

# Heritage Learning Outcomes in the Nordic and Baltic Area

## Competence Development among Adults at Archives and Museums



## GUIDELINES

The Nordic Centre of Heritage Learning  
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# Part I

## THE EU's KEY COMPETENCES AND ADULT EDUCATION AT ARCHIVES AND MUSEUMS

1. INTRODUCTION
2. KEY COMPETENCES



# INTRODUCTION



As long as cultural heritage institutions have existed, they have filled an important function in identity creation. For a long time, this was, above all, a question of national identity in which the stories and objects collected by museums and archives played a vital role.<sup>1</sup> Today, there is a cultural heritage sector in a somewhat new arena, where concepts such as citizenship, lifelong learning, social cohesion and human capital are central. This means that

museums and archives need to find new ways to justify their activities: it is no longer sufficient to focus on the collection and the care and preservation of documents and objects. On the contrary, it has become increasingly important to create new areas of use, relevant to the surrounding society, for the documents and objects chosen for preservation.<sup>2</sup>

These guidelines relate to competence development among adult visitors to archives and museums. They are based on the assumption that archives and museums are important places for lifelong learning, places where not only knowledge is passed on, but also values associated with citizenship and social inclusion.<sup>3</sup> For school pupils, a visit to a museum or archive may be a welcome interruption to an otherwise monotonous everyday life. Here students are not just entering another environment; they can also see, smell, feel, hear and experience things they would not otherwise get a chance to. The museum or archive thus forms a contrast to the classroom, which offers something else, and therefore has the potential to reach pupils in ways that the teacher's ordinary instruction cannot.<sup>4</sup>

Adults who visit archives and museums are in a different position to that of school pupils. Some have left their working life behind them and are looking for development as a pensioner. Others find themselves in a labour market that can best be described as uncertain. Perhaps they are looking for work and are currently outside the labour market; perhaps there are circumstances that cause them huge difficulties in finding new work.

As the labour market changes in both Scandinavia and the rest of Europe, political leaders have increasingly started to talk more about the importance of lifelong learning. As both the labour market and labour force are changing, we need to continue to learn even after we finish school. Working in the same place all your working life is very uncommon nowadays. We strive for change in a way unlike previous generations. At the same time, the labour market is unstable: temporary employment has become increasingly common and an, at

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<sup>1</sup> Fiona McLean, "Museums and the construction of national identity" in *International Journal of Heritage Studies* 3(1998):4, pp. 244-252.

<sup>2</sup> Natasha Innocent, *How Museums, libraries and archives contribute to lifelong learning*. IFL Sector Paper 10, NIACE 2009, p. 5. Can be downloaded from the website of NIACE: [www.niace.org.uk](http://www.niace.org.uk)

<sup>3</sup> Cf. Henrik Zipsane, "We are more! The overlooked potential of learning through cultural engagement", PASCAL Observatory 2011. This article can be downloaded from PASCAL's website: [http://pascalobservatory.org/sites/default/files/We\\_are\\_more-Henrik\\_Zipsane\\_0.pdf](http://pascalobservatory.org/sites/default/files/We_are_more-Henrik_Zipsane_0.pdf)

<sup>4</sup> Henrik Zipsane, "Lifelong learning through heritage and art" in Jarvis, Peter (ed.), *The Routledge International Handbook of Lifelong Learning*, Routledge, London 2008, p. 178.

times, unstable world economy means that bankruptcies and redundancies threaten our security. All this means that the knowledge we acquire during our first twenty or twenty-five years will be insufficient when we are fifty.<sup>5</sup>

Both the EU and other bodies have emphasised in this context the importance of non-formal learning, i.e. learning that is still structured, in the sense that it has an overall aim, but which nevertheless takes place alongside formal schooling, for example in archives and at museums.<sup>6</sup> Of course, this is good news for educationalists and others working with learning within the cultural heritage sector. This confirms that educational activities have the potential to change the conditions for people participating in our activities. It also provides the cultural heritage sector with the recognition it has long sought: that museums and archives are excellent environments for learning.

However, despite this recognition, many archives and museums find it difficult to stand out on the regional and national arena. The modern knowledge society needs skilled, engaged citizens – men and women who are interested in learning things, developing and being challenged – but they seldom turn to the cultural heritage sector to find these competences. Nevertheless, most cultural heritage educationalists at archives and museums are convinced that their activities promote learning, development, competence and commitment.<sup>7</sup>

However, being convinced that heritage learning activities are useful for society is one thing; being able to prove it is something quite different. In addition, being able to formulate this in a way that makes heritage learning relevant to political decision-makers and other interested parties is a third, even more important and more challenging task. How do we explain – in a language that politicians, officials, visitors and financiers can understand – that the cultural heritage sector has important, socially-relevant things to contribute? What language should we use? How can the cultural heritage sector take its place as one of society's most relevant producers of non-formal learning?

The purpose of these guidelines is to demonstrate a way of achieving this. Based on the EU's key competences, and with the help of a number of tools and models, educational activities at archives and museums will be described and opened up to analysis. The aim is to demonstrate the breadth, depth and effects of heritage learning, as well as to offer inspiration and tools for those active within the field wishing to find ways of describing their own activities in a way that may open the eyes of managers, decision-makers and other interested parties. However, to start with the concept of heritage learning will be investigated.

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<sup>5</sup> See, for example: *Danmarks strategi for livslang læring. Uddannelse og livslang opkvalificering for alle.* Undervisningsministeriet 2007. Can be downloaded here: <http://pub.uvm.dk/2007/livslanglaering/livslang-laering.pdf>. See also *Livslångt lärande. Möjligheter till tillväxt och sysselsättning.* Rådet för livslångt lärande 2010. Can be downloaded here:

[http://www.minedu.fi/export/sites/default/OPM/Koulutus/aikuiskoulutus\\_ja\\_vapaa\\_sivistystyoe/elinikaisenoppimi\\_senneuvosto/liitteet/sv\\_teesit.pdf](http://www.minedu.fi/export/sites/default/OPM/Koulutus/aikuiskoulutus_ja_vapaa_sivistystyoe/elinikaisenoppimi_senneuvosto/liitteet/sv_teesit.pdf)

<sup>6</sup> Innocent 2009; *Civil Society Platform on Access to Culture*, EU Cultural Sector 2009, p. 25; *The Learning Revolution*, Department for Innovation, Universities and Skills 2009. Can be downloaded here:

[http://www.bis.gov.uk/assets/biscore/corporate/migratedD/publications/L/learning\\_revolution](http://www.bis.gov.uk/assets/biscore/corporate/migratedD/publications/L/learning_revolution)

<sup>7</sup> Innocent 2009, p. 7.



## WHAT IS HERITAGE LEARNING?

Heritage learning is a general term for the various expressions museum learning, archive learning, art learning and cultural environment learning – but it is more than that.<sup>8</sup> The Nordic Centre of Heritage Learning emphasises that it is a question of learning *through*, rather than *about*, cultural heritage. This definition is particularly suitable in relation to these guidelines. If learning activities do not primarily relate to learning a number of facts related to cultural heritage, but instead are predominantly aimed at, for instance, participants learning to use digital media – then heritage learning will be relevant to the surrounding knowledge society in a completely different way. An activity that encourages language or technical skills will also be useful to individuals once they have left the archive or museum. This increases the value of the activity for both the individual and society. It is this approach to learning at archives and museums that these guidelines rest upon.

## USING THESE GUIDELINES

These guidelines take their inspiration from the EU's key competences for lifelong learning. These will be introduced fully in the next section. Then, in Part 2, there is a collection of excellent examples of heritage learning activities, each of which promotes one or more individual key competences. The examples are supplemented with contact information for anyone wanting to know more. As a conclusion, two examples will be presented to illustrate traditional and unusual heritage learning work.

Part 3 consists of a number of models and analysis tools. These can be used to analyse the examples described in Part 2, as well as to analyse other heritage learning activities. Overall, these tools and models describe *how* and *why* people learn at archives and museums. What happens when people meet learning through cultural heritage? How are the people, and society, affected? The models are supplemented with guiding questions.

In conclusion, there is a list of recommended reading for anyone wanting to continue work on assessment, analysis and concept development within heritage learning. Happy reading!

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<sup>8</sup> Zipsane 2008, pp. 174-176.

# KEY COMPETENCES

## - what competences do we need?

If heritage learning activities at museums and archives are to be regarded as relevant for decision-makers, managers and the interested public, it is important that the cultural heritage sector communicates in a language understood by the target group. It is important that the vocabulary used sounds familiar to the ears of recipients and that the message is perceived as interesting in a wider social sense.



In order to define the need for competences on the part of society and the individual, the EU has arrived at eight key competences that contain the knowledge, skills and attitudes that the individual needs in order to handle an unstable labour market and for their own wellbeing. These competences also point to the knowledge society's need for skilled and committed employees. The EU's key competences are, therefore, a suitable starting point for describing heritage learning activities in order for them to be perceived as relevant by people outside the cultural heritage sector.

The EU's *Key Competences for Lifelong Learning. A European Framework* is a document that to some extent rests on previous documents prepared within the OECD.<sup>9</sup> Its background can be found in the economic crisis that changed the labour market from a number of perspectives during the 1990s. Large parts of traditional industry were closed while the advanced high-technology sector, such as IT and biotechnology, started to provide new workplaces. In the future, it appeared that jobs would be found in the service sector rather than traditional industry, something that was expected to require somewhat new knowledge. Against this background, the OECD set up a research group under the leadership of the Swiss researcher Dominique Simone Rychen. The group was tasked with leading the OECD's efforts to identify and define these new areas of knowledge. The group's activities normally go under the name of DeSeCo ("Definition and Selection of Key Competences") and their leading work is entitled *Defining and Selecting Key Competences*, published in 2001.<sup>10</sup>

The basis for the EU's key competences was presented during the European Council meeting in Lisbon in March 2000. The meeting discussed the need to define the basic competences that EU citizens would need to acquire as part of lifelong learning. The motivation was the same as for the OECD: it was clear how rapidly society and the labour market were changing, moving from a production society to a knowledge society, and the way in which this change required new competences was also clear. The work of defining these competences ended in December 2006, when the European Parliament and the

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<sup>9</sup> *Key Competences for Lifelong Learning. A European Framework* can be downloaded here: [http://ec.europa.eu/dgs/education\\_culture/publ/pdf/ll-learning/keycomp\\_en.pdf](http://ec.europa.eu/dgs/education_culture/publ/pdf/ll-learning/keycomp_en.pdf) ; Zipsane 2008, p. 178.

<sup>10</sup> D. S. Rychen and L. H. Salganik (eds.), *Defining and Selecting Key Competences*, Hogrefe & Hober, Seattle, 2001. An informative summary can be downloaded here <http://www.oecd.org/dataoecd/47/61/35070367.pdf>

European Council finally offered a recommendation to member states.<sup>11</sup> The following eight key competences were presented:

1. Communication in mother tongue
2. Communication in foreign languages
3. Mathematical competence and basic competences in science and technology
4. Digital competence
5. Learning to learn
6. Social and civic competences
7. Sense of initiative and entrepreneurship
8. Cultural awareness and expression

Neither “key competence” nor “competence” is particularly well defined in the EU framework. The first concept is defined as “those [competences] which all individuals need for personal fulfilment and development, active citizenship, social inclusion and employment” (p. 3). The additional concept of “competence” is defined as “a combination of knowledge, skills and attitudes appropriate to the context.” Competence is a question, therefore, of being on a certain level: a sufficiently advanced level to be able to complete specific tasks. It is therefore not about the actual learning process (except possibly, as the Swedish historian of ideas Sven-Eric Liedman has pointed out, in the case of the fifth key competence, Learning to learn). Instead, it can be said that a person possessing a competence has the *readiness* to carry out certain tasks, when required. In relation to the learning process, competence is thus seen as an end point, a goal.<sup>12</sup>

This makes it difficult to determine whether a specific activity can be assumed to lead to competence or not. At what point in the learning process can the learner be said to have achieved competence? A person participating in digitalisation work at an archive learns a great deal about digital media, of course – but when can the person be regarded as competent? The definition above offers clues: a person is competent when they have sufficient knowledge to be able to carry out a specific situationally-based task. It is therefore only in a context where this precise combination of knowledge, skills and attitudes is required that the individual is fully competent. This also involves a risk that certain acquired knowledge never actually leads to real expertise.<sup>13</sup>

It is therefore not possible to say that certain heritage learning activities automatically lead to certain competences. On the other hand, it is possible to say that certain activities are clearly related to certain competences. Participation in a digitalisation project at an archive is clearly related to digital competence. Depending on the previous knowledge of the participant, a learning process takes place that – gradually – may lead to competence. This is still an interesting result, as it says something about how cultural heritage institutions promote the development of key competences. In addition, there are few formal courses

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<sup>11</sup> *Kunskapssyn och kompetensbehov i framtidens samhälle*. Report from Tankesmedjan, 2009:3. Can be downloaded here: [hkr.diva-portal.org/smash/get/diva2:200914/FULLTEXT01](http://hkr.diva-portal.org/smash/get/diva2:200914/FULLTEXT01)

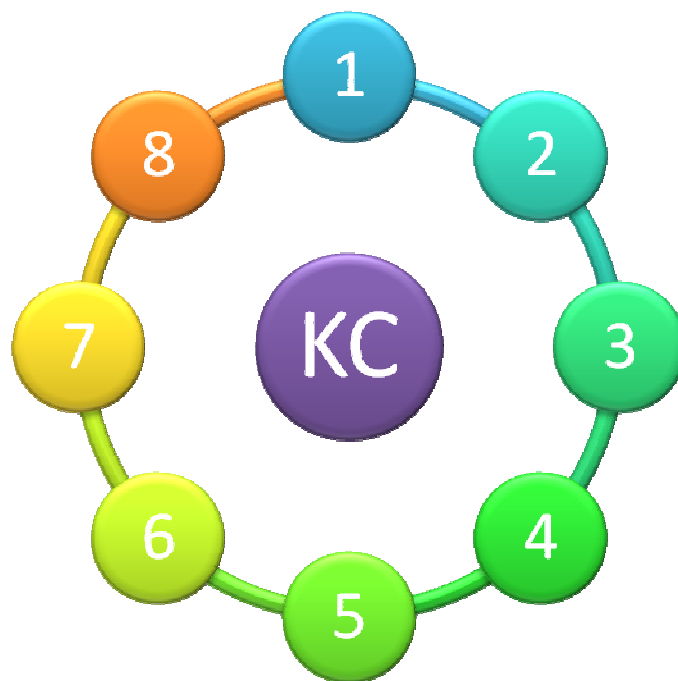
<sup>12</sup> Ibid., p. 9.

<sup>13</sup> Sofia Kling, “Assessing Heritage Learning Outcomes. How do we do it – and why?” in Peter Kearns, Sofia Kling and Christina Wistman (eds.), *Heritage, Regional Development and Social Cohesion*, Fornvårdaren 31, Jamtli förlag, Östersund 2011, p. 45.

that can guarantee a “competent” graduate; as Liedman confirms, competences are defined in such a way that they cannot be easily compared with education.<sup>14</sup>

The framework is clear in pointing out that all the competences are equally important, as each and every one of them “can contribute to a successful life”.<sup>15</sup> Nevertheless, it is possible to divide them into two separate groups: a first group that consists of competences clearly linked to working life and financial development, and a second group that consists of competences that are less well-defined, more fluid and which are not as obviously important in relation to the labour market. The first group is specifically emphasised in the EU document: “Competence in the fundamental basic skills of language, literacy, numeracy and in information and communication technologies (ICT) is an essential foundation for learning, and learning to learn supports all learning activities.”<sup>16</sup> The competences in the latter group are not emphasised in the same way, which may be interpreted as an implicit recognition of a hierarchy between the two groups. An alternative list (below) may show how key competences are equal, in the sense of non-hierarchical, but cooperate with and strengthen each other.

## KC Key Competences



<sup>14</sup> Sven-Eric Liedman, *Nycklar till ett framgångsrikt liv?* Skolverket, Intern rapport, 2008, p. 9. Can be downloaded here:

[http://www.skolverket.se/2.3894/publicerat/2.5006?\\_xurl=http%3A%2F%2Fwww4.skolverket.se%2F2.3894/publicerat/2.5006](http://www.skolverket.se/2.3894/publicerat/2.5006?_xurl=http%3A%2F%2Fwww4.skolverket.se%2F2.3894/publicerat/2.5006)

<sup>15</sup> Key Competences for Lifelong Learning.

<sup>16</sup> Key Competences for Lifelong Learning, p. 3.

Each key competence is specified through division into knowledge, skills and attitudes. This division has faced criticism, both because it is quite rigid and because it is often difficult to distinguish between knowledge and skills in particular.<sup>17</sup> At the same time, the division means that the competences are consistent and presented coherently. In addition, the fact that attitudes in particular are specifically included is to be viewed positively, even if this is, to some extent, a concept that is difficult to process. Naturally, a positive attitude facilitates learning. At the same time, it is important to point out that the attitude for learning is often associated with previous learning experiences. A positive attitude is thus both a condition for, and a result of, successful learning.

