
- to experience a vibrant learning experience where new knowledge will be built on existing knowledge and experiences inside the museum
- to get to know the track and field events and experience with their own body the principles and rules.

Description: first of all the visit should be a pleasant experience for the children. The program is divided into 5 short parts. The alternation of the activities and the different spaces help maintain children's attention.

- introduction to the program
- exhibition tour
- medals creation
- athletics - race
- commentaries - assessment.

Program: *Get set!*

- targeted age: 8 to 10 years old.

Objectives:

- to get to know the track and field events and important moments in the history of the modern Olympic Games
- to collect information during the tour of the exhibition in order to complete a crossword
- to experience learning kinetically by jumping into a real trench and doing the relay race on a real track.

Description: The program is divided into three phases:

- introduction to the program

- exhibition tour

- observational games and athletics: crossword, relay and jumps.


Program: *Faster, higher, stronger*

- targeted age: 11 to 13 years old.

Objectives:

- to distinguish features which are emblematic to the Olympics

- to consolidate the educational experience acquired in an fun way through a floor standing game.


6.4. Workshops


Creative activities have started since September 2012 and take place every Saturday morning. For the eighth consecutive year, the Olympic Museum opens its doors to children expression and creativity. Through targeted programs and child-centered, with an appropriate pedagogical framework the museum is proposing innovative actions. From a very young age learning through art develops skills that help young students to excel as they are growing up. Learning through the arts develops both mind and body, a value so essential to Olympic spirit.[59] Within a safe environment, children can create and feel the joy of completing a project. The world of three dimensions passes through everyday materials such as glass, clay and paper that children can actually transform into artistic creations. Emotional expression, movement, exercise are core principles of all-round and balanced development of children of all ages. Role-playing, creation of a personal scenario and theatrical plays on the one hand and word games, kinesiology, literary texts on the other are essential parts of the first cycle of the theater workshop. The second cycle will come next, in the following season. The workshop of healthy nutrition and cooking is an ambitious plan of action and initiation of children into different habits. In a kitchen exclusively designed for our young chefs, children learn how to cook food and to get to know experientially healthy eating. By exploring

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[59] Painting and Sculpture (Ages 4 to 6 years), Painting (Ages 7-12 years), Microsculpture and Structures (Ages 7-12 years), Theatrical Play (Ages 4-8 years), Workshop of healthy Nutrition and Cooking (Ages 6 to 12 years).

ingredients, flavors and smells they learn eventually to change their bad unhealthy habits (see photo 1).

## 6.5. Discussion

From what was presented above, it is understood that the education policy of the Olympic Museum in Thessaloniki aims mainly at one major group, the school students, who view the Museum as a complement to their school studies and something that reinforces the scientific knowledge they have learned in the classroom. Secondly, I believe that the other group could easily be the parents of those children who, having completed a general education, use the museum as a source of information or entertainment. As far as I know, there are not any studies on the different audience of the museum. However, in the case of the first group, the museum's goal is to represent an extension of the classroom. Studies have confirmed that the extent of interaction between students and museums is much more complex than previously thought.[60] A museum -like the Thessaloniki Olympic Museum that combines many features of a science museum- is a complex environment in which the objectives, experiences and situations are not the only thing involved. The building itself- its characteristics, the atmosphere it creates, the reaction to it by other visitors and the interaction between what the students learnt there and what they have been learning at school- captures 50 percent of the interest of the occasional visitor on a guided tour and even higher percentage in the case of the more specialised visitor.[61] The success of every museum of this kind lies or will lie in that it does not try or it will not try to convert itself into a mere extension of the classroom and of the subjects taught there, the majority of which is lost or cannot be considered applicable (Ten 1992, 228).

**Chapter 7: Actions of Networking - Collaborations**

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[60] Koran, J. J., Longino, S. J. and Shafer, L. D. (1983). A Framework for Conceptualizing Research in Natural History Museums and Science Centers, *Journal of Research in Science Teaching*, 20, 325-339; Lucas A. M., McManus P. and Thomas G. (1986). Investigating Learning form Informal Sources: Listening to Conversations and Observing Play in Science Museums, *European Journal of Science Education*, 8, 341-352.
[61] Falk, J. H., Koran, J. J. and Dierking, L. D. (1986). The Things of Science: Assessing the Learning Potential of Science Museums, *Science Education*, 70, 503-508.

7.1. Current situation

The creation of a network of communication and cooperation with other Olympic sports museums of Europe has always been the primary objective of the Olympic Museum (Ουδατζή 2012). Already in 2003, channels of communication with renowned museums of Europe were opened with an exchange of exhibits and an overall museological cooperation. The outcome of this first effort was to integrate unique collections of European museums and private collections into the exhibition on football and create a wide circle of European partners.

From the early stages of the new museum maturation a new reality was perceived which highlighted the need for broader cooperation, outreach actions with the personal touch of every museum, at least at European level. Therefore, at the beginning of 2005 the Olympic Museum joined the International Sports Heritage Association[62] and in 2006 it was accepted as a member of the International Council of Museums. The collaboration with these international institutions is of great importance considering the fact that both organizations enable members to draw upon resources from the broader museum and corporate worlds for information on administration, development, collections management, public relations and merchandising. Taking for granted the common pathway as a prerequisite for a better future, the Sports Museum proceeded to organize the first European Conference of Sport Museums in 2005. It was the time that representatives of Olympic sport museums from all over Europe met together and expressed trends and policies of collection, preservation, and enhancement of athletic heritage. This action proved to be very important not only because it revealed the total miscommunication that existed in Europe about sport heritage, but also showed that the Olympic Museum of Thessaloniki, just one year after its official inauguration in its new building, could assume a leading role in organizing European fora and supporting worthwhile initiatives. The conference ended with the signing of the "Memorandum of Cooperation between Sports Museums in Europe" on November 5th, 2005. Its next step was to shape the conditions necessary for the creation of a European association of sport museums. This Memorandum was signed by the representatives of the Sports Museums of Greece, Finland, Estonia, France and the two football museums of Liverpool and

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[62] The *International Sports Heritage Association* is based in Chicago and is a non-profit membership organization incorporated in 1971 to assist sport museums and halls of fame to develop, operate and promote their facilities in the best way possible. ISHA includes more than 130 members from countries such as China, Belgium, Switzerland, Singapore, Australia, Canada, and the United States.