Some themes run consistently throughout all the key competences. The EU particularly emphasises critical thinking, creativity, initiative, problem-solving, risk assessment, ability to make decisions and constructive handling of feelings.<sup>18</sup>

## THE EIGHT KEY COMPETENCES

(1) *Communication in the mother tongue* includes the following elements:

- Ability to express and interpret concepts, thoughts, feelings, facts and opinions in both oral and written form.
- Knowledge of vocabulary, functional grammar and the functions of language.
- Awareness of the different forms of verbal interaction, a range of literary and non-literary texts, the main features of different styles and registers, the variability of language and communication in different contexts.
- Ability to communicate both orally and in writing in a variety of situations and to monitor and adapt one's own communication to the requirements of the situation.
- Ability to distinguish and use different types of texts, to search for, collect and process information, to use aids and to formulate one's oral and written arguments in a convincing way for the context.
- Ability to appreciate aesthetic qualities and a willingness to strive for them.
- Interest in interaction with others.

A note comments on the fact that for many people in Europe, the country's official language is not their mother tongue. The document emphasises that one condition for an individual's participation in society is that he/she masters (one of) the country's official languages, but also that it is up to the individual member states to decide on measures in this area and to apply the definition in accordance with such measures based on the country's specific situation. We leave this problem here, although we shall return to it in relation to the next competence.

It may also be worth noting that this competence interacts with the digital competence in terms of searching for, collecting and processing information. The competence also contains implicit values: what exactly are "aesthetic qualities" and who determines which qualities are desirable?

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<sup>17</sup> See for example *Kunskapssyn och kompetensbehov i framtidens samhälle*, p. 16-21.

<sup>18</sup> Key Competences for Lifelong Learning, p. 3

Within the framework of these guidelines, “Communication in the mother tongue” will be exemplified by a project at Ringsted’s archive and museum in Denmark. Every year, they publish an anthology in which employees at the archive cooperate with non-professionals on the production of texts within various subjects.

(2) *Communication in foreign languages* includes the following elements:

- The ability to understand, express and interpret concepts, thoughts, feelings, facts and opinions in both oral and written form in a range of different societal and cultural contexts.
- Knowledge of mediation techniques and intercultural understanding.
- Knowledge of vocabulary and functional grammar.
- Awareness of the different types of verbal interaction and registers of language.
- Knowledge of societal conventions, cultural aspects and the variability of languages.
- The ability to understand spoken messages, to initiate, sustain and conclude conversations and to read, understand and produce texts appropriate to the individual’s needs.
- Understanding of cultural diversity and an interest in languages and intercultural communication.

A note returns to the fact that the country’s official language may be a foreign language for many. The needs of these groups to develop this competence differ, for natural reasons, from the need of those learning a foreign language for travel or work.

In general, the similarities between this competence and the previous one are clear. There are roughly the same things you would expect to be proficient at in a foreign language as in your mother tongue. The main difference between this competence and the previous one is the emphasis on cultural aspects. Cultural understanding is judged to be very important for this competence.

Later on, “Communication in foreign languages” will be exemplified by a case where people for whom Norwegian was not their mother tongue participated in a diversity project in Oslo. Learning the country’s official language is the same as learning a foreign language for most immigrants. However, the motivation is different, as is its importance to everyday life.

(3) *Mathematical competence and basic competences in science and technology* is a two-part competence that includes the following elements:

- The ability to develop and apply mathematical thinking to solve problems in everyday situations.
- The ability and willingness to use mathematical modes of thought (logical and spatial thinking) and presentation (formulas, models, constructs and charts).
- Knowledge of numbers, measures, structures, basic operations and mathematical terms and concepts.
- Respect for the truth and a willingness to investigate reasons and assess their validity.
- The ability and willingness to use scientific methods in order to identify questions and draw evidence-based conclusions. The ability to apply this knowledge in response to human wants or needs.

- Knowledge of the basic principles of the natural world, fundamental scientific concepts, principles and methods, and understanding of the impact of science and technology on the natural world.
- Understanding of the advances, limitations and risks of scientific theories, applications and technology.
- An attitude of critical assessment and curiosity, an interest in ethical issues and respect for both safety and sustainability.

Liedman has objected to the mathematical, scientific and technological competences being brought together in this way. Another potential objection is that the specifically scientific competence in particular so clearly rests on the basis of natural science. Both the social sciences and the humanities have a lot to offer in terms of analytical ability, critical thinking and quantitative, as well as qualitative, scientific methods. As a basis for scientific thinking, these disciplines are just as suitable as the natural sciences.

It may also be worth noting the implicit mention of environmental issues. The key competences do not get any closer than this to issues concerning environmental impact and sustainable development, but it is worth noting that the issues are not entirely ignored.

This competence will be exemplified by Prestegårdslåna in Melhus, Norway, a traditional rectory that has been taken over by private enthusiasts who renovated and restored the buildings in accordance with traditional building methods.

(4) *Digital competence* includes the following elements:

- Sound knowledge of how technology functions in the information society. This includes applications such as word processing, spreadsheets, databases, information storage and management, as well as understanding of the opportunities and risks of Internet-based and electronic communication.
- Knowledge of how technology in the information society can support creativity and innovation.
- Awareness of issues concerning the validity and reliability of information and the ethical and legal principles involved in interactive use.
- The ability to search for, collect and process information and use it in a critical and systematic way, as well as the ability to assess its relevance.
- A critical, reflective attitude when it comes to information and responsible use of interactive media.

It is interesting to see how the digital competence partially coincides with linguistic competence, but how the critically reflective aspect is much more clearly emphasised when it comes to the digital competence. Of course, the amount of information is much greater and more easily accessible on the Internet than in physical form. Nevertheless, the question is whether physical publications do not require the same level of critical reflection? Attention can be drawn to the fact that awareness of risk is particularly emphasised in relation to this competence.

It can also be stated that the digital competence is about something more than the ability to simply handle digital media from a technical perspective. Even if elements such as the ability to master various programs and know how to search for information are emphasised as

important, digital competence also involves abilities that are not obviously linked to digital media: reflection, critical thinking and responsible action. These are abilities that we normally learn somewhere other than in front of a computer.

Digital competence will be illustrated by a project at the National Archives of Iceland. This involved unemployed people being given a new chance on the labour market thanks to the archive receiving extra funds for digitalisation of archives.

(5) *Learning to learn* includes the following elements:

- The ability to pursue and persist in learning and to concentrate for long periods.
- Awareness of one's own learning processes, learning needs, learning strategies, strengths and weaknesses when it comes to skills and qualifications.
- The ability to organise one's own learning and have good self-discipline
- A problem-solving attitude and the willingness to build on existing knowledge.

The “Learning to learn competence” is different from the other competences in two ways: firstly this is a process-oriented competence, while the others are goal-oriented and, secondly, Learning to learn is a type of ‘metacompetence’ that both requires, and is a requirement for, the remaining competences. Learning to learn is above all a question of being aware of your own learning needs and strategies, and adopting an effective study method. However, before it is possible to achieve this, basic knowledge, such as the ability to read and write, must be in place. Learning to learn will then become more a requirement for the effective development of the other competences.

Within the framework of these guidelines, “Learning to learn” will be illustrated by the Back on Track project at Jamtli in Östersund, Sweden. This involved young adults with incomplete high school grades being offered the chance to try various activities in a cultural heritage environment with the aim of awakening their desire to learn and to continue with their studies.

(6) *Social and civic competences* include the following elements:

- Sound knowledge of social and political concepts and structures, as well as commitment to active and democratic participation.
- Knowledge of how people can ensure optimum physical and mental health, including as a resource for one's own family and immediate environment, and knowledge of how a healthy lifestyle can contribute to this.
- Understanding of social codes in various groups and contexts.
- The ability to communicate constructively in different environments, to show tolerance, express and understand different viewpoints, negotiate with the ability to create confidence and feel empathy
- The ability to handle stress and frustration in a constructive way.
- An attitude that consists of collaboration, integrity and assertiveness.
- Interest in socio-economic development and intercultural communication, and an ability to value diversity and respect others, and be prepared to overcome prejudices and compromise.



This, like the third competence, is a two-part competence. It is both a social and civic competence. One difference between them is that the civic competence is based on specific knowledge to a much greater degree – equality, democracy, social life and work organisations. The social competence is significantly vaguer in terms of concrete knowledge. The skills and attitudes described within the framework of the social competence are also confusingly similar to the description of a personality. It is a description of what a socially competent person *is like*, not what he or she can do.

It is easy to understand the importance of this competence. Despite its vagueness, it describes quite vital elements for a person's ability to assert themselves in today's society, in the labour market, private life and society as a whole. There may be an objection here that the competence contains a slightly moralising undercurrent: a person with social and civic competence is also healthy and sound. Exactly why you should be interested in socio-economic development in particular is also somewhat unclear.

“Social and civic competences” will be exemplified below by a drama project run by Jamtli in Sweden and Sverresborg in Norway. The theme of the drama was the dissolution of the union of Sweden and Norway, for which an important element was the discussions on conflicts and cultural meetings in today's society.

(7) *Sense of initiative and entrepreneurship* includes the following elements:

- The ability to identify available opportunities for personal or professional activities.
- Knowledge of how the economy works and awareness of the opportunities and challenges facing an employer or organisation.
- Knowledge of the ethical responsibilities of companies and how they can be a force for good, for instance, through fair trade or social enterprise.
- The ability to plan, organise and manage work, lead and delegate, analyse, communicate, report, evaluate and record.
- The ability to judge and identify one's strengths and weaknesses and to assess and take risks.
- An attitude characterised by initiative, proactivity, independence and innovation.

This is a competence very much aiming at innovation and entrepreneurship. It has a very clear link to the labour market. There is no doubt that it is an important competence; however, it is doubtful that it is a competence required by all citizens. At the same time, the labour market is becoming increasingly flexible and entrepreneurship and initiative are increasingly important. A willingness to take certain risks is also a characteristic that everyone can benefit from, even in their private life.

In this context, “Sense of initiative and entrepreneurship” will be exemplified by a project in Rumšiškės, Lithuania, where traditional methods of growing, harvesting and processing rye have been taught to a large number of participants. In addition to preserving traditional knowledge, the aim of the project was to encourage participants to establish small companies.

(8) *Cultural awareness and expression* includes the following elements:

- Knowledge of the local, national and European cultural heritage and its place in the world. This includes knowledge of important works in cultural history, including popular contemporary culture.
- Understanding of the cultural and linguistic diversity in Europe and the need to preserve this diversity.
- The ability to appreciate and enjoy artistic works and performances, as well as create artistic self-expression through a variety of media.
- The ability to identify and realise economic opportunities in cultural activity.
- Creativity and the willingness to cultivate aesthetic capacity through artistic self-expression and participation in cultural life.

This competence stretches over a wide range. It is, without doubt, a solid matter that citizens are expected to have knowledge of – while they must also have the ability to appreciate artistic works and cultivate their own creative ability.

It is also incredibly positive that culture and cultural heritage have a place among the eight key competences. For the cultural heritage sector, this means that the activities pursued are, for the most part, always relevant. Within the framework of this competence, there is scope for most heritage learning activities, except those associated with handicrafts and craftsmanship. The 'knowledge of the hand' is not represented at all among the key competences.

The “Cultural expression and awareness competence” will be exemplified below by a Norwegian project in which seniors were given drama lessons and ultimately performed a play based on archival and museum material.

# Part II

## EXAMPLES OF BEST PRACTICE AND DEVELOPMENT OF KEY COMPETENCES. A NORDIC/BALTIC PERSPECTIVE.

1. Communication in mother tongue
  2. Communication in foreign languages
  3. Mathematical competence and basic competences in science and technology
  4. Digital competences
  5. Learning to learn
  6. Social and civic competences
  7. Sense of initiative and entrepreneurship
  8. Cultural awareness and expression
- Digression I
- Digression II



# I. COMPETENCE IN THE MOTHER TONGUE

## – the example of the Ringsted yearbook

For seven years, an annual yearbook has been published at Ringsted Archives and Museum in Denmark. The contributors are non-professionals who, in many cases, are composing texts for publication for the very first time. Additionally, many are inspired to use archival material in their research – also for the first time. Others are more experienced writers or persons interested in the history of their community who do research in their spare time, as a hobby, and who are being given the opportunity to have their efforts published. The ambition is to write the history of the last eighty or so years, i.e., to cover a period in living memory.



The idea was hit upon simultaneously by a local enthusiast and staff at the archive and, not long after this, a meeting was arranged with interested community members. The response was overwhelming. A group of community members, supported by a couple of staff members from the archive, was appointed to act as editors. This strengthens their networking skills, but also gives them the opportunity to coach the writers, edit images, and do proofreading. The board of editors consists of seven community members and two archivists.

Each member of the board draws on his/her network to find authors. It also happens that persons with stories to tell, and an interest in writing, contact Ringsted Archives and Museum and offer their skills. The editors are typically replaced once every year, which means that the network of potential writers is regularly revitalised. When editors are replaced, consideration is given to geographical distribution. Representatives from urban/suburban areas as well as rural areas are part of the board of editors. The average age among the board members is high, 60 to 80 years. No attempts have been made to interest younger people in the yearbook.

The board members approach potential writers and suggest the theme for an article, but the writer is free to approach the theme as he/she wishes. The editors are available for advice and guidance – each writer has a personal contact person – and there are also two or three advisors available to write articles for those who have stories to tell but not the ability to write themselves. Most articles are based on personal memories, but each year a certain numbers of writers also use archival material (typically newspapers, flyers, etc. from different clubs, and minutes from meetings of different kinds).

The board continuously collects ideas for future books/articles. The following titles from the last seven years can be mentioned: Ringsted's music school, The Dagmar asylum through 125 years, When the US came to Farendlose, Sacral music and choirs in Ringsted, The history of a migrant, etc. The writer is often personally related to or engaged in the activity, club or event he or she writes about.

The authors are also invited to participate in an annual writing course which gives them the opportunity to receive feedback on texts as well as training on how to produce a text which is actually worth reading.

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### **WORTH CONSIDERING:**

How does this activity promote KCI? What other key competences are promoted at the same time?

### **OTHER EXAMPLES OF ACTIVITIES THAT PROMOTE THIS COMPETENCE**

Non-profit organisations, friend associations and interest associations strengthen the linguistic expertise through the commitment of the participants in boards, investigations, debates, guided tours, etc. One example of this is the work to preserve Prestegårdslåna in Melhus, Norway (see also under Mathematical competence and basic competences in science and technology). This involved volunteers taking part in factual research, debates, report writing, teaching, guided tours and lectures, etc.

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## 2. COMPETENCE IN FOREIGN LANGUAGES – the example of Network for Diversity

Founded in 2006, the Network for Diversity is a Norwegian national network of 21 museums for minorities and cultural diversity. In 2008 the network launched a project aimed at giving people with minority backgrounds the opportunity to become strong and active agents in society, especially in its cultural spheres. The project was about recruiting people with minority backgrounds to the museum sector. In the long run, this will raise the level of competence and develop new perspectives. Traditionally, museum staff have come from a majority background, while minority groups have generally been represented in the museums through their accounts of experiencing being part of a minority. The Norwegian museums of today need more members of staff with a minority background who can contribute with new competences and perspectives.

The network took measures to change this situation by recruiting people with a minority background who had a strong personal interest in the museum sector and who wished to widen their competences in this field to work in the local museums in the network. In some cases, the local museum could recruit people with whom a relationship had already been developed, but it was also possible to recruit participants from the Norwegian competence centre for job seekers with an immigrant background.

Having joined the project, participants were obliged to undertake an internship at one of the museums in the project network. In order to avoid excluding some people or groups, the project did not require any previous knowledge or education from the field. Instead, it was up to the local museum to decide what prerequisites had to be fulfilled, all depending on the tasks that were to be performed.

Through a period of internship lasting between three to six months, the participants got experience and knowledge of different parts of museum work: pedagogy, documentation, registration, research, maintenance, etc. The participating museums were committed to finding interesting and varying tasks and to allocating resources to guide the intern during their internship. The coordinator of the network carried out on-going evaluations and follow-ups.

But the participants in the project also received theoretical guidance. They met to exchange experiences from their internships and reflect on them, as well as to put their thoughts into a theoretical framework. There to guide them through this process were lecturers from different fields of knowledge. These meetings took place once a month.

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### **WORTH CONSIDERING:**

*How does this activity promote KC2? What other key competences are promoted at the same time?*

## **EXAMPLES OF OTHER ACTIVITIES THAT PROMOTE THIS COMPETENCE**

Oslo City Archive, through its project “Multicultural archives”, has assembled important knowledge and material that may benefit new immigrant groups. It has been an expressed goal of the project to get minority groups to use the archive to strengthen the identify of these groups and to promote cultural exchange.