Olympiakos. This first major initiative of networking led the Lausanne Olympic Museum, one year later, to consider the Thessaloniki Olympic Museum as the sole representative of the country at the preparatory conference for networking Olympic Museums. Negotiations for the establishment of the International Network of Olympic Museums were completed in March 2007. The relevant Founding Memorandum was signed at the headquarters of the International Olympic Committee, in Lausanne. Up to this moment the Thessaloniki Olympic Museum has signed memoranda of cooperation with the following institutions:

- Haskovo Regional Historical Museum[63]
- Pleven Regional Historical Museum[64]
- The Museum of Sport of Faculty of Sport and Physical Education, Belgrade[65]
- Liverpool Football Club Museum
- Sports Museum of Finland
- Musée National du Sport de France
- Museum of Olympiacos C.F.P.
- Estonian Sports Museum

**Chapter 8: Strategic Planning 2012-2020**

8.1. Introduction

From 2004, the year of its rebirth, the Thessaloniki Olympic Museum is constantly searching for ways to improve its services to the public and its operations. The new beginning has not been easy, as Ουδατζή (2012) believes. She thinks that being a thematic museum indicates the difficulties that had to be addressed from the early beginning of its foundation, taking into account that the rule was that the public trusts the national museums and nothing else. Visiting specialized museums is not part of

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[63] The collaboration was officially recognized by the singing of a Memorandum on November 7th, 2007. The document bears the signatures of K. Oudatzi and N. Kolev who is the Director of Haskovo Regional Historical Museum.

[64] The Bulgarian Regional Historical Museum of Pleven and the Thessaloniki Sports Museum concluded the collaboration on June 27th, 2007 in Thessaloniki. The two parties were represented by the two Directors, K. Oudatzi and M. Grancharov.

[65] The Memorandum of Collaboration between the two parties was singed on June 8th, 2007, at the premises of the Sports Museum in Thessaloniki. The document which was presented to me by Mrs. Oudatzi bears the *registration number 389*. In this official document it is precisely mentioned that the first goal of this Memorandum is the encouragement of cooperation in the field of the Balkan Sports and Cultural Heritage. It is signed by the Director, Kyriaki Oudatzi and the Program Manager of the Belgrade Museum of Sport, Snezana Milojkovic.

everyday practice in Greece. Nevertheless, the museum gradually overcame the difficulties with patience, perseverance, and effort, as the museum becomes recognized locally, nationally and internationally. According to Oudatzi's statements, the museum faced hesitation not only from the public, but even from people coming from the world of sports who had difficulty trusting their personal belongings to this new museum entity and therefore it took a lot of effort to change some mentalities of mistrust. Today, the Olympic Museum seems to have gained the trust of the public - certainly the trust of the educational community - and has now joined in the cultural and museological map of the city. The current concerns, as the museum shows to gain in experience, have shifted to the financial sector. Given the non-existent state support - since its inception - and the current difficult economic situation of the country, the museum's creativity and tenacity of goals are affected. Trying to create, amid crisis, constant policies for a museum equal and worthy to the Olympic Museum run by the powerful *IOC* in Lausanne, demands tremendous efforts, courage and work. The recognition of excellence and consistency in the museum's policy has made possible the cooperation with foreign museums with the financial support of the European Union. Moreover, enriched and upgraded educational actions and the new exhibition policy concerning the length of the periodic exhibitions enable tens of thousands of students to visit the museum and participate in the educational programs. The new era of technology has not left indifferent the museums worldwide who want to keep up with their evolving audience. The Olympic Museum of Thessaloniki with the support of the European program INTERREG is complementing the permanent collection with three-dimensional digital imaging equipment which enables the visitor to see objects that were not allowed to be exposed in their authentic form.[66]

## 8.2. Digitalization and new media

## 8.2.1. Project summary data[67]

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[66] INTERREG is implemented under the European Community's territorial co-operation objective and financed through the European Regional Development Fund (ERDF). Its goal is to provide funding for interregional cooperation across Europe. This Operational Programme was approved in September 2007 and the period for INTERREG IVC will last from 2007-2013. This programme follows on from the INTERREG IIIC programme which ran from 2002-2006.

[67] All information discussed here is based on the *Invitation to Tender* for the project *A healthy mind in a healthy body in the digital age*. It is a document containing 57 written in Greek, available online at http://www.olympicmuseum-thessaloniki.org/. It contains the project's description and whatever information that the contracting authority put forwards in order to achieve a proper and robust procurement process timetable which properly factors in the time needed for clarifications and evaluation.

The future project entitled A healthy mind in a healthy body in the Digital Age will create a large "digital encyclopedia" about the history of the Olympic Games with significant educational implications in the 'Greekness' of the Olympic Games and in communication reasons concerning the Greek and the international online audience. A Virtual Education Display is to be hosted on the website of the museum presenting the history of the Games in a timeline. For its implementation digitization together with scientific commentary of 2435 objects is going to be created. In addition, an optimization of the Olympic site of the Museum with new functional requirements, implementation and application of crowdsourcing applications for smart devices belong to the overall planning.

Furthermore, the implemented project supports the following services:

• Try-out services of digital resources

• Downloading Services of digital material in Wikipedia and Wikisource

• Publicity Services

• 'Culture Hack Day'

• Services of experimental operation

• Supply of special equipment

The main objectives of the project are:

The depiction of the sport history of the country and the creation of a living place, where the museum information motivates the public to participate by promoting the healthy characteristics of sports, encircles the main purpose of the mission of the Olympic Sports Museum.

Moreover, the central aim of the museum is to follow the strategic goal, under the leadership of the Hellenic Ministry of Education and Religious Affairs, Culture and Sports which claims total visibility of the digital evidence as proof of the Greek civilization globally. Taken as evident the Greek origins of the Olympics, the digitalization constitutes an important cultural asset of the country.

According to the delivered act the "Healthy Mind in a healthy Body in the Digital Age" will be the first integrated digital exhibition in Greece at the core of the history of the

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The Project Contractor, as legal entities thereof who implement financed operations by financing, planning, developing and maintaining the project in question, are the European Regional Development Fund (ERDF), the Operational Programme "Digital Convergence" and of course the main stakeholder Thessaloniki Olympic Museum. The criterion used by the contracting authorities in awarding this public contract is the most economically advantageous tender.

Olympic Games. It is true that the task for searching updated information remained in the 'hands' of ambiguous search engines, without documentation and adequacy in epistemology. With this project, the leadership of the museum in collection, documentation and promotion of all aspects of the invisible world is conquered, a crucial task for future generations. The main goal of this action is to record, digitize and enhance the Greek elements in this world-class organization thus constituting an open invitation to the general public for knowledge and participation with the help of new multimedia applications.

8.2.2. Current situation in relation to the requirements of the Project

The Olympic Museum in Thessaloniki was founded to fill the existing gap that the absence of such museum creates. The basic intention was to create a 'living' place, where the museum information will motivate the public to participate by highlighting aspects of sport history through time. The permanent exhibition hosted at its premises is the only display in Greece that promotes the history of the Games from antiquity until today, stressing important elements of their history that the general public had no way of knowing before. Specifically, it concerns the importance of sport in antiquity and the birth of the Olympic Games, the Greek Olympic Sports and Greek Olympians and finally the efforts of revival and Greece's contribution to the modern Olympic Games.

The educational aspect is clear and readily identified as the Museum will create an environment of innovation and promotion with completed records of all historical documents related to the thematic concept.