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### 3. MATHEMATICAL COMPETENCE AND BASIC COMPETENCES IN SCIENCE AND TECHNOLOGY

#### – the example of Prestegårdslåna



Prestegårdslåna in Melhus, Norway, is a private foundation and includes the old rectory and its surroundings in the parish of Melhus. Today, when most museums and heritage sites are run by municipalities or other public bodies, this is an interesting example of cultural heritage protection organised by volunteers.

Prestegårdslåna functioned as a rectory until 1960, when the rector moved out and the rectory and its surroundings were bought

by the municipality. Twenty years after the acquisition, both the church and the municipality wanted to demolish parts or all of Prestegårdslåna and replace it with a graveyard. It was at this point that the 'Friends of Prestegårdslåna' association was founded and the struggle to save the area began.

This struggle ended in 1996 when the National Heritage Board awarded Prestegårdslåna heritage protection by law. It became a private foundation in 2002 and has functioned as a museum ever since. Building conservation has been made a top priority. Extensive security work has been done and parts of the buildings have been restored. The complete building is today used as a museum and also houses work spaces. All work, including documentation, maintenance, conservation and restoration, has been conducted in agreement with the demands stipulated by the National Heritage Board.

Taken together, the various aspects of restoration work at Prestegårdslåna have involved counting, drawing and calculations using mathematical and scientific methods. In addition, the work has been adequately documented using correct mathematical terminologies. Another important aspect of the activities at Prestegårdslåna has been that of drawing up budgets and accounting.

All work at Prestegårdslåna has been done by the foundation without the help of experts. No one involved in the foundation has any formal training within this area.

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Read more: [http://www.prestegardslana.no/dokumenter/Prestegaardslaana-A\\_M\\_Tretvik.pdf](http://www.prestegardslana.no/dokumenter/Prestegaardslaana-A_M_Tretvik.pdf)

**WORTH CONSIDERING:**

*How does this activity promote KC3? What other key competences are promoted at the same time?*

## 4. DIGITAL COMPETENCE

### – the example of the National Archives of Iceland

In 2007, the cod stocks fell dramatically in Iceland, which led to the National Archives of Iceland being granted special funds for digital registration of archives in the countryside. The fact of the matter is that reductions in the cod quota mean less fishing. And less fishing means unemployment for people who, in one way or another, are linked to the fishing industry. As fishing is traditionally Iceland's most important industry, the problems facing the fishing industry ignited debates that led to demands for the state and society to act by creating new jobs.

In this context, the National Archives of Iceland were able to create new jobs in the areas hardest hit by the cutbacks. These initiatives were to last for a limited time and were aimed at creating stability and strengthening the infrastructure. The National Archives of Iceland were granted funds to start two different projects. One related to the registration of material that had previously been registered only in part, or not at all. The other project focused on the digitalisation of ten Icelandic folk sagas. In addition to creating jobs, the projects aimed to improve the access of the population, researchers and public institutions to important legal and cultural-historical sources and were completed with the help of IT and international standards.

Once the projects had been assessed, it was clear that the social values associated with the work were those that were most highly valued. It was also clear that the knowledge and understanding of history had increased significantly among the project employees. Their knowledge of IT and digital media had also increased. In general, it can be said that participants were very pleased with the project and that their participation was deemed to have both increased their competence and to have been beneficial in relation to their continued efforts to rejoin the labour market.

Read more about the projects:

Eiríkur G. Guðmundsson, "Nedgang i torskefangst, opgang for arkiverne", *Nordisk Arkivnyt* (2007-4).

Eiríkur G. Guðmundsson, "Projekter ude på landet", *Nordisk Arkivnyt* (2008-1).

For more information, please contact Eiríkur G. Guðmundsson at the National Archives of Iceland:

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#### **WORTH CONSIDERING:**

*How does this activity promote KC4? What other key competences are promoted at the same time?*

## **OTHER EXAMPLES OF ACTIVITIES THAT PROMOTE THIS COMPETENCE**

Genealogical research is an activity that has become increasingly Internet and IT-based. Participants learn to use digital material, search databases, e-mail genealogical researchers in other countries, use scanners, etc.

A number of digitalisation projects which have, in the main, used volunteers, can also be mentioned:

The source entry project KIP is coordinated by Danish Demographic Database and is based on voluntary work. Anyone can register online as both a user of the digital material and to participate in the continuing work of digitalisation at the Copenhagen City Archives. In a similar way, volunteers at Esbjerg Town Historical Archive are helping to digitalise archive material, which will later be published on the Internet.

For more information about all the above activities, please contact Bente Jensen at Aalborg City Archive:

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## 5. LEARNING TO LEARN

### - the Back on Track example

In autumn 2005, NCK (the Nordic Centre of Heritage Learning) designed a project with the aim of using heritage to create experiences for early school leavers in order to promote their self-confidence and their social curiosity and responsibility. On that basis, the young participants might be inspired and stimulated to re-engage with education.

In 2006, a pilot project was set up for the purpose of testing whether it was possible to use heritage to encourage and inspire early school leavers to re-engage with education in one way or another. The project consortium consisted of the Regional Museum (Jamtli), the neighbouring Regional Archives in Östersund and Birka Folk High School. The folk high school is of traditional Scandinavian style and offers a second chance to adults who want to improve their educational basis. The Jamtli museum, with a staff of some 130 people, could possibly be described as a complete museum with cultural history, archaeological and art exhibitions, as well as both an indoor museum and an open-air museum. The archives with a staff of around twenty people have a well-developed pedagogical programme.

The pilot project had twelve participants every cycle and two part-time pedagogical staff members. Each group of participants stayed in the project for a maximum of six months and thereafter a new group was formed. The participants were all between 20 and 25 years old and had been unemployed for at least ninety days. They all had little or no work experience and were registered with the local government employment office. They had bad educational histories and had failed the basic school programmes. The participants had all been offered the opportunity to take part in the project during meetings at the local government Employment Office but they were not obliged to participate. If they did not show up at scheduled meetings of the group, there was no sanction other than a message from the project that after having been absent three times without prior notice, they would be registered as having withdrawn from the project and their place would be offered to new potential participants.

The two members of staff working with the participants were organised based on the following preconditions. It was important that the staff had experience both from museums and archives, as well as pedagogical competence. It was also important that the project had both female and male staff members and that they were relatively young. The staff created all sorts of positive experiences in both the museum and the archives, and arranged outdoor activities at cultural or archaeological sites. The group regularly visited the folk high school in order to get accustomed to the environment and to participate in activities designed to engage both body and mind.

The project had a total of fifty-seven participants, of which thirty were men and twenty-seven women. When a follow-up of the situation for previous participants was organised, the outcome was:

- Education 39 per cent
- Employment 10 per cent
- Left the project without formal notice 37 percent
- No knowledge of whereabouts 14 percent

The Nordic Centre of Heritage Learning decided that this work model should be tested for another 24 months. The target group was now age group 18-25 and the majority of the participants were advised to enter the project by the municipality's social services department. This meant that participants would normally have no work experience at all. By the end of 2009, when the first group of nineteen participants had taken part in the project, seven of them had a re-engagement with education, another one was on his way into education and two had jobs. The success rate for re-entry into education for this, according to staff, much less motivated group was thirty-six per cent.

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### **READ MORE:**

Zipsane, Henrik, "[The Vision and Illusion of Lifelong Learning Solutions through Untraditional Partnerships](#)" in Christina Wistman, Sofia Kling & Peter Kearns (ed.), *Heritage, Regional Development and Social Cohesion*, Jamtli Förlag, Östersund 2011. Can be downloaded from the NCK website: [www.nckultur.org](http://www.nckultur.org)

See also the project's final report, which can also be downloaded from the NCK website.

### **WORTH CONSIDERING:**

*How does this activity promote KC3? What other key competences are promoted at the same time?*

### **OTHER EXAMPLES OF ACTIVITIES THAT PROMOTE THIS COMPETENCE**

Other labour market-related projects also promote Learning to learn, of course. These include the following:

The three-year labour market course "Maritime work" is run by Stiftelsen Engøyholmen Kystkulturcenter in Stavanger. This course is aimed at people outside working life who have a relevant background or an interest in boats and ships. Contact Ranveig Gausdal at Art Council Norway for more information ([ranveig.gausdal@kulturrad.no](mailto:ranveig.gausdal@kulturrad.no)).

In Stundar, Finland, the project "Handicrafts for all" aims to develop traditional handicrafts. The project includes courses on, for instance, carding, pottery, forging, tinwork and saddle making. The aim of the project is to recruit new handicraft practitioners and voluntary workers to the museum. The project will increase the visibility of traditional handicrafts, providing competence and a secure change of generations within the profession. For more information, contact Nina Gran at the City of Helsinki Cultural Office ([nina.gran@hel.fi](mailto:nina.gran@hel.fi)).

Both genealogical research and voluntary work strengthen this competence. For example, Bjärgas hembygdgård and the museum in Larsmo, Finland are run entirely by volunteers. Find out more on the Bjärgas website: [www.bjargas.fi](http://www.bjargas.fi). Another example is the Art and Culture Companion service in Jyväskylä, Finland. The aim of this programme is to build a functional network of voluntary cultural ambassadors. Art and Culture Companions are not

professional guides but volunteering amateurs who operate according to the principles of voluntary work. Read more:

[http://www.jkl.fi/taidemuseo/english/art\\_and\\_culture\\_companions](http://www.jkl.fi/taidemuseo/english/art_and_culture_companions)

## 6. SOCIAL AND CIVIC COMPETENCES

### — the example of the Drama on the dissolution of the union

In 2005, one hundred years after the dissolution of the Swedish-Norwegian union, this event was dramatised through a joint project organised by Jamtli and Härjedalens fjällmuseum in Sweden, and Sverresborg and Rørosmuseet in Norway. Jamtli and Sverresborg are open-air museums. One of the main goals of the project was to encourage discussions of a topical issue, namely xenophobia, ethnical alienation and integration.

The project combined role play and slideshows. One important part of the enactments was to engage the audience in different ways. The slideshow both offered historical insights and related the events of yesterday to what happens in society today. The role play was led by a guide who at certain points stopped the drama and invited the audience to decide how the drama would continue. This was done through a show of hands.

The dilemmas revolved around this kind of question: Should Signe from Norway travel to meet her Swedish fiancé at a time when the risk of war is imminent? Is it right to tell the Swedish horse trader that the Norwegian soldier lives at the farm? Should Petra be allowed to decide for herself whether she will stay at the farm when the rest of the household is evacuated, or should this decision be made by Ingvald, the eldest son at the farm?

The project was thoroughly evaluated. Every audience group completed an evaluation, as did the actors and other project members. The dramatisation has shown the visitors:

- That cultural antagonism has existed for a long time in this region
- Factors which provoke cultural and national antagonism
- Processes related to the dissolution of the union, as well as illustrations of how people encourage national and cultural antagonism and alienation.
- That individual choices are part of creating history

Evaluations with the audiences highlighted the fact that the historical, as well as the interpersonal, aspects of the dramatisation elicited a higher level of engagement from the audience. “You get the sensation that you actually understand what they thought and how they lived back then.” The evaluations also express appreciation of the museums for “having the courage to discuss these difficult themes and dilemmas – in ways that make you feel that this matters to me, it’s not just ancient history”. Another important element mentioned in evaluations is that the audience is effectively involved, since they have to make choices and vote. This is described as positive because it encourages you to reflect and reach a standpoint. Evaluations also show that reflection on the current state of the world and attitudes to other nationalities are encouraged by the dramatisation.

Read more:

Andersson, Karin and Marcel Rådström, “Dramatisering av utställningar. Metodbeskrivning och exempel på dramaanvändning i utställningar”. Nationellt uppdrag, rapport 5, 2003. Can be downloaded from the NCK website.

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## **OTHER EXAMPLES OF ACTIVITIES THAT PROMOTE THIS COMPETENCE**

There are a large number of activities that strengthen intercultural competence. For instance the Oppland Archive's project "Documentation of recent immigration to Oppland" collects documentation and stories from new Norwegians in Oppland, while the Glomdal Museum project "Latjo Drom" creates a space and provides a voice for the Romany minority in the area. For more information about both these activities, please contact Ranveig Gausdal at Art Council Norway ([ranveig.gausdal@kulturrad.no](mailto:ranveig.gausdal@kulturrad.no)).

The social competence is also strengthened by virtually any voluntary work, through social learning projects such as the above "Back on Track" project and through projects that bring people together who otherwise would not have met, for example, the above "Art and Culture Companions".

### **WORTH CONSIDERING:**

*How does this activity promote KC3? What other key competences are promoted at the same time?*

## 7. SENSE OF INITIATIVE AND ENTREPRENEURSHIP

### – the example of Reactivation and Cultivation of Rye

In Lithuania, a project has been running for two and a half years with the aim of reactivating, encouraging and popularising cultivation of old species of rye among the community of the Rumšiškės township and throughout Lithuania. This is traditional knowledge almost completely forgotten today. The Open Air Museum of Lithuania has arranged the project development plan, which is closely linked to the creation of new workplaces, as well as a new activity at the museum.

During the project period, the entire cultivation process for the old rye variety Lietuvos III was revived, starting from sowing rye seeds and finishing with baking bread. Numerous training sessions have been held, including project presentations, two land cultivation courses, two bread-baking courses, free courses about the building of the bread-baking oven and the closing project seminar. The official number of project participants was 500, thirty of whom were trained to cultivate old rye breeds and to bake bread. Four new families and two Lithuanian communities in the country started cultivating and promoting the old rye variety Lietuvos. The average age of the project participants ranged from 20 to 70 years, 40 per cent of whom were men and 60 per cent women.



Bread-baking ovens were built and a demonstration of bread-baking was put on. The building project for the bread-baking ovens involved the acquisition of 11.7 m<sup>3</sup> of building materials. A bread-baking oven typical of the Aukštaitija region (Upper Lithuania) was built and 30 units of traditional stock for an active bread-baking demonstration were produced. An active bread-baking demonstration in an Aukštaitija farmstead was set up. Two women from the Rumšiškės township community were taught to bake brown bread at a bread-baking demonstration at the Aukštaitija farmstead. During the workshop, 45 kg of bread (24 loafs) were baked. All this activity promotes dissemination of alternative forms of enterprise and has a direct economic influence on the local community, as well as other communities throughout the country.

One of the most important goals of the project was to encourage enterprise among the community members by introducing business spheres connected with traditional heritage that find it hard to get employees, i.e. trade and crafts. Two members of the Rumšiškės community, who were taught to bake traditional brown bread, are developing this kind of enterprise. They are also improving their skills, fostering self-interest in traditional recipes (which have survived down to the present day in various Lithuanian localities), applying a new experience by demonstrating culinary heritage (bread-baking) in the museum farmstead.

The key to the results of this project and development of the above skills among the participants was the training environment, i.e. the museum itself. The learning in the museum

could be defined as experiential learning, stimulating the interaction of individual, social and psychological contexts. This is especially important when considering training in social and civic competences.

The other important aspect of museum training is that theory is being applied in practice by linking tradition with modern actuality. This process allows participants to experience the joy of learning due to the particularity of the training environment. When attention is paid more closely to the process, not to the search for the right answer, confidence and pride are generated in the skills acquired, which also encourages initiative, enterprise and accomplishment of new ideas.

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### **OTHER EXAMPLES OF ACTIVITIES THAT PROMOTE THIS COMPETENCE**

Most labour market-related projects, such as the already mentioned “Maritime work” project, promote this competence.

### **WORTH CONSIDERING:**

*How does this activity promote KC3? What other key competences are promoted at the same time?*

## 8. CULTURAL AWARENESS AND EXPRESSION

### – the example of Senior drama

Under the motto of “lifelong learning”, the museum at Sverresborg in Trondheim organised a drama course for seniors. The participants were between 56 and 78 years old and met once a week for drama exercises. The end result was a play “We ended up at the museum” which, in a light-hearted way, told stories from various decades. The clothes were appropriate to the era and the stories had their basis in actual historical developments.

The initiative had its foundation in studies illustrating the importance of an active, stimulating old age. The Norwegian Directorate of Health has shown that 100,000 elderly people in Norway suffer from depression. There are many reasons for this, of course, but in its report the Norwegian Directorate of Health pointed out it was largely a question of losses: loss of family, social networks, a point to life and a meaningful everyday existence. The freedom that being a pensioner brings can be liberating for some, while others experience a loss of contexts. Social context is extremely important for physical health, according to the Norwegian Directorate of Health, which went on to emphasise the importance of elderly people participating and engaging in activities regarded as meaningful.

This was also the effect of the drama course at Sverresborg. In an article in the newspaper Ukeadressa, the participants commented as follows:

“We had so much fun together! Meeting new people and trying new things is so rewarding. Different challenges make your appetite for life stronger. There has been a lot of fun and games. We have learnt to loosen up. She [the leader] managed to get the best from us.”