More specifically, it is in the museum's intentions to create the largest digital encyclopedia for Olympics with a strong Greek presence, thus making knowledge open to the public and readily ingested by anyone interested. This project reinforces the leadership of Greece in collection, documentation and promotion of all aspects of this global event, vital work for the future generations.

The project of the educational virtual exhibition is an attempt to highlight Greek elements throughout the history of the Olympic Games, since ancient times until today. It will accomplish the following goals:

- The widespread use of new technologies offers the potential launch of new applications with innovative educational dimensions. At the same time, the subject of Olympic Games offers the possibility of interdisciplinary approaches and motivation for

personal interests, providing diversified fields of knowledge and experience. The development of a digital museum environment for Olympic Games will be an event of worldwide concern, both for collectors of small or large gatherings, as well as for those wishing to obtain information and data.

 - The participation of people from around the world will showcase the multicultural dimension of the Games and the actual implementation of a project that applies 'global strategies'.

- The opportunity to participate in a global action directly means success of combining all the hidden objects and experiences, recounted for the Olympic Games, since 1896 until today.

With the help of this project, the Olympic Sports Museum will solve problems that are related to issues of:

- Cataloguing, indexing and scientific documentation of cultural stock kept in the storehouses of the Museum. In this way protection is achieved as they are photographed and digitized.

- Seamless integration of metadata harvested and their inclusion in *Europeana*.

- Publication on the internet in Greek and foreign languages, as a key part of multilingual information.

The digital infrastructure of this project secures the upgrading of the image of museum and its online presence for audiences everywhere in the world contributing thus in the expansion of its public and the improvement of pre and post visit experiences.


8.2.3. Feasibility and the expected benefits


The widespread use of new technologies offers the potential launch of new innovative applications having educational dimension.

- At the same time, the theme of the Olympics provides an opportunity for interdisciplinary approaches and motivation of individual interests, providing diverse fields of knowledge and experience.

- The development of a digital museum environment for the Olympics will be an event of global interest, both for collectors with small or large collections, as well as for those wishing to gain information and data.

- The participation of people from all over the world is going to showcase the multicultural dimension of the Games, and the actual implementation of a project which brings into play the so called "global strategies".

- The opportunity to participate in a global action directly determines the dynamics and success, gathering of unpublished objects, experiences, and unfolding of the Olympic experience from 1896 till today.

- The educational aspect is clear and readily identified as they create an environment of innovation and promotion of all historical documents related around the thematic concept.

- Basically, they are going to create the largest digital encyclopedia for the Olympics with a strong Greek presence, making the knowledge disseminated and readily ingested by anyone interested.

## 8.3. Beneficiaries

- the public: The general public is the direct recipient of the project by sharing and disseminating knowledge.

- people with special needs : The work to be carried out will be available online in accordance with the guidelines concerning physically impaired people.

- educational community: An important part of the project is to stimulate activities, primarily among the educational community. The interactive and multimedia educational modules have been designed to satisfy the creative engagement of young people with the nation's cultural content in an original and fun way.

In addition:

- This project serves to optimize the preservation of digital content and documentation by an accompanying study, when the project will be completed

- The disposal of produced content and documentation will be achieved through the distribution of an updated website and various interactive applications available on the internet. These applications will be suitable for mobile devices as well.

- This project seeks to implement sustainability strategies which provide them with economic and cultural benefits attained by organization, disposition, preservation and indexing of the repository infrastructure of digitalized resources and their metadata.

- It ensures reuse of content and documentation generated through the use of RSS feeds and diffusion of the produced content and documentation included through the digital library Europeana.

8.4. Virtual Exhibition "A healthy mind in a healthy body"

The project requires the creation of thematic educational exhibit titled "A healthy mind in a healthy body", which will be available on the website of the Olympic Museum. This exhibit will present material from the collections and archives of the museum thus ensuring open access to collections for the general public while launching a new dimension in presenting this material. More precisely, in the form of timeline the history of the Games is outlined into sections and subsections, while the emphasis is put on those elements relative to Greece, always embedded in the wider socio-economic-political framework.

The virtual educational exhibit will be created with the use of interactive digital storytelling tools. A key component of digital storytelling is the use of "rich media", that is potential applications with variable character, in the form of animation, that can provide the online users the capability of interaction. In a narrative way, a virtual exhibition will be developed where the visitor through observation, listening, reading, analysis of material will wander through the history of the Games in alternative ways.

Specifically, in the introductory section, the visitor is introduced to the areas of Sports and of the Olympism movement in general. Through multimedia applications, interactive devices, personal testimonies and objects, visitors will get to know their body and skills and learn good eating habits. The objective is the discovery of the body and of its core functions. In particular, by using multimedia, the remote web visitors will be able to perform basic exercises via sports simulators and learn the effects of these exercises on their body. Personal testimonies of important athletes and skilled people engaged in sport, will explain thoroughly and simply the function of the body and the ways in which Sciences contribute to the performance of the "athletes". Also, in the introductory section, the visitor learns about the Olympic Movement and the Olympic values (fair play, "citius, altius, fortius", Olympic circles, IOC etc.), so that the public can get the messages of peace and sportsmanship.

The first section of the exhibition is called "History of the Olympic Games" and is dedicated to their birth in Ancient Olympia. Through representations of Greek vases and

reliefs the special social-political-religious conditions into which these sporting events were born (poet Homer 8th century B.C., for the first time the use of the term Hellenes) are highlighted. The ceremonies and the place of the games are presented (Hellanodikes, Olympia, Stadium), as well as the prize of athletes (olive wreath) and the importance of victory, until their abolition in 393 BC by Theodosius. Emphasis is given to the importance of sport in the ancient Greek civilizations from the prehistoric ones Minoan-Mycenaean to the classical cities (Athens-Sparta) and their contribution to the development of the tradition of the Olympic Games.

The second section is entitled "Towards the revival of the Olympic Games". The narrative begins with the origins of the modern involvement of scholars in the ancient Greek culture and literature, which contributed to the worship of the ancient Greek culture and adoption of some aspects of ancient Greek way of life like "healthy mind and body". The narration continues with a strong emphasis 1) on games organized in Greece, 2) on Modern Greek literature of the history of sport through the work of Evaggelos Paulinis and John Chrysafis and finally 3) on Zappeia Olympia. In a separate subsection there will be a reference to a) Pierre de Coubertin, b) to the Congress of Paris in 1894 which resulted in the organization of the Modern Olympic Games, c) Athens, the first Olympic city of modern times, d) an important person for the Olympic movement, Dimitrios Vikelas, and finally a reference to the national Greek benefactors who have contributed financially to the organization of the first Olympic Games (e.g. Georgios Averof).

The third section talks about the history of each Olympiad with regard to certain points: 1) the history of each organization (social-economic-political-architectural-artistic elements), 2) sports and their evolution (digitization of documentary material: equipment/clothing), 3) the Greek performance and achievements of the Greek Olympians (accompanied by an interview where possible, with the personal experience of the Champion).