“It has been fantastic to be part of this drama group. It helped exercise our minds and bodies in training. That’s what we need when we reach our adult childhood!”

For more information, contact Ann Siri Garberg at Sverresborg ([Ann.Siri.Hegseth.Garberg@sverresborg.no](mailto:Ann.Siri.Hegseth.Garberg@sverresborg.no)).

### OTHER EXAMPLES OF ACTIVITIES THAT PROMOTE THIS COMPETENCE

#### WORTH CONSIDERING:

*How* does this activity promote KC3? What other key competences are promoted at the same time?

## DIGRESSION I. THE TRADITIONAL – the example of Aalborg City Archive



At Aalborg City Archive, the most important analogue learning platform for adults is the reading room. The reading room is an archive-library-museum partnership between Aalborg Historical Museum, Aalborg Libraries and the city archive. The aim is to make it possible for users to go to one place when they want to learn about the history of the area or carry out genealogical research.

HistorieAalborg has been set up as an *Open flexible knowledge space*. This is not simply a play on words, but also reflects a desire, through the physical space, to signal an intention that one is acquiring knowledge (developing competences) in there in several ways, not just in the traditional way: studying passively alone in a reading room (and so exercising one's own competences in acquiring knowledge), but also being able to acquire knowledge, information in situ, actively (and so develop learning competences of various kinds.)

The interior of the actual knowledge space is also a physical expression of the various ways it is possible to acquire the material for users and thus also defines the changing role of the personnel in the learning process. In concrete terms, this means that the room is divided into three smaller rooms or zones surrounded by soundproof glass – the rooms are transparent for security and aesthetic reasons. Below is an explanation of how the knowledge space is divided into zones, unified by learning forms and competence development:

*Reception/counter area*, where it is possible to join a conversation, receive guidance, where the personnel, together with users, formulate a problem or question that can be answered using the archive's material. In this part of the room sit the people who need to enter into an ongoing dialogue. There may also be people who do not speak Danish and so need texts translated and explained.

This develops, therefore, competences relating to searching through material (digital competence), the ability to enter into a dialogue to formulate problems (learning competence) and expression (linguistics competence). Old Danish language and writing (Gothic script) can be compared in many ways to a foreign language.

*The chat zone*: This is the space for acquiring knowledge about the archive's material through dialogue with other users, the ability to share experiences acquired while researching. This is where genealogists in particular, as well as study groups with projects, sit. The project group form is characteristic of Aalborg University, with whom we have close cooperation. This user-element partially helps itself, and they therefore use the personnel as "consultants". In this zone, social (interpersonal, etc.) competences are developed and links are forged between those who use the room regularly because they draw on one another's

professional competences and experiences. There is also an exchange of knowledge (presumably).

*The immersion zone:* This is where traditional researchers, who have already acquired competences to use the archival material and want to immerse themselves in a quiet room, sit. This zone is, of course, open to users who simply want peace and quiet for their studies.

It has been important for us to signal that the zoning in the room is neutral, meaning that no one particular way of working with the archives is more valued than another (or no analytical competences or learning styles are more valuable than another). Despite that, users may be asked to change room, as traditional researchers and genealogists dominate in each of their zones and make it what it is.

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## DIGRESSION II. THE UNUSUAL

### – the example of memory stimulation



The project "Do you remember? Memory experiences in the services of social learning" aims to develop methods for memory training among people exhibiting the early signs of dementia using cultural heritage. Society has a huge economic interest in people being able to cope on their own in their own home or with their family for as long as possible. However, it appears in practice that the opposite effect is achieved due to the fact the elderly people living on their own in their own home are too often inactive and do not receive mental stimulation, which means that their mental capacity reduces. This leads to a reduced quality of life for the individual and a move away from coping on their own to being increasingly dependent on more support from society. The project, which was launched in 2009 and ended in spring 2011, is a partnership between Jamtli, Västerbotten Museum,

Västernorrland County Museum (Murberget), Sörmland Museum and Kalmar County Museum, aiming to develop various methods for memory training which can then be used by other cultural heritage institutions.

For Jamtli, the partnership with the health and welfare administration at the Municipality of Östersund was of huge importance. The municipal dementia team has, in various batches, selected a number of people diagnosed with Alzheimer's or the beginnings of memory loss who were in need of stimulation. All of the people selected lived at home, and their participation in the project can also be viewed as respite for the relatives who, along with home care personnel, look after them at home.

The base for activities was Per-Albintorpet, located in Jamtli's open-air area. This is a 1940s environment with an interior similar to homes during the period of military vigilance during the Second World War. There is also a smaller unfurnished barn near the residential building. Outside the courtyard are fields and meadows. The croft is separated from the rest of the area by a small forest curtain to strengthen the feeling of countryside and forest environment. During the autumn, Jamtli's sheep moved close to the croft to graze, while the horse paddock was also nearby. Hayracks stood out in the field, quite close to the croft, a reminder of old-fashioned agriculture. The sense of the 1940s is further strengthened by personnel wearing 1940s clothing. The other personnel at Jamtli, in the form of the actors the old people meet, are also clothed in clothing appropriately for the era. The participants, together with two museum educationalists and a dementia nurse, spent two hours here every week.

Various themes and environments were chosen based on the background of the participants. Their life history, with an emphasis on their childhood and youth, has been important to the content of the activity. The project has also been seasonal, with activities associated with the historical period and the working year. Particularly popular was the visit to the forest cabin,

where participants were offered 'kolbullar' (meat pancakes), and the musical evening when early twentieth-century singing star Ulla Billquist 'visited' the croft to sing.

Sensory stimulation in the form of smells, tastes, sound and music experiences have generally been important ingredients in each theme. Linking various types of repeated movements to the theme, such as grinding coffee with a coffee-mill, sawing wood and stripping timber, has been regarded positively. Singing aloud and coffee breaks have been recurring elements during all the meetings.

For more information, please contact Sara Grut at the Nordic Centre of Heritage Learning:  
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Jamtli's work on memory stimulation differs from other similar projects as they have had access to a whole building, which itself stimulates the memory. However, several projects around Scandinavia intended to stimulate memory in the same way are ongoing. Usually, these involve pedagogical suitcases or memory boxes which the projects work on at old people's homes, and guided museum tours for dementia sufferers. The following activities in particular are worth mentioning:

Sagalund in Finland offers time travel in the form of pedagogical suitcases for seniors. The personnel travel to an old people's home with a suitcase containing old objects. The time period focused on is the 1930s-1950s. The suitcase contains clothes from the era in question, glossy pictures, photographs, chicory and much, much more. Seniors have often suffered from Alzheimer's or dementia, and this method has shown that they can sometimes recognise objects and smells from their childhood and youth.

Norra Österbotten Museum in Finland began guided tours for people suffering from various forms of dementia a year ago. The aim was for these tours to end after 2009, but huge demand led to the tours being continued.



# Part III

## HERITAGE LEARNING OUTCOMES (HLO) TOOLS AND MODELS

1. Heritage Learning Outcomes (HLO)
  - Generic Learning Outcomes (GLO)
  - Specific Learning Outcomes (SLO)
  - Generic Social Outcomes (GSO)
  - Key Competences (KC)
2. Heritage Learning (HL). Conclusions.
3. Recommended reading



# I. HERITAGE LEARNING OUTCOMES

## - how do we develop competence in the cultural heritage environment?

The focus so far has been on competence development within archives and museums, based on the key competences developed by the EU. However, in order to understand what happens when people, cultural heritage institutions and heritage learning meet, this tool is insufficient. The development of key competences is *one* possible result of learning in a cultural heritage environment, but, as already pointed out, there are no guarantees that competences will actually be developed in individual cases. What has been confirmed instead is that heritage learning activities promote development of various competences; we can, therefore, point out a *direction* for learning activities at archives and museums.

However, the actual direction itself does not tell us much about what actually happens in specific meetings between people, cultural heritage institutions and teaching. What processes are set in motion that leads the individual toward personal (competence) development? What are the specific requirements that allow a person to take a specific direction? The EU talks about competence development in general terms – what happens if we talk about competence development in specific heritage learning terms?

Part 3 deals with what we have chosen to call Heritage Learning Outcomes (HLO). In order to understand what happens in a cultural learning context, we need more tools. The model below shows that HLO may, although does not necessarily have to, consist of four parts: Key Competences (KC), Generic Learning Outcomes (GLO), Specific Learning Outcomes (SLO) and Generic Social Outcomes (GSO).

Heritage Learning Outcomes (HLO) situates the individual's learning in the concrete environments formed by the cultural heritage institutions. The options for learning offered in these environments are often unique, in so far as the conditions of the museum and archive are unique. Adult individuals go there of their own free will because they expect a positive experience and/or because they want to learn something new. The combination of voluntariness and pleasure offers a unique hotbed for positive learning experiences. In addition, cultural heritage has a special capacity to awaken curiosity, wonder and a thirst for knowledge. As is shown by the practical examples in Part 2, heritage learning clearly relates to the EU's key competences. HLO can, therefore, be defined as a general concept for specific heritage learning key competences.

The model below shows how HLO consist of both generic and specific learning outcomes and how these can affect both the individual and the surrounding society. The various elements of the model – Generic Learning Outcomes (GLO), Specific Learning Outcomes (SLO) and Generic Social Outcomes (GSO) – will be presented in more detail below. The idea is that these tools should provide the inspiration in the matter of *how* we learn through cultural heritage. Each tool is supplemented with a number of questions.

# HLO Heritage Learning Outcomes



**KC** Key Competences  
**GLO** Generic Learning Outcomes  
**SLO** Specific Learning Outcomes  
**GSO** Generic Social Outcomes

# GENERIC LEARNING OUTCOMES

## - how do we develop competence?

Unlike key competences, Generic Learning Outcomes (GLOs) have been developed in direct relation to the cultural heritage sector. In terms of the underlying driving forces, however, there are some similarities with the key competences. Since the end of the 1990s, British politicians have been making demands of archives, museums and other cultural institutions, saying that they need to adapt to government policies, especially those relating to social inclusion and education. They are also expected to be able to deliver figures showing how their activities coincide with the political agenda. The, at that time, newly-formed Museums, Libraries and Archives Council (MLA) undertook to develop professional strategies for the development of cultural organisations' capacity for education and learning. MLA later asked The Research Centre for Museums and Galleries (RCMG) at the University of Leicester to develop an assessment method that could provide proof of learning at archives and museums.<sup>19</sup> The result was GLO, developed in close cooperation with the cultural heritage sector, but as a direct consequence of a government directive. Similar to key competences, GLO meet political goals within an economy based on knowledge and competence.

Compared with key competences, GLO are more focused on the actual learning process and its concrete results and less on expected or desirable results.<sup>20</sup> While "competence" conceptualises maybe several years of education and experience, "learning outcomes" describes the results of specific, possibly isolated, learning opportunities. This means that learning outcomes are not necessarily lasting. Learning outcomes are routinely used by schools or universities in most European countries. They are usually drawn up by the responsible teacher using a fixed basis (i.e. what the pupils or students are expected to be able to do at the start of the course/stage). However, GLO have been developed in relation to non-formal learning and therefore do not concern either assessment or starting points. Instead, they deal with subjective experiences of learning, defined by the learner themselves.<sup>21</sup>

GLO are based on an understanding of learning that is:

integral to everyday life, rather than limited to specific educational moments; as such it adopted a lifelong learning position. Learning was understood as constructivist and experiential/performative, involving active minds and bodies. Learning was perceived as one way in which individual identities were produced.<sup>22</sup>

This is an understanding of learning that emphasises the non-formal nature that characterises many learning situations (for example at museums and archives), while also defining learning as something that happens inside the learner, regardless of what outsiders believe are meaningful results.

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<sup>19</sup> Eilean Hooper-Greenhill, *Museums and Education. Purpose, pedagogy, performance*. Routledge, London 2007, p. 15.

<sup>20</sup> Trevor Hussey & Patrick Smith, "The Trouble with Learning Outcomes", *Active Learning in Higher Education* 3(2002), p. 223.

<sup>21</sup> Cf. Kirsten Gibbs, Margherita Sani and Jane Thompson, *Lifelong Learning in Museums. A European Handbook*. EDISAI 2010, p. 33-34.

<sup>22</sup> Hooper-Greenhill, p. 43.

# GLO Generic Learning Outcomes

Source: [www.inspiringlearningforall.gov.uk](http://www.inspiringlearningforall.gov.uk)



GLO have been criticised because they only measure learning indirectly, through factors related to learning, but not necessarily equivalent to learning, and for being a subjective and not objective measurement method.<sup>23</sup> GLO undoubtedly contain a subjective element: it is the museum/archive visitors themselves who state whether learning has taken place, as well as what that learning consists of. There are clear problems with this. We do not know how the visitor defines learning, nor do we know much about the quality (depth and breadth) of the learning that has occurred, whether it leaves lasting traces in the visitor's consciousness or whether it is learning that soon evaporates. Finally, we do not know anything about the visitor's prior knowledge. Another problem is that there will always be a number of people who do not understand the assessment upon which GLO are based. There is a clear risk of overrepresentation of visitors who actually experience a learning process or who have had a positive experience.<sup>24</sup>

Nevertheless, GLO tell us something important about *how* we learn things and, in the long run, develop competence. The fact that Enjoyment, inspiration, creativity and Activity, behaviour, progression can take their place alongside the more traditional Knowledge and understanding, Skills and Attitudes and Values, illustrates this. This is recognition of the fact that we learn by, for instance, having fun, something that those active within the heritage learning field have long known; it also recognises that what happens at archives and museums is something special. The classic division into knowledge, skills and attitudes – which is also contained in the definitions of the various key competences – is insufficient in relation to the

<sup>23</sup> Stephen Brown, "A Critique of Generic Learning Outcomes", *Journal of Learning Design* 2(2007):2, p. 26.

<sup>24</sup> Kling 2011

cultural heritage sector, as it is quite clear that something more is happening: when people are happy and inspired, they start to think creatively and do new things.

## THE FIVE GENERIC LEARNING OUTCOMES

*Knowledge and understanding* includes the following elements:

- Knowing about something
- Learning facts or information
- Making sense of something
- Deepening understanding
- Learning how museums, archives and libraries operate
- Giving specific information
- Making links and relationships between things
- Using prior knowledge in new ways

*Attitudes and values* includes the following elements:

- Feelings and perceptions
- Opinions about ourselves, e.g. self esteem
- Opinions or attitudes towards other people
- Attitudes towards an organisation, e.g. a museum or archive
- Positive attitudes in relation to an experience
- Negative attitudes towards an experience
- Reasons for actions or personal viewpoints
- Empathy, capacity for tolerance or lack of these

*Skills* includes the following elements:

- Knowing how to do something
- Intellectual skills (reading, thinking critically and analytically, making judgements, etc.)
- Key skills (literacy, numeracy, use of IT, learning how to learn, etc.)
- Information management skills (locating and using information, evaluating information, etc.)
- Social skills (meeting people, sharing, team working, showing an interest in the concerns of others, etc.)
- Emotional skills (recognising the feelings of others, managing feelings, channelling energy into productive outcomes, etc.)
- Communication skills (writing, speaking, listening, etc.)
- Physical skills (running, dancing, manipulation, etc.)

*Enjoyment, inspiration and creativity* includes the following elements:

- Having fun
- Being surprised
- Innovative thoughts, actions or things
- Creativity
- Exploration, experimentation and making
- Being inspired

*Activity, behaviour and progression* includes the following elements:

- What people do
- What people intend to do
- What people have done
- A change in the way that people manage their lives including work, study, family and community contexts
- Actions (observed or reported)
- Change in behaviour
- Progression (towards further learning)

## READ MORE:

[www.inspiringlearningforall.gov.uk](http://www.inspiringlearningforall.gov.uk)

Hooper-Greenhill, Eilean, *Museums and Education. Purpose, pedagogy, performance*. Routledge, London 2007.

Hooper-Greenhill, Eilean, "Measuring Learning Outcomes in Museums, Archives and Libraries: The Learning Impact Research Project (LIRP)" in *International Journal of Heritage Studies* 10(2004):2.

### **WORTH CONSIDERING:**

1. Two of the GLOs deviate from many of the lists of learning we previously saw, namely *Enjoyment, inspiration and creativity* and *Activity, behaviour and progression*. Is it problematic to call these outcomes "learning"? If so, in what way?
2. Try to apply GLO to any example in Part 2. What is the result?
3. What information is required to be able to carry out a thorough heritage learning analysis based on GLO? How can this information be collected?
4. Do you regard GLO as a useful tool in your own activities? Why/why not?
5. How would you define the relationship between GLO and Key Competences?
6. Unlike the EU's key competences, GLO have been developed in direct relationship to the cultural heritage sector. Is this a weakness or a strength? Justify.