It is important to note down that for the first time in a Greek museum, we will not have a linear narrative of events but a multi-dimensional approach, which allows the presentation in a more completed way. Each Olympic event will be an exhibition and have its own "room", which will display the materials that the museum disposes. The virtual exhibition is scalable, as a new "room" can be added for any future event. For the creation of the exhibition "A healthy mind in a healthy body" the following services are provided:

8.5. Digitization

The aim of this section is to create digital content through digitization and documentation of the material of the Olympic Museum that will be used to create the virtual exhibition. The digitized inventory will be documented by the use of open metadata to ensure free and unhindered access to it. This implemented service of the Olympic Museum aims to create a digital archive by scanning a large part of its collection. The overriding focus of the action is the preservation, promotion and enhancement of cultural heritage in the possession of the museum. Specifically, 2435 objects will be digitized.  This is a representative part of the museum collections consisting of: torches, medals, tickets, stamps, pins, mascot, Memorabilia such as photos, coins, jerseys, books, accreditation cards, posters, Olympic items (uniforms, coveralls, gloves, shoes, etc.), items of sports equipment (discuses, javelins, blocks, etc.).[68]

Annotations of the original material will be translated into English and the comments will be written by specialists from different disciplines, such as history, Sports Sciences, museum education, museology etc.

8.6. Optimize the Website

Complementary to the creation of virtual exhibition, the project foresees to implement the optimization of the site of the Thessaloniki Olympic Museum, taking into account the new functional requirements for interactivity, predictive search, personalization of information, dynamic content and use of rich media applications. The collaborative nature of distributed applications will be of particular importance. Through semi-automated and controlled process (web 2.0: second generation web) guests can both enrich and comment on existing information. Social networking and the architecture of participation will help to maintain and update the site content in an effective way.

In terms of visual language, the site will be very "cinematic" utilizing all the elements of Rich Media (Video, Photo, Animation, etc.) to achieve greater immediacy for the

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[68]According to the *Tender's Declaration,* the following will be achieved: 3D photography for 35 pieces, 3D scanning and processing for 250 pieces, 2D scanning and processing for 1,500 pieces, Digital photography and editing for 650 pieces, interviews for 150 pieces (see Part A: Purpose and Project Specifications p.28).

visitor. For this reason multiple tools of direct information will be developed such as interviews and videos with narrative structure. In terms of Information Architecture, the site will organize and visualize in such a way that the information is targeted and easily accessible from the audience.[69]

## 8.6.1. Crowdsourcing application "I was there"

Among the various possibilities of open, collaborative Internet Olympic Museum is the application "I was there". It will be available on the website of the museum and users can download this application to their mobile devices. It is an application which invites fans of the Olympic Games from around the world to enrich the content of the website and especially the virtual exhibition. The public is encouraged to become a partaker of the effort of the Museum to create the first "digital encyclopedia" for the Games, adding his and her own content.

The crowdsourcing model is suited to organizations' marketing and public relations goals (either non-profit or for-profit organizations), as the process of managing an online community that allows organizations to forge close relationships with publics and consumers to participate in the making of brands (Phillips and Brabham 2011).

In this way the audience completes and enriches the museum's exhibition. Users will have the ability to upload videos or photos from Olympic events in which they have participated, commemorative material or even personal videos which can describe their experience. Users can take pictures or shoot video on the spot using their smart devices, their precise location will be identified via GPS and their addition will appear as "pin" on the interactive map. This is a feature highly ascendable as it will be offered on occasion of future Olympic events. It can drive the interest of friends of the Games from around the world, confirming the viability and popularity of this project. Thus, it is important to understand that crowdsourcing is for the public good for the simple reason that it helps the collective intelligence of online communities to be leveraged in future participatory media applications (Brabham 2013, 120).

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[69] According to the *Information Architecture Institute*, "information architecture" is the art and science of organizing and labeling websites, intranets, online communities and software to support usability (http://iainstitute.org/documents/learn/What_is_IA.pdf).

8.6.1.2 Application for Smart Devices "Healthy mind in a healthy body"

In addition, the project includes the application "Healthy mind in a healthy body for smartphones and other mobile devices" (e.g iPad). It concerns the virtual exhibition, which will be available as an application for smartphones. Users will have the opportunity to see the important parts of the virtual exhibition, put their own feedback and share their favorite images and join in the popular social networks (e.g. Facebook, Twitter). Note, finally, that the applications described above will be marked with metadata so that they are open and available to all interested parties. Moreover, considering the policy of reusing the produced fragments and the design for their multi-disposal, i.e. music, sound effects, videos, etc. inputs will be placed in more than one application and in more than one channel (e.g. internet, mobile devices and various social networks like Facebook, Twitter etc.). This application proves once more that today mobile phones are being recognized as the pre-eminent vehicle for mobile learning and also for wider social change (Traxler 2009).

8.7. Drafting the Museum's Digital Strategy

8.7.1. Introduction

It is obvious that the Thessaloniki Olympic Museum wishes to develop a targeted digital strategy by focusing on the right of access for all citizens to its digital cultural heritage.[70] For this reason, digital curation and preservation tools in conjunction with the availability of multi-channel services are central to this project. User requirements will be considered as a basis for designing projects (methodology of participatory planning). Briefly the draft of the digital strategy will include:

-Development of a digital brand as a recognized destination on the web environment for web audiences

- SEO site (acronym for "search engine optimization" or "search engine optimizer")

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[70] According to *Universal Declaration of Human Rights*, article 27: (1) Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits. (2) Everyone has the right to the protection of the moral and material interests resulting from any scientific, literary or artistic production of which he is the author.

- Digital logo and web applications for use

- Presence on social networks (Facebook, LinkedIn, Youtube, Flickr)

- Investigation (through specialized monitoring tools) for eventual online presence of museums internationally with similar intentions

- Create and process of "seeding" (content seeding) appropriate content and various online marketing activities for the next years

- Specifications of accessibility from mobile devices (website mobile version)

- Specifications of rich application development involving complex content (iPhone and Facebook applications).

## 8.7.2. Upload inputs to Wikipedia

As a parallel service to the project there will be a cycle of monthly seminar-workshops working on how to enrich Wikipedia in Greek and other three languages with entries that touch the relevant subjects. The aim of the seminars is to familiarize the Olympic Museum with Wikipedia and to inform the public about an important information and education tool about the Olympic movement in Greece and everywhere in the world. After the seminar, selected part of the produced digital material will be uploaded on Wikipedia. Specifically, 60 entries will be created, which will include specific thematic texts written for the production needs of the virtual exhibition "A healthy mind in a healthy body" and translated entries and specific texts in English. The rest of the digital material is projected to drop back to Wikisource and Wikimedia Commons as raw material with unedited entries, which will be available to the general public for new entries. The main objective of this program is to develop and improve articles related to the Museum's collections, thus approaching the huge and growing online audience of Wikipedia.[71]

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[71] In a recent article concerning the large-scale online community of Wikipedia, Xiaoli Zhao and M. J. Bishop (2011) examined how Wikipedia is developed and emerges over time. They conducted a 'Delphi' study to explore the social, organizational, and technical factors that Wikipedia experts believe have supported the evolution of this community. Based on the findings, they presented a model for thinking about online communities of practice and suggested that Wikipedia can serve as starting point to develop other strategies of designing and supporting online communities of practice. For philosophical articles published on Wikipedia and its connection with *Stanford Encyclopedia of Philosophy* see Willinsky (2012).