## SPECIFIC LEARNING OUTCOMES

### - what distinguishes the general from the specific?

Generic learning outcomes differ from specific learning outcomes as they involve a higher degree of generalisation. A generic learning outcome is general, while a specific learning outcome deals with precisely definable results of learning. Specific outcomes are therefore linked to special skills, attitudes or knowledge.

For example, the specific learning outcomes for the participants in the digitalisation project at the National Archives of Iceland (see KC4) were that they could read old manuscripts and handle a specific computer program by the end of the project. The equivalent generic learning outcome would be an increase in *Skills*.

In the same way, the participants in the Lithuanian Reactivation and Cultivation of Rye project (KC7) acquired a number of specific skills: the ability to sew, build an oven and start a company. The generic learning outcomes in this case would be an increase in *Skills* and *Activity, behaviour and progression*.<sup>25</sup>

The GLOs therefore offer a larger framework within which various programs can develop their own specific learning outcomes. GLOs also make comparisons between various activities possible. It is interesting to see how a certain activity stimulates learning by developing the skills of participants, while another activity promotes attitude changes, which are equally as important. GLO can therefore say something about *how*, and not just *what*, we learn.

When a large number of museums and archives work on the same list of GLOs, a common framework for comparisons between institutions will also be created. This does not mean specific learning outcomes are unimportant; on the contrary, the two levels interact. The important thing is to see that the participants in both the projects in Iceland and Lithuania have all developed new skills thanks to heritage learning initiatives. This understanding strengthens the cultural heritage sector as a whole.

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<sup>25</sup> Cf Hooper-Greenhill, Eilean (2004) 'Measuring Learning Outcomes in Museums, Archives and Libraries: The Learning Impact Research Project (LIRP)', *International Journal of Heritage Studies*, 10: 2, 151-174

# **GENERIC SOCIAL OUTCOMES**

## **- how is society affected by heritage learning?**

If GLO analyse the effects of heritage learning on individuals, the Generic Social Outcomes (GSO) involve an equivalent analysis of the effects of heritage learning – social and societal – on the local society. GSO were developed at roughly the same time as GLO, as a response to the same requirements from the British parliament for cultural organisations to adapt to government policies concerning education and social inclusion. While GLO meet the former requirements, GSO are a response to the latter. The MLA Council was also responsible for developing the model in this case. However, GSO have not had the same impact as GLO, nor has a great deal been written about GSO.

In the United Kingdom, cultural heritage institutions were strongly urged to work on social inclusion. This type of directive has not been issued by Nordic and Baltic governments in quite the same way, which makes it remarkable that so much has still been done at archives and museums in this region that is actually aimed at being able to change society. It may be assumed that this work was largely initiated and completed thanks to immense commitment and a strong impetus from both individual archive and museum managers, and cultural heritage educationalists.

GSO differ in a significant way from both the EU's key competences and GLO, as they focus on the local society rather than the individual. Society consists, of course, of individuals, and individuals are therefore tools for achieving social change, but the focus for GSO is on the entire (local) society and on how it can become a better place for all its inhabitants. This is mainly a question of security, public health and participation – processes that only in exceptional circumstances can be summarised by the EU's key competences (or other tools that describing learning goals). For this reason, heritage learning activities aimed at social change are not particularly well represented among the examples described in Part 2. In order to supplement this picture, therefore, further examples of this type of activity will be given below. However, first GSO will be presented in more detail.

# GSO Generic Social Outcomes

Source: [www.inspiringlearningforall.gov.uk](http://www.inspiringlearningforall.gov.uk)



*Stronger & Safer Communities* includes the following elements:

- Improving group and inter-group dialogue and understanding
- Supporting cultural diversity and identity
- Encouraging familial ties and relationships
- Tackling the fear of crime and anti-social behaviour
- Contributing to crime prevention and reduction

*Health & Well Being* includes the following elements:

- Encouraging healthy lifestyles and contributing to mental and physical well being
- Supporting care and recovery
- Supporting older people to live independent lives
- Helping children and young people to enjoy life and make a positive contribution

*Strengthening Public Life* includes the following elements:

- Encouraging and supporting awareness and participation in local decision-making and wider civic and political engagement
- Building the capacity of community and voluntary groups
- Providing safe, inclusive and trusted public spaces
- Enabling community empowerment through the awareness of rights, benefits and external services
- Improving the responsiveness of services to the needs of the local community, including other stakeholders

Of the examples presented in Part 2, Network for Diversity (KC2), Back on Track (KC5), the Drama on the dissolution of the union (KC6) and the Memory Stimulation Project

(Digression 2) can be said to contain a social dimension. The examples below can also be mentioned.

### **OSLO'S MULTI-CULTURAL ARCHIVE**

The Oslo City Archive has worked on the “Multicultural archive” project in close cooperation with minority environments in Oslo. The project has made it possible to gain access to important knowledge and archive material related to more recent immigrant groups.

The project aims to safeguard and provide access to a certain number of the central archives for important immigrant groups in Oslo. Only in this way can immigrants find something that represents their identity, something that they recognise, in the archives. It is, of course, also important for the majority population and for understanding society for this perspective to receive attention.

### **BAD MEMORIES**

The Latjo Drom exhibition was organised by the Glomdal Museum in Norway. The museum, through its exhibitions, school programmes, craft days, music concerts, etc., has worked to create a place for Romany culture in local society. Romany people constitute a group that has suffered systematic discrimination for centuries, hidden away and persecuted, actions often sanctioned by the Norwegian state. The theme was, therefore, taboo in a number of ways. The work took place in close cooperation with the Romany population, something which has led to focus shifting to something more positive than the history of repression and persecution of the Romany people. In accordance with Romany wishes, the emphasis has been on good humour, solidarity, music and excellent stories.

From the perspective of the museum, the aim has been both to show the long history of cultural diversity in Norway and to increase the understanding and knowledge of the Romany culture in particular. As the exhibition – as well as the music evenings, school programmes and craft days – have been held within the museum walls, the target group and the actual visitors are different than they would otherwise have been if the work had been carried out within a specific Romany museum.

For more information, please contact Ranveig Gausdal at Art Council Norway: [ranveig.gausdal@kulturrad.no](mailto:ranveig.gausdal@kulturrad.no)

### **ART AND CULTURE COMPANIONS**

All museums in Jyväskylä are participants in the Art and Culture Companion scheme, which aims to lower the threshold for the use of cultural services. Art and Culture Companions help in making culture more accessible by accompanying individuals to events or by acting as peer guides to groups in museums. Art and Culture Companions are not professional guides but volunteering amateurs who operate according to the principles of voluntary work. The aim of the Art and Culture Companion training has been to build a functional network of voluntary cultural ‘ambassadors’ and also to provide recreational opportunities for everyone involved.

### **READ MORE:**

[www.inspiringlearningforall.gov.uk](http://www.inspiringlearningforall.gov.uk)

**WORTH CONSIDERING:**

1. Apply GSO to any example in Part 2 or the examples above. What are the results?
2. What information is required to be able to conduct a thorough heritage learning analysis based on GSO? How can this information be collected?
3. Do you regard GSO as a useful tool in your own activities? Why/why not?
4. How would you define the relationship between GSO, GLO and Key Competences?
5. Is it desirable for archives and museums to conduct activities with the overall goal of creating change in (the local) society? How do targets differ from other learning goals (KC or GLO)? What problems can arise? What opportunities? What prerequisites are required?

## 2. HERITAGE LEARNING

### - conclusions

This document began with a conditional description of the position of cultural heritage institutions in a changing society. As society, value systems and the labour market change, museums and archives are facing new challenges. To a surprisingly large extent, they have chosen to meet these challenges in a way that meets the demands of society: by working in a more individual-oriented way, emphasising discriminated groups, accepting the challenges that an unstable labour market generates and creating meeting places for people in their third or fourth age, proving that the cultural heritage sector takes social challenges seriously.

The problem of cultural heritage institutions is not a lack of creativity; nor is it a lack of social relevance. Museums and archives are highly socially relevant. Their problems are rather that the world around them has not fully opened its eyes to the potential possessed by heritage learning. In the policy document *Civil Society Platform on Access to Culture*, we can read that “learning through cultural experiences can develop creative, personal and interpersonal skills that can be essential transferable skills for workers in a knowledge-based society”. NIACE’s publication *How Museums, libraries and archives contribute to lifelong learning* describes archives as “perhaps the best kept lifelong learning secret of all”.<sup>26</sup> How can we grasp this invisible potential and make it palpable?

It is clear that personnel at archives and museums are normally relatively unused to describing learning activities at their own institutions based on political or socio-economic perspectives. Assessments are carried out by individual educationalists, but seldom in a way that makes heritage learning relevant to regional decision-makers, institutions, potential partners and other interested parties. This may be because cultural heritage institutions cannot see this potential for themselves. It may be due to a lack of confidence about the terminology to be used.

This publication has aimed to highlight and provide support for these issues. The EU’s key competences are a generally accepted framework for competence development; they contain a terminology which may be beyond the cultural heritage institutions, but which is well-established and relevant in many other important sectors of society. By showing how specific learning programmes promote one or more key competences, the social relevance of museums and archives can be strengthened. Furthermore, Generic Learning Outcomes (GLO) and Generic Social Outcomes (GSO) have been presented as useful tools for anyone wishing to assess and analyse their activities in a more systematic way. These tools can help emphasise the unique ability of cultural heritage institutions to create creative environments where learning is enjoyable. Both GLO and GSO have been developed in close cooperation with cultural heritage institutions and so are based on a terminology that will feel familiar to most people within the sector.

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<sup>26</sup> Innocent 2009, p. 6.



Finally, it should be emphasised that successful heritage learning is significantly more comprehensive than individual activities organised by individual educationalists. Heritage learning is certainly about offering opportunities for learning, but even more important is that museums and archives take themselves seriously *as learning institutions*.

The site Inspiring Learning for All challenges archives and museums to actively face up to national, regional and local policies and priorities. It also emphasises the importance of museums and archives showing that they are actually learning organisations through competence development of personnel and systematic evaluation work. “Place learning at the heart of the organisation” is the challenge to archives and museums.<sup>27</sup> Museums and

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<sup>27</sup> [www.inspiringlearningforall.gov.uk](http://www.inspiringlearningforall.gov.uk)

archives also need to create environments that promote learning. This may involve purely physical environments, as well as training personnel to provide learning support.

In order to take their place as socially-relevant institutions, archives and museums also need to enter into and develop partnerships – with each other and other local and regional players. It is no coincidence that the enterprises that make the largest impact on society are often based on partnership and cooperation. The Back on Track project (KC5) is based on cooperation between museums, archives, folk high schools and social welfare services. The memory stimulation projects described under Digression 2 are all based on cooperation between archives/museums and some part of the local welfare department. The exhibition Latjo Drom, described under Generic Social Outcomes, arose in close cooperation with the local Romany population. It is obvious that cultural heritage institutions that strive to take their place as important social players need cooperation and partnership. The Inspiring Learning for All framework challenges archives and museums to identify potential partners and carefully assess the benefits of working in partnership. Cooperation with players outside the cultural heritage sector is often rewarding, as new perspectives open up and learning activities can be expanded and made more attractive.<sup>28</sup>

It is therefore clear that even if the EU's key competences are important, they form only a part of what can be termed, in summary, Heritage Learning and Heritage Learning Outcomes. Our concepts of a constructive learning environment need to develop and, above all, we need to interpret and identify archives and museums as learning organisations with something significant to offer. Through innovative partnerships – local, national and international – the opportunities for adults to strengthen their competences can be developed further.

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<sup>28</sup> Ibid.



### 3. RECOMMENDED READING

Stephen Brown, "A Critique of Generic Learning Outcomes", *Journal of Learning Design* 2(2007):2.

*Civil Society Platform on Access to Culture*, EU Cultural Sector, 2009

*Danmarks strategi for livslang læring. Uddannelse og livslang opkvalificering for alle.*  
Undervisningsministeriet 2007. <http://pub.uvm.dk/2007/livslanglaering/livslang-laering.pdf>.

Natasha Innocent, *How Museums, libraries and archives contribute to lifelong learning*. IFLL Sector Paper 10, NIACE 2009. Can be downloaded from the homepage of NIACE. [www.niace.org.uk](http://www.niace.org.uk)

Fiona McLean, "Museums and the construction of national identity" in *International Journal of Heritage Studies* 3(1998):4.

Kirsten Gibbs, Margherita Sani and Jane Thompson, *Lifelong Learning in Museums. A European Handbook*. EDISAI 2010. [http://www.ibr.regione.emilia-romagna.it/wcm/ibr/menu/attivita/07formaz/formdidat1/didamus/par1/materiali/par1/Ilm1\\_en.pdf](http://www.ibr.regione.emilia-romagna.it/wcm/ibr/menu/attivita/07formaz/formdidat1/didamus/par1/materiali/par1/Ilm1_en.pdf)

Eilean Hooper-Greenhill, *Museums and Education. Purpose, pedagogy, performance*. Routledge, London 2007.

Eilean Hooper-Greenhill, "Changing Values in the Art Museum: rethinking communication and learning" in *International Journal of Heritage Studies*, 6(2000):1.

Eilean Hooper-Greenhill, "Measuring Learning Outcomes in Museums, Archives and Libraries: The Learning Impact Research Project (LIRP)" in *International Journal of Heritage Studies* 10(2004):2.

Trevor Hussey & Patrick Smith, "The Trouble with Learning Outcomes", *Active Learning in Higher Education* 3(2002).

Kirsten Holmes, "Volunteers in the Heritage Sector. A neglected audience?" in *International Journal of Heritage Studies*, 9(2003):4.

*How museums, libraries and archives contribute to lifelong learning*, IFLL Sector Paper 10, NIACE 2009. Can be downloaded from the NIACE website: [www.niace.org.uk](http://www.niace.org.uk)

*Key Competences for Lifelong Learning. A European Framework.*  
[http://ec.europa.eu/dgs/education\\_culture/publ/pdf/ll-learning/keycomp\\_en.pdf](http://ec.europa.eu/dgs/education_culture/publ/pdf/ll-learning/keycomp_en.pdf)

Sofia Kling "Assessing Heritage Learning Outcomes. How do we do it – and why?" in Peter Kearns, Sofia Kling and Christina Wistman (eds.), *Heritage, Regional Development and Social Cohesion*, Fornvårdaren 31, Jamtli förlag, Östersund 2011. Fornvårdaren 31, Jamtli förlag, Östersund 2011.



# Part IV

## **COURSE DESCRIPTION**

1. Cultural Heritage and Learning, 7.5 ECTS
2. Course Literature
3. Course Example – Test Course 2011
4. Teaching Material – Test Course 2011
5. Student Essay Examples from Test Course, 2011 (in Swedish)
6. Course Evaluation



# 1. Cultural Heritage and Learning (Kulturarv og læring), 7.5 ECTS

That museums and archives are places of learning is often obvious to anyone working in the cultural heritage sector. For people outside the sector, this is not, however, obvious. Those working in the cultural heritage sector may need to learn to put words to their own activities so that the learning that takes place becomes clearer. This course is about learning a vocabulary, to evaluate, analyse and describe the learning that takes place in the archives and museum.

The course is based on the society's need for competence development and lifelong learning. The starting point in this context is the EU's eight key competences:

- *Communication in mother tongue*
- *Communication in foreign languages*
- *Mathematical competence and basic competence in science and technology*
- *Digital competence*
- *Learning to learn*
- *Social and civic competence*
- *Sense of initiative and entrepreneurship*
- *Cultural awareness and expression*

How do these competences develop in cultural educational activities? How can we increase our awareness of how these competences develop? How can the cultural sector promote regional development and lifelong learning?

The course also aims to investigate the uniqueness in learning in archives and museums. What is the cultural heritage sector's specific function in society and in a lifelong learning context? As an additional tool is therefore used Generic Learning Outcomes, an analytical tool box from the MLA in the UK, which can be used to analyse learning in museums, libraries and archives. Through applied analysis, the students will put into words the competence development that takes place in archives and museums, and identify the educational activity that is specific to this sector. What competences develop particularly well through heritage learning activities?

## Target group

The course is for employees in the cultural heritage sector, but also for politicians, officials and students.

## Teaching

The teaching is concentrated in one week's intensive study. In addition, participants are expected to study individually. The examination consists of an essay and a written exercise presented at the place of the course.

### Admissions requirements

Bachelor Degree or a minimum of three years' study on an academic level and two years of relevant work experience.

The course is offered under the project Heritage Learning Outcomes in the Nordic and Baltic Area, which is financed by Nordplus Adult and coordinated by the Nordic Centre of Heritage Learning (NCK) in Östersund, Sweden. Examining institution is The Norwegian University of Technology and Science (NTNU) in Trondheim.

### Contact information

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## 2. Course Literature (c 830pp)

Brown, Stephen, "A Critique of Generic Learning Outcomes", in *Journal of Learning Design* 2(2007):2, pp.22-30.