8.7.3. Publicity services

The project also concerns targeted publicity activities. Specifically, an Information Day will be held. The event will be held in the premises of the Olympic Museum and will include presentations and speeches about the project, and speeches by those who can benefit from it or by those who have implemented similar projects elsewhere. The outcomes of this event will be offered in printed material. The goal is to make known publicly the combined efforts of the museum in this matter.

8.7.4 Workshop "Culture Hack"

"Culture Hack" is a workshop held for the first time in London a few years ago.[72] More than 70 software developers and 100 representatives of cultural organizations attended the workshop in order to discuss and create digital cultural products. Since then there have been several meetings in the UK and the US, organized by local cultural organizations. Culture Hack supports the logic of project implementation in the simplest possible way and with the greatest impact. It enables technological, creative and cultural fields to create experimental products and ideas. This collaborative initiative connects cultural institutions with digital communities and creates the foreground of digital applications pilot, the detection of open data and new working relationships.

Specifically, the workshop includes:

- 'Hacking' for computer programmers who are engaged with 'API' cultural data and transform ideas into experimental applications

- 'Hacking Ideas for all' that supports short conferences for presenting ideas, solving problems and describing experiments in a quick and efficient way

- 'Debate for all': thought-provoking discussions in the form of brainstorming which aim at increasing the understanding of technological capabilities and open data.

Among the goals of the project to be carried out is to conduct annual 'Culture Hack' workshops. The ability to create new contacts and networks, thus adapting to the

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[72] Founded in January 2011, Culture Hack is a not-for-profit enterprise, run by London digital creative agency Caper. According to its website (http://culturehackday.org.uk/), Culture Hack is a digital development programme for arts and culture that enables the creation of innovative digital prototypes and creates new working relationships across the arts, technology and the creative industries.

international trends and practices, offers new opportunities within the targets of the museum's digital strategy. By promoting this action, the Olympic Museum does not intend to promote economic efficiency for products that the Museum already cares for (products imbedded in its strategy) but it primarily aims at the openness of the Museum to the general public and the various communities including the digital "multipliers" and other potential followers.

**Chapter 9: Conclusions**

9.1. Introduction

It is without doubt that due to museum's policy the Olympic Museum of Thessaloniki has managed to live up worthily to complex and also more broad roles than those that we meet in a traditional Greek museum. Teachers and school managers of the museum accept without a second thought the possibility of interaction and cooperation between school education and museum education, between formal and informal education. It is only in the recent years that in Greece the educational activities of school groups in spaces of cultural reference are an important part of the overall education of students, especially those of elementary level.

However, the modern museum and the Olympic Museum in this case must take into account the so-called diverse audience, as it is put forward by the individualistic dimension of learning. By extension, the identification of the active visitor, regardless of age, must be of central value to any educational process that takes place inside the museum.

Therefore, the Olympic Museum of Thessaloniki will have to include, in a more permanent basis, the priorities of all those processes and actions that will allow it to extend its audience to other age groups, not only with children of elementary school. Through public research and by a slight shift in policy, the museum will meet the expectations and interests of different types of audiences in order to welcome them. In the direction of modern democratization of museums and within the context of post-modernity, the Olympic Museum can not stand idly and not be able to recognize the existence of multiple narratives and interpretations of reality. This involves challenging the operation of the museum as an authentic and unique agent of presenting a part of the "truth" or some parts or even many parts of it. The interests of the museum will be

transferred then to broader communities and visitors who in close association with the museum will discover ways for a better team and ethical engagement with the educational values of the Olympic movement.

It is in the Museum's best interests to incorporate in its everyday speech the New Museological rhetoric that emphases communication modes, visitor profiles, emulation with other institutions, public expectations, pattern of support and reputation techniques assuring a vital social and political role (Karp 1992, 12).

9.2. Planning for the Future

9.2.1. What the Thessaloniki Olympic Museum will be needing

The $21^{st}$ century is predicted to bring about many major changes to society, from population demographics to community infrastructure and from new technologies to the development of new sources of energy. Financial developments as well will dramatically alter how people live in and view the world. These changes will not only have an impact on daily life and societal needs, they will change the way we think about museum and cultural institutions in general. Consequently, they will alter the definition and role of museums as they adapt their services to meet changing community needs.

This is a process starting not from the institution, but from the community itself. By identifying the unique assets of its institution and listening to the needs of its communities, the Thessaloniki Olympic Museum can join its efforts with the public to determine how those assets can most effectively serve a varying public.

Changes are already taking shape in the ways people search for and use information and in how they communicate with one another and with institutions. Rather than act as gatekeepers to knowledge, museums and libraries can be facilitators and teachers, providing the context, content, and tools that empower people to question, search, inform, and explore the worlds of information, experience, and memory. The museum of the $21^{st}$ century is not one-way channel of information that flow from institution to some recipients. Better, they constitute networks of various channels, that of the institution towards an audience, audience to institution and audience to audience.

9.2.2. The *Third Place*- Participation and Social Engagement

During a convention which took place on July 7th to 8th, 2008, in Washington, D.C., the term 'Third Place' came into existence (Oldenburg 1999). Neither work nor home, the 'Third Place' is a neutral community space, a museum or a library where people can come together voluntarily and informally.[73] As public gathering places where the transfer of information and ideas across individuals, museums and libraries take place, this unique form of the third place offers distinct resources, easily accessible and low-cost barrier places rich in content and experience. Modern concepts identify museums and libraries as purpose-driven institutions that are socially responsible and socially responsive. Museums and libraries alike act as safe communal spaces for people to interact with one another. As opportunities for social engagement outside of private or working life and removed from the profit interests of commercial spaces, museums and libraries have the ability to identify and respond to community needs in ways that other spaces cannot. Participants of the before mentioned convention highlighted the need for museums and libraries to explore how societal changes occurring in the 21st century will alter the unique needs of their communities by forming new institutional structures. These novice formulations will meet the needs of the society and therefore serve the best as public gathering spaces.

Museums and libraries will continue to be a distinct form of the 'Third Place' in the future, but they may have to adapt to changes in what the third place looks like. Museums need to find out whether or not our modern communities will continue to need physical gathering spaces, or if virtual communities will grow even more important. The Thessaloniki Olympic Museum need to pose to itself the question what will happen if the virtual and physical come together in the 'Third Place' of the future. What role can it play in creating physical and virtual places that provide safe and open places? How can these two places become one multilayered public gathering space? Is this museum able to foster civic engagement and create community bonds? These are real issues that the Olympic Museum will have to face.