Dudzinska-Przesmitzki, Dana & Robert S. Grenier (2008) "Nonformal and Informal Adult Learning in Museum, A Literature Review", i *Journal of Museum Education*, vol. 33, No. 1, 14pp.

Gibbs, Kirsten, Margeritha Sani och Jane Thompson, *Lifelong Learning in Museums. A European Handbook*. EDISAI srl, Ferrara 2007 (100pp).

Hooper-Greenhill, Eilean, *Museums and Education. Purpose, pedagogy, performance*. Routledge, London 2007, pp.1-84, pp.170-201

Innocent, Natasha, *How museums libraries and archives contribute to lifelong learning*. NIACE 2009 (17pp).

Jarvis, Peter, *Adult Education and Lifelong Learning. Theory and Practice*. Routledge, London, 2010 (290pp).

Key Competences for Lifelong Learning. European Reference Framework. EC 2007 (12pp). Available in all the EU-languages.

Rubenson, Kjell 2009: "Lifelong learning. Between humanism and global capitalism." i Peter Jarvis (ed.): *The Routledge International Handbook of Lifelong Learning*. Routledge, pp.411-422.

Sandell, Richard och Jocelyn Dodd, "Activist Practice" in Richard Sandell, Jocelyn Dodd och Rosemarie Garland-Thomson, *Re-Presenting Disability. Activism and Agency in the Museum*. Routledge 2010, s. 3-22

Tight, Malcolm 1996 (reprint 2004): *Key Concepts in Adult Education and Training*. Routledge, (171pp).

Zipsane, Henrik, "Heritage Learning in service of the memories and life quality of senior citizens", in Weiyan Zhang, Young Chien Ming Enoch, Dorothy Cheung, May Lau and Duan Chenggui (eds.), *International Journal of Continuing Education and Lifelong Learning*, 2010, The University of Hong Kong, Hong Kong 2010.

### 3. Course Example – Test Course 2011



#### Heritage Learning Outcomes in the Nordic and Baltic Area

### Kulturarv og læring Autumn 2011

#### Course Program

#### **Monday, 26.9.11**

13.15 – 14.00

Om bakgrunnen for kurset (KTF)

[Föreläsning](#)

14.15 – 15.00

Kva forstår vi med kulturarvspedagogikk? (HZ)

[Föreläsning](#)

15.30 – 17.00

Kulturarv og livslang læring + ulike formar for læring og nykelkompetansar (HZ)

[Föreläsning del 1](#), [Föreläsning del 2](#)

#### **Tuesday, 27.9.11**

09.15 – 10.45

Generic Learning Outcomes och Generic Social Outcomes (HZ)

11.15 – 12.00

"Rundtur" ved nordiske/baltiske kulturarvsstader, eksempel på beste praksis (ESZ)



### [Föreläsning](#)

13.15 – 14.00

”Rundtur” ved nordiske/baltiske kulturarvstader, eksempel på beste praksis (HZ)

Föreläsning

### [Föreläsning](#)

14.15 – 15.00

Prosjektoppgåve (AMT)

15.30 – 16.15

Generell skrivevegleiing (AMT)

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## **Wednesday, 24.10.11**

13.15 – 15.00

Kunnskapsteori og læringsteori (SE)

15.30 – 17.00

Metodar for å måle læringsutbytte (SE)

## **Tuesday, 25.10.11**

09.15 – 10.45

Presentasjon og diskusjon av prosjektoppgåver (SG)

11.15 – 12.00

Presentasjon og diskusjon av prosjektoppgåver (AMT)

13.15 – 14.00

Presentasjon og diskusjon av prosjektoppgåver (AMT)

14.15 – 15.45

Tid for individuell vegleiing (Alla lærare)

## **Wednesday, 26.10.11**

09.15 – 10.00

Museum og deira samfunnsoppdrag (HZ)

### [Föreläsning](#)

10.15 – 11.00

Arkiv og deira samfunnsoppdrag (ESZ)

### [Föreläsning](#)

11.15 – 12.00

Oppsummering. Evaluering (AMT och SG)

## **Teachers**

Samuel Edquist (SE)

Karin Tegenborg-Falkdalen (KTF)

Henrik Zipsane (HZ)

Aud Mikkelsen Tretvik (AMT)

Sara Grut (SG)

Eva Sjögren Zipsane (ESZ)

## 4. Teaching Material – Test Course 2011

Om Bakgrunden för kurset

Karin Tegenborg-Falkdalen, Nordic Centre of Heritage Learning

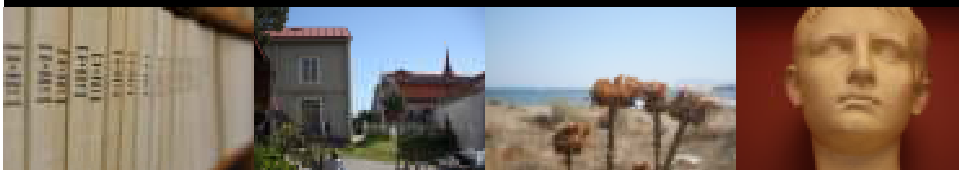
Nordiskt centrum för  
kulturarvspedagogik

Ett sektorsöverskridande centrum för kulturarv  
och lärande med hela Norden som arbetsfält



Kulturarvspedagogik är det lärande som sker inom ramen för:

- Arkiv
- Museum
- Kulturmiljöer
- Konst



NCK drivs sedan 2005 av:

- Jamtli
- Landsarkivet i Östersund
- Föreningsarkivet i Jämtlands län

# NCK:s nuvarande organisation

## Drivs i projektform



Vid NCK arbetar: Anna Engman, Sara Grut och Sofia Kling

## NCK:s referensgrupp

### Danmark

Danmarks Pædagogiske Universitetsskole, Nationalmuseet, Aalborg Stadsarkiv, Ringkøbing-Skjern Museum, Organisationen Danske Museer

### Finland

Helsingfors Stads Kulturcentral, Helsingfors stadsmuseum

### Island

Nationalarkivet

### Norge

Norsk kulturråd, Statsarkivet i Trondheim, Sverresborg, NTNU i Trondheim

### Sverige

Linköpings universitet, Linnéuniversitetet, Kalmar läns museum, Riksarkivet, Stockholms stadsarkiv

### NCK

Jamtli, Landsarkivet, Föreningsarkivet

# NCK:s internationella nätverk

- PASCAL Observatory
- Culture Action Europe
- NEMO
- EARLALL



Stimulera kompetensutveckling och utbildning och vara den naturliga mötesplatsen för aktiva inom fältet

- Konferenser
- Seminarier
- Workshops
- Kurser



## Initiera och genomföra utvecklings- och forskningsprojekt i Norden och hela Europa

- Back on track
- The Learning Museum
- Kulturarv i rörelse
- Kulturarv i Norden och sociala medier

*En investering för framtiden*



## Ur Kulturplan för Jämtlands län

De samlade kulturresurserna ska bidra till regionens utveckling och attraktivitet. Kulturen har betydelse såväl för individen som för samhällets utveckling. För den enskilde kan kultur vara en källa till inspiration, rekreation, deltagande, skapande och lärande. Ur ett samhällsperspektiv innebär kulturen att demokratin säkras genom ett fritt, utmanande och kreativt skapande och lärande. För samhället kan kultur dessutom leda till ökad sysselsättning och attraktionskraft och genom det attrahera besökare och inflyttare till länet.

Sammanfattningsvis kan kulturen innebära växt för människan och tillväxt för samhället. Våra samlade kulturresurser ska bidra till regionens utveckling och attraktivitet.

# Heritage Learning Outcomes in the Nordic and Baltic Area

- 2009-2011
- Nordplus Vuxen
- NCK och Danmarks pedagogiska universitet, Aalborg Stadsarkiv, Helsingfors stads kulturcentral, Islands nationalarkiv, Lithuanian Open Air museum, ABM-utvikling i Norge, NTNU (Norges teknisk- och naturvetenskapliga universitet)
- Insamling av goda exempel, analys
- Riktlinjer (guidelines) och kurs: "Kulturarv och lärande" 7,5 hp.



Kva förstår vi med kulturarvspedagogikk?

Henrik Zipsane, Nordic Center of Heritage Learning



## VAD ÄR KULTURARVSPEDAGOGIK?



*Kulturarv och lärande*  
*Henrik Zipsane*



## VAD ÄR KULTURARVSPEDAGOGIK?



Vi närmar oss det kulturarvspedagogiska fältet  
från två håll:

- Kulturarv – som något vi medvetet eller omedvetet producerar
- Pedagogik – det instrumentaliserade lärandet, där det finns mål och målgrupp



## VAD ÄR KULTURARVSPEDAGOGIK?

Kulturarvspedagogik kan ses som en på praxis byggd term, som täcker:

- Arkivpedagogik
- Museipedagogik
- Kulturmiljöpedagogik
- Konstpedagogik



## VAD ÄR KULTURARVSPEDAGOGIK?

*Arkivpedagogik (Archival pedagogy):*



## VAD ÄR KULTURARVSPEDAGOGIK?

### *Arkivpedagogik (Archival pedagogy):*

- This has its starting point in the archival material that will often be unique written material that has survived through time and has been collected by the archival institution. The uniqueness and the authenticity of the material are essential for the special possibilities in archival pedagogy. This is the real authentic document which by definition reflects the time and situation it was written in! In the pedagogical practice it therefore becomes crucial to recognise that the past is talking to us!
- When the learning situation is working most effectively the learners sense and is brought to realize that beyond the archival material in focus at the moment there once were a real person in a social setting which might not only introduce them to this historical environment but to a diverse collection of other archival material in the storeroom. This feeling incites curiosity and stimulates the experience of the possibility for further digging and research and thereby even the possibility of the true experience and joy of being a discoverer or a detective. And as the archival institutions seek to make the collections accessible in research rooms many pedagogical activities has been developed with that traditional experience as the starting point. We may conclude from the practice of archival pedagogy that **authenticity, uniqueness and potential discoveries** are main factors in the learning process.

## VAD ÄR KULTURARVSPEDAGOGIK?

### *Museipedagogik (Museum pedagogy):*





## VAD ÄR KULTURARVSPEDAGOGIK?

### *Museipedagogik (Museum pedagogy):*

- Museum pedagogy initially appears to make a less definable impression. It takes its starting point in the different collections in the museum but also in the illusion of authenticity that the museum curators have endeavoured to give these collections. Since the collections are almost always removed from their original or pre-museum context, it is essential for the museums to seek to create possibilities for experiencing a sense of authenticity.
- The collections are primarily accessible through professional presentations. Traditionally this has the form of exhibitions and the pedagogical programmes that will have been developed together with the exhibition. Therefore the pedagogical programme will also present an interpretation – more or less obvious – and the heritage presentation will be arranged in order to give the learner an experience with a predefined purpose. The visitors' or participants', i.e., the learners', ability to adapt to the impressions and feel sympathy with the different experiences in the presentation is central to the learning experience. It may very well have been like this! Or, if it is a presentation of present time life the basic impression on the learners should be: It probably is like this! That is true for both indoor and open air museums. On the basis of experience from the practice of museum pedagogy we may conclude that **the convincing illusions of authenticity through the presentation of the collections and the use of the learners' ability to empathy** are the main factors in the learning process.



## VAD ÄR KULTURARVSPEDAGOGIK?

### *Kulturmiljöpedagogik (Heritage site pedagogy):*





## VAD ÄR KULTURARVSPEDAGOGIK?

### *Kulturmiljöpedagogik (Heritage site pedagogy):*

- This has its starting point in the landscape with their archaeological excavation sites still existing as houses or other human constructions. As with archival pedagogy, the authenticity of the material is central but now we have the authentic object placed in the original surroundings. Heritage site pedagogy is probably the oldest discipline of heritage pedagogies: even in the oldest times the heritage site was used as a place for storytelling. Also in our time the visual experience of the heritage site will often just be accompanied by a guide or information text.
- The strong feeling of authenticity at the heritage site is central to this pedagogy. It happened here! The experience of the authentic three dimensional rudiments of the past creates an atmosphere of standing in the middle of the "history" The learners thereby get help to imagine the past. By combining the visual impression and maybe even sounds, smells and possibility to "touch the past" the learners through the use of all senses creates images. From the practice of heritage site pedagogy we can conclude that **the authentic object placed in the original surroundings and stimulating the sense of imagination** are the major important factors in the learning process.



## VAD ÄR KULTURARVSPEDAGOGIK?

### *Konstpedagogik (Art pedagogy):*





## VAD ÄR KULTURARVSPEDAGOGIK?

### *Konstpedagogik (Art pedagogy):*

- Art pedagogy may be said to have two equally important starting points. It is not least because of this equality that the art pedagogy stands out as very different from the other disciplines and traditions of heritage pedagogy. On the one hand the art pedagogy deals with the images and other creations of art that surrounds us. On the other hand it includes such pictures, films or other creations which to some extent claim to be documentary.
- The field between the two aspects is often an interesting field of tension which is exploited in this form of pedagogy. The border between fact and fiction seems to disappear.
- In another way, art pedagogy also has two equally other important starting points since it often includes both the pedagogical possibilities of the experience of other people's work of art and the learners' own creative work. We may conclude from the practice of art pedagogy that **the conscious use of the borderland between fact and fiction and the meeting between interpretation of other people's work and the learners' own creativity** are the main factors in the learning process.



## VAD ÄR KULTURARVSPEDAGOGIK?

...och från det pedagogiska perspektivet:

- Vilken typ av lärande talar vi om?
- Vilken målgrupp för lärandet talar vi om?
- Vilken effekt av lärande talar vi om?
- ....Kulturarvspedagogik blir därmed ett antal pedagogiska metoder som har kulturarv gemensamt



## VAD ÄR KULTURARVSPEDAGOGIK?

Institutionsutvecklad kulturarvspedagogik:

- Arkiv
- Museer
- Kulturmiljö (museer & förvaltningar)
- Konstmuseer och konsthallar
- .....
- och alla tänkliga variationer och hybrider:
- Friluftsmuseer
- Historiska verkstäder
- Osv. osv.



## VAD ÄR KULTURARVSPEDAGOGIK?

Litteraturtips:

Henrik Zipsane: "Lifelong learning through heritage and art", pp. 173-182 in Peter Jarvis (ed.) *"The Routledge International Handbook of Lifelong Learning"*,  
Routledge - London & New York 2008

Kulturarv og livslang læring + ulike former for læring og nykelkompetensar

Henrik Zipsane, Nordic Centre of Heritage Learning



## KULTURARV OCH LÄRANDE STILAR



*Kulturarv och lärande*  
*Henrik Zipsane*



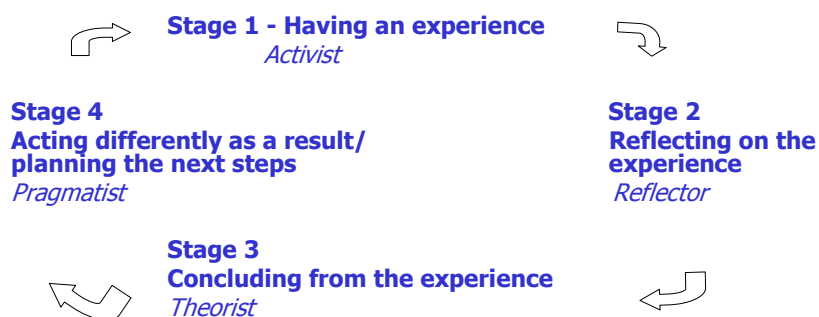
## KULTURARV OCH LÄRANDE STILAR



Varför intresserar vi oss för ”historia” eller  
”kulturarv”?

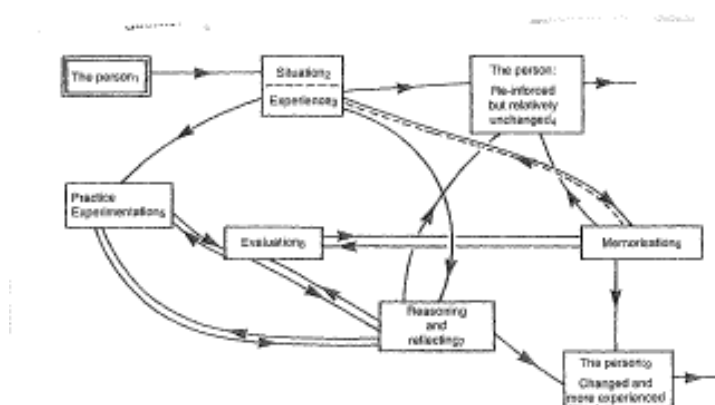
- Vi vill ”förstå” varför eller hur det har blivit som det är i dag
- Vi vill uppfostra våra medmänniskor genom att visa varför eller hur det har blivit som det är i dag



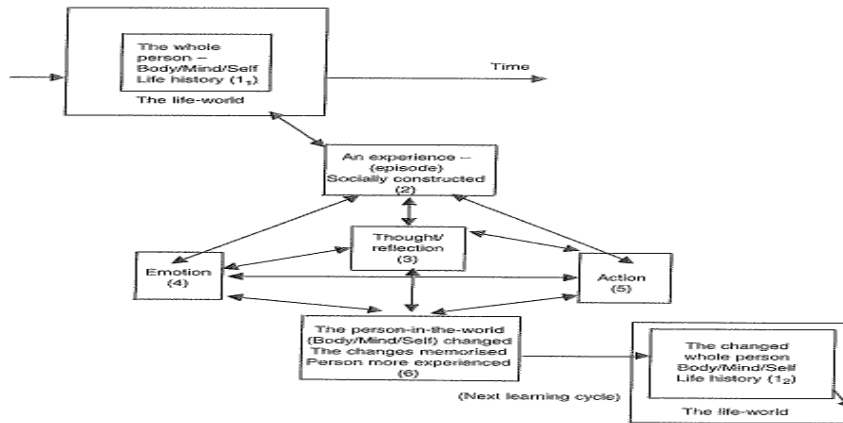


- David Kolbs teorier om "learning styles"

- Jarvis: beskrivning av lärandet (1)



### ■ Jarvis: Beskrivning av lärandet (2)



Vad kan spela en roll för lärandet?

- Kön
- Ålder
- Kulturell bakgrund
- Utbildningsbakgrund
- Etcetera



## KULTURARV OCH LÄRANDE STILAR

Vad innebär lärande stilar i samband med kulturarv?

- För val av mediet
- För val af metod



## KULTURARV OCH LÄRANDE STILAR

Övning:

- Steg 1: Välja en målgrupp, som du vill skapa en upplevelse för
- Steg 2: Välja en ”historia” eller ett ”kulturarv”
- Steg 3: Välja metod och medium



## KULTURARV OCH LÄRANDE STILAR

Litteraturtips:

Peter Jarvis, 2006: *Towards a comprehensive Theory of Human Learning – Lifelong Learning and the Learning Society*. London and New York: Routledge.



## KULTURARV OCH NYCKELKOMPETENSER

*Kulturarv och lärande*  
*Henrik Zipsane*



## KULTURARV OCH NYCKELKOMPETENSER

Vad behöver man kunna för att klara sig i livet?

- Läsa, skriva, räkna samt bibelhistoria (1800-tal)
- Kärnämnen (svenska, engelska, matematik) (1900-tal)
- "Basic skills"
- "Skills for the 21st Century"
- "Key Competences"/Nyckelkompetenser



## KULTURARV OCH NYCKELKOMPETENSER

The European Commission has identified eight key competences which shall be promoted and stimulated both in compulsory basic education and throughout adult education:

- communication in mother tongue
- communication in another language
- basic competences in maths, science and technology
- digital competence
- learning to learn
- interpersonal and civic competences
- entrepreneurship
- cultural expression



## KULTURARV OCH NYCKELKOMPETENSER

### LEARNING TO LEARN

- Where learning is directed towards particular work or career goals, an individual should have **knowledge** of the competences, knowledge, skills and qualifications required. In all cases, learning to learn requires an individual to know and understand their preferred learning strategies, the strengths and weaknesses of their skills and qualifications, and to be able to search the education and training opportunities and guidance/support available to them.
- Learning to learn **skills** require firstly the acquisition of the fundamental basic skills such as literacy, numeracy and ICT that are necessary for further learning. Building on this, an individual should be able to access, gain, process and assimilate new knowledge and skills. This requires effective management of one's learning, career and work patterns, and in particular the ability to persevere with learning, to concentrate on extended periods and to reflect critically on the purposes and aims of learning. Individuals should be able to dedicate time to learning autonomously and with self-discipline, but also to work collaboratively as part of the learning process, draw the benefits from a heterogeneous group, and to share what they have learnt. They should be able to evaluate their own work, and to seek advice, information and support when appropriate.
- A positive **attitude** includes the motivation and confidence to pursue and succeed at learning throughout one's life. A problem-solving attitude supports both learning and an individual's ability to handle obstacles and change. The desire to apply prior learning and life experiences and the curiosity to look for opportunities to learn and apply learning in a variety of life-wide contexts are essential elements of a positive attitude.



## KULTURARV OCH NYCKELKOMPETENSER

### ■ De av EU utpekade nyckelkompetenserna:

- 1 Kommunikation på modersmål*
- 2 Kommunikation på ett annat språk*
- 3 Bas kompetens i matematik, science och teknologi*
- 4 IT kompetens*
- 5 Kan lära sig att lära*
- 6 Mellanmänniskliga och sociala kompetenser*
- 7 Entreprenörskap*
- 8 Kulturelle uttryck och kreativitet*



## KULTURARV OCH NYCKELKOMPETENSER

Kan museer, arkiv eller till exempel en konsthall vara leveringsduktiga i nyckelkompetenser?

- Kreativitet?
- Mellanmänniskliga kompetenser?
- IT-kompetenser?

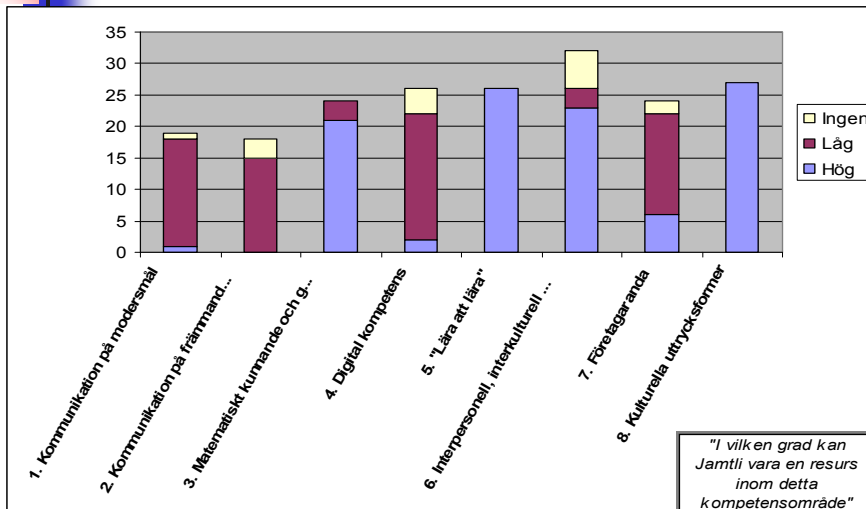


## KULTURARV OCH NYCKELKOMPETENSER

Ta fram exempel från en kulturarvsupplevelse

- *Kommunikation på modersmål*
- *Kommunikation på ett annat språk*
- *Bas kompetens i matematik, science och teknologi*
- *IT kompetens*
- *Kan lära sig att lära*
- *Mellanmänniskliga och sociala kompetenser*
- *Entreprenörskap*
- *Kulturelle uttryck och kreativitet*

## KULTURARV OCH NYCKELKOMPETENSER



## KULTURARV OCH NYCKELKOMPETENSER

### Litteraturltips:

- **European Commission** "Implementation of 'Education and Training 2010' Work Programme – Key Competences for Lifelong Learning – a European Reference Framework", General Directorate Education & Culture Brussels Novem-ber 2004
- **European Commission** "Proposal for a Recommendation of the European Parliament and of the Council on key competences for lifelong learning – a European Reference Framework" Brussels 10th November 2005 COM (2005) 548 final – 2005/0221 (COD)



”Rundtur” ved nordiske/baltiske kulturarvsstader, eksempel på beste praksis

Eva Sjögren Zipsane, Nordic Centre of Heritage Learning

## Arkiv och vuxnas lärande

Kunskap och lärande nyckel till framtida tillväxt  
och utveckling

Kunskap och kompetens är färsksvaror

Livslångt – livsvitt lärande

Formellt – icke-formellt –informellt

Utbildning – bildning

Ett nytt lärandesystem växer fram

## Arkiv och vuxnas lärande

Syftet med vårt projekt HLO är att  
synliggöra, beskriva, analysera och  
uppvärdera det lärande som sker på våra  
kulturarvsinstitutioner.

## Arkiv och vuxnas lärande

- Lärande är något som sker när någon blir stimulerad, inspirerad, motiverad eller på något sätt genomgår någon form av personlig förändring
- Tvåvägsprocess-dialog
- Ökar våra färdigheter, förståelse, engagemang och förändrar våra beteenden och attityder
- The learning outcome - utfallet och resultatet i fokus

## Arkiv och vuxnas lärande



## Arkiv och vuxnas lärande



## Arkiv och vuxnas lärande



## Arkiv och vuxnas lärande



## Arkiv och vuxnas lärande



## Arkiv och vuxnas lärande



## Arkiv och vuxnas lärande



## Arkiv och vuxnas lärande



## Arkiv och vuxnas lärande

- "Gerontopedagogics is the pedagogics of desire and sensuality"
- Handlar både om livslångt lärande och utveckling och den sociala dimensionen
- Nyckelord: upplevelse, social gemenskap, aktivitet, ramar, hälsa, livsinnehåll

## Arkiv och vuxnas lärande

"Vill du få nya upplevelser och intryck, roas för stunden eller lära för livet?" frågar vi i den enkla folder som trycktes upp och delades ut inför projektstarten. "Vi möts varje torsdag för en timmes föredrag, visning föreställning etc. Efter programmet, och en stunds paus för fika, kan du få möjlighet att själv prova på saker som anknyter till det vi just upplevt"

## Arkiv och vuxnas lärande



## Arkiv och vuxnas lärande



## Arkiv och vuxnas lärande





## Arkiv och vuxnas lärande



## Arkiv och vuxnas lärande



## Arkiv och vuxnas lärande

### ■ Vad tycker de själva?

Utmärkt med dagverksamhet för vuxna

Ni har verkligen lyckats väcka nyfikenheten

Bra tid och dag

Intressant och utvecklande

Oerhörd bildningsverksamhet

Lockar till egna studier

Intressant, lärorikt och inte minst inspirerande

Bra att man inte behöver anmäla sig

Det viktigaste har varit att få komma ut och göra  
något socialt och få kontakt med människor

## Arkiv och vuxnas lärande



## Arkiv och vuxnas lärande

### **X-press on tracks – Back on track**

Kulturarvet en bro till en bättre framtid

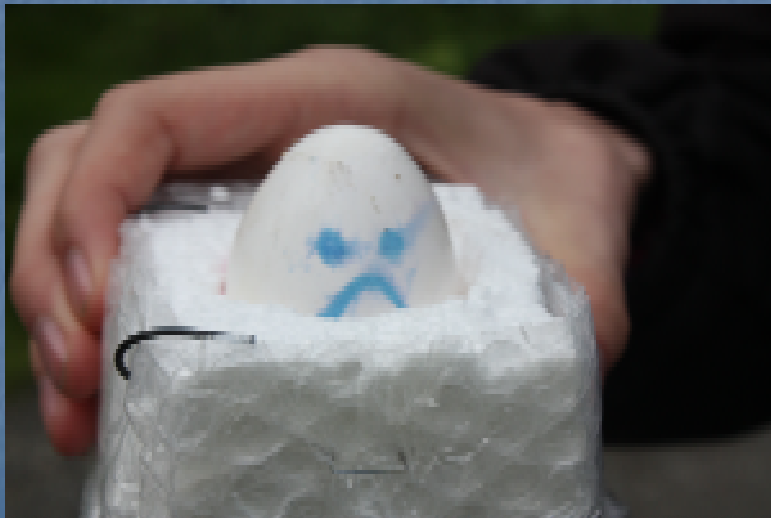
Målsättning: "att utveckla en hållbar modell där unga vuxna utan formell gymnasiekompetens kan stimuleras och motiveras till att söka fortsatt kompetensutveckling"

Dvs att erbjuda en annorlunda lärandemiljö där mötet och arbetet med kulturarv skulle väcka deltagarnas nyfikenhet och intresse för att vilja veta mer, och därigenom få dem tillbaka i utbildning eller arbete och främst utveckla kompetensen lära att lära

## Arkiv och vuxnas lärande



## Arkiv och vuxnas lärande



## Arkiv och vuxnas lärande

- Vad tyckte ungdomarna själva själva?  
Fått rutiner för det dagliga livet  
Att kliva upp och komma i tid  
Fått kontakt med andra och även börjat  
umgås på fritiden  
Fått lära sig att umgås i grupp  
Lärt sig att ta ansvar  
Trygghet

”Rundtur” ved nordiske/baltiske kulturarvsstader, eksempel på beste praksis

Henrik Zipsane, Nordic Centre of Heritage Learning



## **KULTURARV OCH EXEMPEL PÅ LIVSLÅNGT LÄRANDE I MUSEER**



*Kulturarv och lärande*  
*Henrik Zipsane*



## **KULTURARV OCH EXEMPEL PÅ LIVSLÅNGT LÄRANDE I MUSEER**



Museerna har ju alltid deltagit i det livslånga  
lärandet ..... men vi har väl inte riktigt  
funderad så mycket över det i den terminologi!



## KULTURARV OCH EXEMPEL PÅ LIVSLÅNGT LÄRANDE I MUSEER

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Museerna har ju alltid deltagit i det livslånga lärandet ..... men vi har väl inte riktigt funderat så mycket över det i den terminologi!

I Sverige anställdes den första *museilektor* på Skansen i Stockholm i 1929!

På 1960-tallet blev det vanligt med museilärare och i Danmark upprättades *Skoletjenester*



## KULTURARV OCH EXEMPEL PÅ LIVSLÅNGT LÄRANDE I MUSEER

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Traditionellt deltagande i det livslånga lärande på museer:

- Att föra kunskaper, färdigheter och attityder från generation till generation
- Att återupptäcka ”glömda” kunskaper, färdigheter och attityder från ”svunnen” tid

(baserad på museets eller andras kunskaper, färdigheter och attityder)

## KULTURARV OCH EXEMPEL PÅ LIVSLÅNGT LÄRANDE I MUSEER

- Återupptäckt av rågen i Litauen



## KULTURARV OCH EXEMPEL PÅ LIVSLÅNGT LÄRANDE I MUSEER

- Tunnbrödsbakning för stora och små



*Jamtli*



## KULTURARV OCH EXEMPEL PÅ LIVSLÅNGT LÄRANDE I MUSEER

Evenemangs- och projektaktiga deltagande i det livslånga lärande på museer:

- Att föra budskap ut
- Att väcka eller stimulera debatt

(baserad på museets kunskap)



## KULTURARV OCH EXEMPEL PÅ LIVSLÅNGT LÄRANDE I MUSEER

- Unionsdramatik i Norge och Sverige 2005



*Sverresborg*



*Jamtli*



## KULTURARV OCH EXEMPEL PÅ LIVSLÅNGT LÄRANDE I MUSEER



## KULTURARV OCH EXEMPEL PÅ LIVSLÅNGT LÄRANDE I MUSEER

- Mycket medial uppmärksamhet!



## KULTURARV OCH EXEMPEL PÅ LIVSLÅNGT LÄRANDE I MUSEER

- Sverresborg blev årets museum i Norge 2005!



## KULTURARV OCH EXEMPEL PÅ LIVSLÅNGT LÄRANDE I MUSEER

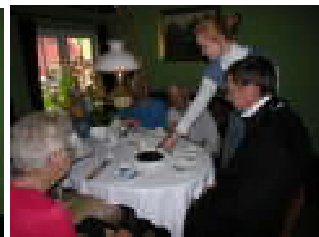
Samhällsbaserad deltagande i det livslånga lärande på museer:

- Att bidra till att lösa utmaningar i samhället – definierad och beställt av andra samhällsaktörer
- Att samverka med andras kompetenser

(baserad på museets speciella förutsättningar)

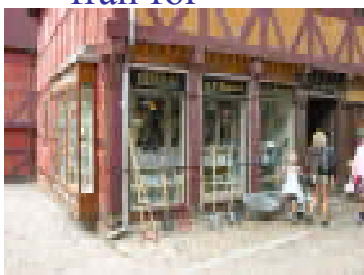
## KULTURARV OCH EXEMPEL PÅ LIVSLÅNGT LÄRANDE I MUSEER

- Reminiscens i  
*Den gamle By*



## KULTURARV OCH EXEMPEL PÅ LIVSLÅNGT LÄRANDE I MUSEER

- Livet för är i praktiken  
det samma som intryck  
från för



*Den gamle By*



## KULTURARV OCH EXEMPEL PÅ LIVSLÅNGT LÄRANDE I MUSEER

- Alla sinnen stimuleras



*Den gamle by*



## KULTURARV OCH EXEMPEL PÅ LIVSLÅNGT LÄRANDE I MUSEER

- Objektet och minnet



*Sörmlands museum och Murberget*



## KULTURARV OCH EXEMPEL PÅ LIVSLÅNGT LÄRANDE I MUSEER

- Vad hittar vi i mammas syskrin?



*Sörmlands museum*

## KULTURARV OCH EXEMPEL PÅ LIVSLÅNGT LÄRANDE I MUSEER

- Hur var det nu det var?