"To be successful (and hopefully essential), museums and libraries need to pursue new models in which they provide platforms for social engagement, transitioning from providing designed, controlled experiences to comfortable, open-ended venues for

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[73] This convention was co-organized by the *National Academy of Sciences* and the *Institute of Museum and Library Services*. This meeting brought together leaders from across the disciplines in the library, museum, research, scientific, technology and education fields to help define the central issues, such as the relationship among museums, libraries, and society, the evolution of the role of museums and libraries and the future support, environment, and infrastructure for museums and libraries. See Pastore 2009, 3.

people and participatory discourse. The Web has given people the opportunity to dream up their own community spaces. If we [museums and libraries] can listen and remake ourselves into those dreams, we will finally become places for our audience."(Nina Simon, Founder of Museum 2.0, quotation from Pastore 2009, 11).

## 9.2.3. New technology challenges

Museums have key roles in information technology development, access, use and preservation which are central components to their day-to-day operations. Technology products and capabilities are rapidly advancing and will continue to do so throughout the 21st century. Intellectual property, digital preservation and communication are the subjects of significant debate in the world and will continue to be so in the near or distant future. Museums and libraries have much to offer in this debate and have an essential leadership role to play in shaping future policy that will impact the stewardship of cultural heritage (Marty, Rayward and Twidale 2003). Museums and libraries can play a leading role in intellectual property, digital preservation, and information access. We as museum professionals or as potential visitors must always keep in mind that museums play an important role in helping people find and use information through new technologies by enhancing public use of technology and by providing the content and context around information resources.[74]

## 9.2.4. Collaboration and Partnerships

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[74] One of the current projects of the Massachusetts Institute of Technology (MIT) Library Research Group is DSpace. It is about a software for building open-source digital repositories, developed in collaboration with Hewlett Packard. DSpace is a freely available, customizable, open-source software that captures, stores, indexes, preserves, and redistributes research material in digital formats. It is designed to be flexible in order to accommodate an organization's differing policies, practices, data formats, and standards. Communities of groups such as academic departments, research centers, and other institution-based administrative units contribute content to DSpace, determine their own guidelines for content and access, and share their collections among themselves or between multiple communities. DSpace continues to be adopted by organizations- academic, nonprofit, and for profit-to create open-source digital repositories and seeks to grow the number of communities using DSpace so that the software continues to be expanded and improved. In May 2009, the DSpace Foundation joined with Fedora Commons, an organization that also provides open-source software for managing and providing access to digital content, forming a new organization called DuraSpace. According to the DuraSpace press release, the new organization will sustain and grow the two flagship platforms as well as "offer new technologies and services that respond to the dynamic environment of the Web and to new requirements from existing and future users." For further information go at www.duraspace.org.

Collaboration is essential to the sustainability of museums. Their future growth depends on their ability to address 21$^{st}$ century challenges and meet community needs. As collaboration and the unification of services continue, the boundary between museum and other cultural institutions will likely be less distinct. This does not mean that the unique mission and identity of an individual institution will disappear. It means that institutional goals will be expanded and improved through collaborations that combine resources, knowledge and experience having as a goal the mutual benefit (Koster and Falk 2007). The Olympic Museum of Thessaloniki has made a good start that can be expanded. The Museum can be engaged with a variety of individuals and organizations, such as researchers, universities, for-profit companies, and other cultural and community-based organizations. New models and structures for collaboration among museums and libraries and other organizations can work to develop effective solutions to the economic, social and environmental challenges of the 21$^{st}$ century.[75]

Museums, as we see them today, are in the process of defining and planning for a sustainable future, not just in financial terms, but also in their relevancy to the world they serve. Perhaps the greatest question for museums today is what they will need to do to remain meaningful institutions in the future. Sustainability, beyond financial issues, lies in being relevant to the communities in which they reside. Museums can remain relevant as long as their tasks serve the greater needs of society. This is the point where new technologies come into the scene. By developing dynamic projects museums can provide the resources and tools for online collections and content access that are effective, flexible, extensible, free, and open source for any user.[76] As stewards of cultural heritage, information providers and central places for people to come together to learn and share with one another, museums will shape their future in order to support themselves being a cultural community rather than an isolated organization

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[75] Here we can take as an example *The New Jersey Digital Highway*. It concerns a repository and collaborative portal created by the Rutgers University Libraries, American Labor Museum/Botto House, New Jersey State Library, New Jersey Historical Society, New Jersey State Archives, and smaller libraries, museums, archives, historical societies, public broadcasting stations and schools. The project is a statewide digital infrastructure and online portal to the state's immigration history and ethnic heritage. Throughout the development of the portal, the project collaborators took a user-centered approach to provide information resources that meet the needs of students and teachers as well as librarians, archivists, and curators. The project seeks to promote access, learning, and engagement at the local and global level, with New Jersey history and heritage to the benefit of learners, educators, and cultural heritage organizations in the state.

[76] See for example the project *Omeka* that the Center for History and New Media at George Mason University created in order to enhance the ability of museums to share their collections and content online. *Omeka* is a next-generation Web publishing tool that provides a standards-based interoperable system that helps institutions to share and use digital content in multiple contexts.

without the required means.[77] The questions for these institutions to ask themselves are what makes them unique, what makes them matter and who cares about the services they provide. These questions will make them take into consideration the needs of the served communities and then the best possible ways in which they will satisfy these needs (Pastore 2009, 19).

## 9.2.5. Integrating evaluation into museum practice

Quantitative and qualitative metrics need to be used in order to evaluate the impact of the Olympic Museum in society. It is essential that museums re-evaluate their policies and the ways that the 21$^{st}$ century can alter their relation with the upcoming challenges (Pastore 2009, 22). What kind of service these institutions will provide in the coming decades and how they will measure their progress in addressing these changes and articulating their value to society are two important issues that museums must consider for their evaluation process.[78]

## 9.2.6. Museum Professionals and their skills

The 21$^{st}$ century museum professional will have a new set of skills and roles adapted to technological and information needs. Institutions can attain greater relevancy to their communities by reflecting whom they serve through whom they hire and giving voice to

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[77] E.g. the *Cultural Alliance of Southeastern Michigan* brings together arts and cultural organizations in a seven-county area to work together in order to better equip individual organizations to achieve their missions. The goals of the alliance are threefold: to catalyze and facilitate collaborations, to provide professional development opportunities, and to serve as the collective voice of and advocate for arts and cultural organizations in southeastern Michigan. An online system is developed, called *The Sharing Resources Clearing House,* where participating members can post institutional assets available for use.

[78] An ongoing Web-based tool to record and report out different aspects of the museum's performance, operations, activities and audiences was created by the Indianapolis Museum of Art. The *Dashboard* (dashboard.imamuseum.org) takes a new approach to conceptualizing the workings and impact of the museum in many different arenas, combining both traditional and nontraditional metrics of museum performance. From reporting traditional measurements such as attendance figures, the number of museum memberships, financial information to publishing information about its energy consumption, social networking activities, or curatorial work (the number of artworks on loan, new acquisitions, number of works with gaps in provenance during World War II), the museum takes a multilayered and complex approach to communicating its identity as an institution to the public. It virtually opens its doors to public examination of its day-to-day public activities and its behind-the-scenes activities as well. By doing so, the Indianapolis Museum of Art explores new ways for articulating the various functions of the museum and explores many different measurements that can convey the role and value of its services. Thus, the museum offers a portrayal as a living and breathing institution, engaging in physical and virtual communities and actively publicizing its role in key contemporary issues such as energy conservation and cultural heritage debates.

underrepresented groups. The so wanted leadership will need not be confined to a top-down system of change but can emerge from all levels of the institution by encouraging risk and visionary thinking by empowering staff members to actively shape the future of their organizations. Skills regarding marketing issues and museums must also begin to be appreciated. Even thought the marketing language is relatively new to museums, I cannot see why the Olympic Museum of Thessaloniki is showing itself somehow reluctant to speak that language. Various benefits can accrue from the fact that marketing will increase visitor figures and thereby generate further income resources for the museum. Marketing in museums cannot be a dirty word any longer (Mclean 1996, 37). If TOM succeeds in adopting a profitable marketing language, as American Museums do for such a long time, then it will be a pioneer museum in that domain too, since the majority of the Greek museums only accept government funding and do not really care about external marketing issues.

Providing learning opportunities for present or future museum professionals will not only develop traditional museum skills, but also leadership, personal and team-building skills that are so much needed in the new environment of an Olympic post-museum (Pastore 2009, 24). Internships and offered degrees, in concert with vital motivations, are the best example of this practice that all museums need to embrace.


9.3. Conclusion


All museums can address the social issues related to their own structure and governance. The ways in which museums take into account a wide range of visitors who are accommodated physically and intellectually, and how museums collaborate with their communities are all components of the social responsibility of these institutions towards the modern society and its needs (Hein 2005). In particular the Olympic Museum of Thessaloniki with its special connection with the Olympic movement needs always to bear in mind the five themes of Olympic values, as reworded in appropriate educational language by Binder (2000):

- Body, Mind and Spirit: Inspiring Children to Participate in Physical Activity
- Fair Play: The Spirit of Sport in Life and Community
- Multiculturalism: Learning to Live With Diversity
- In Pursuit of Excellence: Identity, Self-Confidence and Self-Respect

- The Olympics Present and Past: Celebrating the Olympic Spirit

We have a strong reason to believe that Culture and Education in the Olympic Museum of Thessaloniki have found a permanent place since they are being recognized as an increasingly important aspect of modern life. Thanks to its policy the Museum has proven to be a relief for every museum professional that is familiar with the current situation of museology in Greece, and an oasis for every museum visitors who seek new ways, physical or spiritual, to enrich their every day life.

The growing commitment of the museum to develop innovative exhibitions engenders new forms of participation that contribute to the public's understanding of history, science and Olympism. Information and communication systems that are developed by the Olympic Museum of Thessaloniki play an important role in this regard, enabling new forms of interaction with and around exhibits.

In a few words, this museum presented in our paper, has all the credentials to participate proudly in an international debate on the complex and special characteristics of the modern day museums. It has proven to be capable of imposing its authority by communicating its 'brand' and 'image' in a museum world that changes rapidly and provokes on many occasions healthy 'rivalries'.

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**Appendix**

Sport Museum Thessaloniki

Educational Program's Worksheets

*Elementary School Worksheet*

Group 1

*The Olympic Games are rooted in Ancient Greece. They were held every four years in Olympia. Search and find information about the great games of Antiquity!*

-What kind of sports did the Ancient Greek people play?

…………………………………………………………………………………………

-What did the athletes use to increase the length of their jump?

…………………………………………………………………………………………..

-What did the discus thrower use? What was it made of?

………………………………………………………………………………….......

-What is a javelin?

…………………………………………………………………………………………..

-What makes a good wrestler?

…………………………………………………………………………………………..

-Try to imitate a sport! Let the others guess it!

…………………………………………………………………………………………..

-What was the winners' prize?

………………………………………………………………………………….......

-How were they received upon their return home?

…………………………………………………………………………………………..

Group 2

*The exhibit talks about the history of the modern Olympic Games. Take a closer look and write down the names of the cities that hosted the Games and when for the last 100 years.*

| Year | City | Year | City |
|---|---|---|---|
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |

-How many Games have taken place till now?

……………………………………………………………………………………………

-How many in Greece?

…………………………………………………………………………………………..


Group 3

-Find the most famous Olympic "kiss"!

……………………………………………………………………………………….....

-Who kissed?

…………………………………………………………………………………………..

-When?

…………………………………………………………………………………………..

-Where?

…………………………………………………………………………………………..

-Why?

…………………………………………………………………………………………..

-Who was the "Flying Housewife"of the Olympic Games?

…………………………………………………………………………………………..

-Where did she come from?

…………………………………………………………………………………………………..

-Which sports?

…………………………………………………………………………………………………..

-Who was the most famous athlete in Montreal Games?

…………………………………………………………………………………………………..

-What sport did she play when she won the gold medal?

…………………………………………………………………………………………………..

-Did she continue after the 1976 Games?

…………………………………………………………………………………………………..


Group 4


*We are going to talk about medals! These are the most beloved object of the Olympic Games. In our museum we have lots of copies. Can you find them?*


Fill up the gaps!


| NAME | WINNING POSITION | SPORTS | WHEN | CITY |
|------|------------------|--------|------|------|
|      |                  |        |      |      |
|      |                  |        |      |      |
|      |                  |        |      |      |
|      |                  |        |      |      |
|      |                  |        |      |      |
|      |                  |        |      |      |


Group 5


*Can you find the Olympic Torches?*


-How many torches did you count?

…………………………………………………………………………………………………

-In which Olympic Games were they used?

…………………………………………………………………………………………………

-What is the torch relay? Can you describe it?

…………………………………………………………………………………………………..

-When did the first one take place?

…………………………………………………………………………………………………..

-Can you find a "map" on a torch? What kind of map it this?

…………………………………………………………………………………………………..

-Who were the Greek athletes that bore the sacred Flame?

…………………………………………………………………………………………………..

-What do you think their emotions were at that moment?

…………………………………………………………………………………………………..


Group 6


*Some Olympic Medalists forgot their uniforms in our museum! Can you find them?*


-To whom did they belong?

…………………………………………………………………………………………………..

-These uniforms consisted of

…………………………………………………………………………………………………..

-Is there a difference between them or do they look the same? Why?

…………………………………………………………………………………………………..

-What was the special moment when these uniforms were worn?

…………………………………………………………………………………………….........

-Imagine that you are……from…..!You were so close that particular moment! Can you
tell us your emotions?

…………………………………………………………………………………………………..

Group 7

*Some Olympic Medalists forgot their shoes in the museum! Can you find them? Try to find their owners, when and where they wore them and in which sport they competed! Did they win wearing these shoes?*

| Name | Sport | Year/City | Winning Place |
|------|-------|-----------|---------------|
|      |       |           |               |
|      |       |           |               |
|      |       |           |               |
|      |       |           |               |
|      |       |           |               |
|      |       |           |               |
|      |       |           |               |

-Imagine that you are the shoes of…………………….! You more than anybody else know how she/he felt the moment they won. Can you describe it?

*** Middle School Worksheet ***

Group 1

*The Olympic Games are rooted in Ancient Greece. They were held every four years in Olympia. Search and find information about the great games of Antiquity!*

-What kind of sports did the Ancient Greek people play?

……………………………………………………………………………………

-What did the athletes use to increase the length of their jump?

…………………………………………………………………………………..

-Why was it so helpful to them?

…………………………………………………………………………………..

-What are the special characteristics that the athletes needed to have in the following events?

a.Discus:……………………………………………………………………......

b.Javelin:……………………………………………………………………......

c.Whrestling:……………………………………………………………………

-Music played an important role. Which and why? Does it happen today?

…………………………………………………………………………………..

-Where did the athletes practice? What so special about this place?

…………………………………………………………………………………..

-Was it important to win in ancient times? Do you think winning is important in our days?

…………………………………………………………………………………..

-Walk through the galleries and find those games connected to the modern Olympic Games. Do you think that there are similarities or differences between the ancient and the modern ones? Which are today's ideals that cannot be related to those in ancient times?

…………………………………………………………………………………..

Group 2

*The modern history of the Olympic Games is presented here. Walk though the rooms and write down the names of the cities that hosted the Games and their dates.*

| Year | City | Year | City |
|------|------|------|------|
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |

-How many Olympic Games are there till present?

………………………………………………………………………………………………..

-How many times in Europe, in South and North America, in Asia, in Australia and in Africa?

………………………………………………………………………………………….......

-How many times in Greece?

………………………………………………………………………………………………..

-Were the 1906 Olympic Games important? Why?

………………………………………………………………………………………………..

Group 3

-In some cases the International Olympic Committee banned some countries. When?

………………………………………………………………………………………………..

-What was the reason for each case?

………………………………………………………………………………………………..

-Would you ban them if you were the IOC?

………………………………………………………………………………………………..

-Do we have Olympiads that were canceled? Why?

………………………………………………………………………………………………..

-How do you feel about this? Think that in antiquity there was a sacred truce

………………………………………………………………………………………………..

-Do you know any boycott?

………………………………………………………………………………………………..

-For what reason did they boycott the Games?

………………………………………………………………………………………………..

-What are your thoughts about the politicalization of the Games?

………………………………………………………………………………………………..

Group 4

*During the first Olympic Games in Athens media played an important role. Walk though the rooms and gather information about the press and media in that period of time*

-When were photography rights first mentioned?

……………………………………………………………………………………..

-When does the audience have the possibility to watch the games on television?

……………………………………………………………………………………..

-How many people watch them?

……………………………………………………………………………………..

-When did TV reach much more countries?

……………………………………………………………………………………..

-When does the transmission through satellite happen?

……………………………………………………………………………………..

-How many spectators watch the Games in total?

……………………………………………………………………………………..

-When did IOC start selling commercial rights?

……………………………………………………………………………………..

-What does this mean for the organization of the Olympic Games?

……………………………………………………………………………………..

-Do Media influence the Games? In what way?

……………………………………………………………………………………..

-Can you imagine the modern Olympic Games without media coverage?

……………………………………………………………………………………..

Group 5

*Olympic Games cost a lot of money. Governments from the early Games tried to find financial resources.*

-Where did Greece find all the money in 1896 to cover the cost of the Games?

……………………………………………………………………………………..

-Do you know which were the most expensive Olympic Games of all times?

…………………………………………………………………………………………..

-What happened in Mexico City in 1968? Did we have any riots?

…………………………………………………………………………………………..

-Where did Montreal find money to pay for the Olympic Games in 1976?

…………………………………………………………………………………………..

-When did the first commercial benefits occur?

…………………………………………………………………………………………..

-Do you think money can alter the spirit of the Games?

…………………………………………………………………………………………..

-Do you think we can find other solutions to finance the Games?

…………………………………………………………………………………………..

-In general, what is your opinion about Athens 2004?

…………………………………………………………………………………………..


Group 6


*Berlin Olympic Games in 1936 were the first political Games.*


-What kind of expediency?

………………………………………………………………………………….......

-What was the political situation in Greece at that time?

…………………………………………………………………………………………..

-Did Hitler fulfill his goals?

…………………………………………………………………………………………..

-In 1972 there was a terrible terrorist attack inside the Olympic Village. What happened?

…………………………………………………………………………………………..

-In 1968 some athletes protested. Do you know why and how they protested? Where did they come from?

…………………………………………………………………………………………..

-How do you feel about each of the actions described above?

…………………………………………………………………………………………..

Group 7

*The Olympic Games have evolved in symbols and process.*

-What did athletes do for the first time in 1920?

……………………………………………………………………………………………..

-What else did they do?

……………………………………………………………………………………………..

-What symbolizes that action?

……………………………………………………………………………………………..

-Can you find it in the museum?

……………………………………………………………………………………………..

-What was established for the first time in 1924?

……………………………………………………………………………………………..

-In 1932?

……………………………………………………………………………………………..

-When did the first Olympic Torch Relay take place?

……………………………………………………………………………………………..

Group 8

-When do we have the first doping case in history?

……………………………………………………………………………………………..

-Does a doping control happen? In what ways?

……………………………………………………………………………………………..

-What happens when an athlete is caught out for doping?

……………………………………………………………………………………………..

-Why do we have this problem? How is it possible to have an increase in world records? Are there any limits for the human body?

……………………………………………………………………………………………..

-In 1982 the amateur character of the Olympic Games was abolished and professional athletes were allowed to participate. What was the meaning for the future of the Games? Do you connect it with the doping issues?

………………………………………………………………………………………………..

-Can you find a solution to this problem? Think that the entertainment industry and the companies demand new records for publicity

………………………………………………………………………………………………..

Group 9

*Walk around the museum and find out the Greek Olympic Medalists!*

-Fill up their names, their sport, the victory and the Games!

| Name | Sport | Year/City | Winning Place |
|------|-------|-----------|---------------|
|      |       |           |               |
|      |       |           |               |
|      |       |           |               |
|      |       |           |               |
|      |       |           |               |
|      |       |           |               |
|      |       |           |               |

-Which are the most successful years for the Greek athletic world?

………………………………………………………………………………………………..

-What happens in Greece these years?

………………………………………………………………………………………………..

**Photos**



Photo 1. Christmas  Culinary Workshop



Photo 2. Interactive device 'What is your weight?'

Photo 3. A view of the permanent exhibition hall



Photo 4. A view of the current temporary exhibit on the athletic history of Thessaloniki