## KULTURARV OCH EXEMPEL PÅ LIVSLÅNGT LÄRANDE I MUSEER

- Pröva på! Minnas!



## KULTURARV OCH EXEMPEL PÅ LIVSLÅNGT LÄRANDE I MUSEER

Litteraturtips:

- **Gibbs, K., Sani, M. and Thompson, J. (ed.) (2007):**  
“*Lifelong Learning in Museums – A European Handbook*”,  
Ferrara
- **Zipsane, H. (2011):** “Heritage Learning in service of the  
memories and life quality of senior citizens”, in Zhang,  
Enoch, Cheung, Lau and Chenggui (ed) “*International  
Journal of Continuing Education and Lifelong Learning*”  
2011, The University of Hong Kong

# Kundskabsteori og læringsteori, Metoder for å måle læringsutbytte

Samuel Edquist  
Institutionen för ABM, Uppsala

Seminarieanteckningar 24/10 2011

Seminarierna *Kunnskapsteori og læringsteori* och *Metodar for å måle læringsutbytte* utformades som en diskussion. Utgångspunkten var en grundläggande introduktion kring pedagogiska teoriernas historia, där tre av senare epokers dominerande idétraditioner – behaviourism, kognitivism och konstruktivism – gick igenom. Huvuddelen av tiden kom sedan att bestå i olika former av tillämpning och diskussion om hur man som kulturarvspedagog kan förhålla sig till de pedagogiska teoribildningarnas element. Hur kan exempelvis tankarna om att i lärandet utgå från redan existerande förförståelser och social bakgrund i praktiken påverka en utställning eller andra sätt att levandegöra kulturarvet? Vi diskuterade också relevansen av att som ett grundläggande element i lärande kring "kulturarv" problematisera själva begreppen "kultur" och "kulturarv".

Dessutom diskuterades EU:s nyckelkompetenser för livslångt lärande i relation till idétraditionerna kring bildning och lärande, där det bland annat påtalades att EU:s modell innebär en instrumentell syn på utbildning där huvudmålen handlar om tillväxt, anställningsbarhet och anpassning till rådande förhållanden inom det ekonomiska systemet (flexibilitet, osäkra anställningsförhållanden m.m.). Genom att kontextualisera denna modell, ställdes frågan hur man som kulturarvspedagog kan och bör agera i skärningsfältet mellan å ena sidan pedagogiska mål och å andra sidan politisk och ekonomisk styrning utifrån.

Museum og deira samfunnsoppdrag

Henrik Zipsane, Nordic Centre of Heritage Learning



## MUSEERNA OCH SAMHÄLLET



*Kulturarv och lärande*  
*Henrik Zipsane*



## MUSEERNA OCH SAMHÄLLET



- Varför finns det museer?
- Populärt att se museerna som samhällets minne
- Historiskt utvecklade museerna sig ur privata samlingar under senare delen av 18 århundrade och fick grundläggande sin i dag kända form i början på 20 århundrade



## MUSEERNA OCH SAMHÄLLET

- Vad karakteriserar ett museum i dag?
- ”**samla, vårda, visa**” populär beskrivning av museernas roll från 1940-tallet
- Vad är problemet med ”samla, vårda, visa”?
- Kan en nutida beskrivning av ett museum i dag vara ”producera, förvalta och nyttja kulturarvet”? (*produce, administer and exploit heritage*)

## MUSEERNA OCH SAMHÄLLET

- Varför blev museerna populära kring 1900?  
(tänk på Maihaugen eller till exempel Skansen)





## MUSEERNA OCH SAMHÄLLET

- Museerna var en arena där arbetare, borgare och högsta samhällsskicket kunna vara på neutral plats – här producerades normmän, svenskare, danskare osv. genom att nationen visade upp **gemensamma** rötter, bilder av samhället för och nationens mångfald – **och** det var övertyckande eftersom det var vetenskapligt och professionellt!



## MUSEERNA OCH SAMHÄLLET

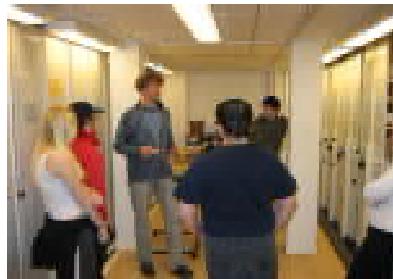
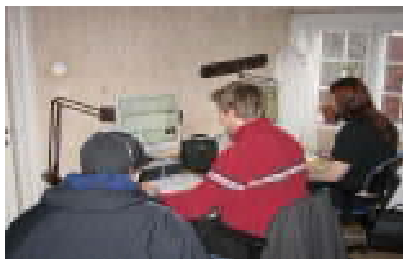
- Vad kan vara museernas överordnade roll i dag?  
Gäller det fortfarande att producera nationell eller regional identitet? Eller är det en global identitet?
- Turism – regional eller lokal utveckling
- Nå alla! – tillgänglighet för alla

Kan museets bidrag till en global identitet – som vi förstår det anno 2011 – vara att verka för

***”Social sammanhållning genom kompetensutveckling”?***

**Kulturarvspraxis förstått som LLL - exempel:**

***Learning to learn competence***



**Effect:**

**- Positive and negative attitudes about an experience**

### Kulturarvspraxis förstått som LLL - exempel:



*Interpersonal and civic competences*

**Effect:**

- Attitudes and Values
- Enjoyment, inspiration and creativity
- Skills



### Kulturarvspraxis förstått som LLL - exempel:

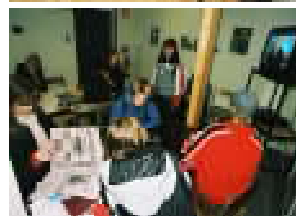
*Interpersonal and civic competences*

i nära samarbete med det formella utbildningssystem



**Effect:**

- Attitudes and values





## MUSEERNA OCH SAMHÄLLET

- Vad tycker ni? Är det ett sätt att jobba för ett museum?
- Vad är skillnaden på målen med dessa exempel från 2000-tallet och målen 50 eller 100 år tillbaka i tiden?



## MUSEERNA OCH SAMHÄLLET

- Vad tycker ni? Är det ett sätt att jobba för ett museum?
- Vad är skillnaden på målen med dessa exempel från 2000-tallet och målen 50 eller 100 år tillbaka i tiden? Kan skillnaden reduceras till ”global” i stället för ”nationell” .....tillsatt teknologisk utveckling?



## MUSEERNA OCH SAMHÄLLET

### Litteraturtips:

- Mark O'Neil: "Museum Access – Welfare and Social Justice", in Peter Kearns, Christina Wistman & Sofia Kling (ed.): *"Heritage, Regional Development and Social Coherence"*, Östersund 2010
- Henrik Zipsane: "Instrumentalism in Heritage Learning" in *"Museum International – Applied Heritage"*, UNESCO – Paris 2011

Arkiv og deira samfunnsoppdrag

Eva Sjögren Zipsane, Nordic Centre of Heritage Learning

## Kulturarv og lærande

Arkivens samhällsuppdrag  
oktober 2011

## Arkiv og samhälle

Arkiven - samhällets minne  
Makten og minnet  
Makten över minnet

## Arkiv och samhälle

- Arkivlag
- Mål för den nationella kulturpolitiken
- Instruktion med förordning 2009:
- Regleringsbrev
- Vision och inriktningsmål

## Arkiv och samhälle

Myndigheternas arkiv är en del av det nationella kulturarvet

- Rätten att ta del av allmänna handlingar
- Behovet av information för rättskipning och förvaltning
- Forskningens behov

Offentlighetsprincipen, Tryckfrihetsförordningen - Arkiven en demokratisk basfunktion



# Arkiv och samhälle

Vision, uppdrag och strategiska mål för RA

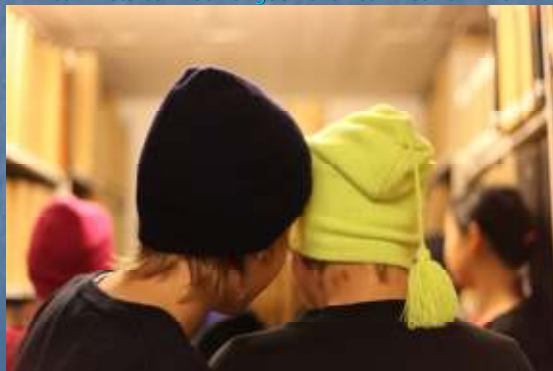
- Demokrati, öppenhet, rättsäkerhet
- Långsiktig informationsförsörjning, garanterad autenticitet
- Användarna och användbarhet i centrum

# Arkiv och samhälle

ARKIV ÄR TILL FÖR ALLA

Strategi för

Riksarkivets barn och ungdomsverksamhet 2012-2014



## Arkiv och samhälle

Nya mål för nationell kulturpolitik  
Prop. *Tid för kultur* 2009/10:3

Kulturpolitiken: Skapa förutsättningar för att bevara, tolka, tillgängliggöra och utveckla kulturarvet

Kulturens egenvärde

Medborgarperspektivet och kulturens roll i samhället betonas på ett tydligare sätt

Barns och ungas rätt till kultur

## Arkiv och samhälle

Kulturpolitiska målen:

- Främja allas möjlighet till kulturupplevelser, bildning och till att utveckla sina skapande förmågor
- Främja kvalitet och konstnärlig förnyelse
- Främja ett levande kulturarv som bevaras används och utvecklas
- Främja internationellt och interkulturellt utbyte och samverkan
- Särskilt uppmärksamma barns och ungas rätt till kultur

## Arkiv och samhälle

- Kulturen får en allt viktigare roll i samhällsutvecklingen
- Kulturell medvetenhet och kulturella uttrycksformer en nyckelkompetens för personlig utveckling, aktivt medborgarskap, social sammanhållning och anställningsbarhet i ett kunskapsbaserat samhälle
- Kultur för det goda samhället – yttrandefrihet, kreativitet, bildning, humanism, öppenhet samt för att utmana och problematisera invanda föreställningar och tankemönster
- Myndigheten för kulturanalys - analysera kulturens roll i ett bredare samhällsperspektiv

## Arkiv och samhälle

Kultur och kulturarv som instrument

- Hälsa
- Skola – Skapande skola
- Kulturella och kreativa näringar

Tydligare kopplingar mellan kultur och ekonomi, t ex när det gäller regional tillväxt

## Arkiv och samhälle

Social aktivitet skjuter  
fram demens

Kulturarvslyftet ger  
4 400 nya jobb



## Arkiv och samhälle

En **Europeisk Agenda för kultur** lanserades 2007- en kulturstrategi med tre centrala mål:

- Att främja kulturell mångfald och interkulturell dialog
- Att främja kultur som drivkraft för kreativitet inom ramen för Lissabonstrategin för tillväxt och sysselsättning
- Att främja kultur som ett väsentligt inslag i unionens internationella förbindelser

José Manuel Barosso säger när kulturstrategin presenteras att "kultur och kreativitet är något som direkt berör människor i deras dagliga liv" och "kultur och kreativitet bidrar i hög grad till personlig utveckling, social sammanhållning och ekonomisk tillväxt."

## Arkiv och samhälle

- att främja kreativitet i utbildningen genom att engagera kultursektorn i livslångt lärande och genom att främja kultur och konst i utbildningen
- att bygga upp kultursektorns kapacitet på områden som företagande/entreprenörskap och utveckling av nya finansieringskällor
- att utveckla kreativa partnerskap mellan kultursektorn och andra sektorer (IT, forskning, turism, arbetsmarknadens parter o s v) för att främja tillväxt och sysselsättning och utveckla regioner och städer

## Arkiv och samhälle

CCIs eller KKN är en av de mest dynamiska och snabbast växande sektorerna i Europa, och bidrar i dag till 2,6% av EU:s BNP samt sysselsätter 7 miljoner människor

## Arkiv och samhälle

Kulturarvet och det förflutna är en resurs och råvara - en god råvara att bearbeta, bygga vidare på och inspireras av för entreprenörer inom t ex småskaligt mathantverk och turism, men även TV-producenter, författare, konstnärer osv



## Arkiv och samhälle

Berättelser är vår styrka

Autenticitet

Trovärdighet

Identitet

Tradition

## Arkiv och samhälle

1. Förstärkning av varumärke
2. Inspiration till nya produkter
3. Se Platsen/ landskapet

## Arkiv och samhälle

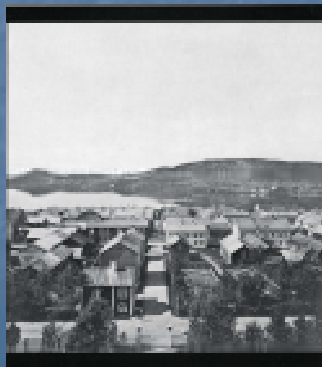
### Förstärka varumärke

*"När jag har köpt presenterna här får  
de också en historia"*



## Arkiv och samhälle

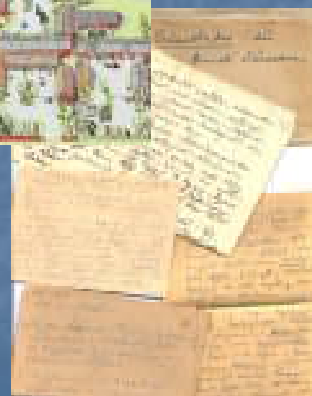
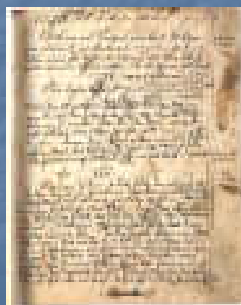
### Fånga platsen och människan





# Arkiv och samhälle

Inspiration till nya  
produkter





## 5. Student Essay Examples from Test Course, 2011 (in Swedish)

### Essay Example I

#### **Kulturarv till nytta och glädje**

En diskussion kring kulturarvsinstitutionernas roll i skärningsfältet mellan instrumentellt bruk utifrån politiska och ekonomiska syften och ett bruk i ett mera humanistiskt perspektiv där kulturarvets värde för människor personligt och socialt blir viktigt

Agneta Brink

Kulturarv och lärande, 7,5 hp

Norges teknisk naturvitenskapelige universitet

Trondheim, NTNU

Höstterminen 2011



Innehåll	2
Uppgiften:	
Kulturarv till nytta och glädje	3
Inledning	3
Lärande	4
Livslångt lärande	5
Europa, EU och det livslånga lärandet	7
Nyckelkompetenser	7
Kulturarvsinstitutionernas roll i lärandet	8
Källor	11



## Kulturarv till nytta och glädje

Uppgiften lyder:

*Kulturarv till nytta och glädje. Dryfta kulturarvsinstitutionernas roll i skärningsfältet mellan instrumentell bruk utifrån politisk/ekonomiska syften och bruk i ett mera humanistiskt perspektiv där kulturarvets värde för folk personligt och socialt blir viktligt [värderat]*

Uppgiften blir alltså att visa på och diskutera kulturarvsinstitutionernas förändrade roll. Att kulturarvsinstitutioner har haft olika fokus och olika uppdrag under tidernas gång och att försöka redogöra för vilka uppgifter som man haft tidigare och vilka uppgifter som är viktig idag för kulturarvsinstitutioner. Bland uppgifterna ingår att tillgodose alla människors behov av att tolka sin historia och sin samtid och samtidigt verka för social inkludering och demokratisk förståelse.

## Inledning

Varför finns det muséer? <sup>29</sup>Är det samhällets minne som vi, i form av föremål, miljöer och berättelser ska samla och vårda? Varför blev museerna populära kring 1900, den tid då bland annat Skansen och liknande anläggningar byggdes upp? Kulturarvets institutioner är i hög grad en produkt av nationalstatens 1800- och 1900-tal, en tid då forntidsväckelsen uttrycktes starkt på olika sätt. Det fanns ett behov av att samla befolkningen till något gemensamt, ett sätt att se på oss själva som svenskar och att beskriva rent historiskt, hur vi hade blivit de svenskar vi var och är. De styrande ville i den nationalromantiska andan ge oss en stolt svensk nationalitet och bygga en nation. Man kan nästan säga att kulturarvsinstitutionerna själva skapade folkets själ och minnen i stället för att vara bärare av det folkliga kulturarvet.

Idag är nationalism inte ett helt och hållet positivt begrepp utan kan vara ett begrepp som man kopplar till rasism och främlingsfientlighet, åtminstone när det används inom vissa kretsar och föreningar. Men världen förändras och efterhand har kulturarvsinstitutionernas roll också förändrats. Är det så att kulturarvsinstitutionernas roll i dag ska vara att visa på en global identitet? <sup>30</sup> Och kan då museernas och arkivens uppgift vara att främja lokal och regional utveckling och att tillgängliggöra "kulturarvet" för alla? Kan museernas och arkivens bidrag till en global identitet vara att verka för social sammanhållning genom kompetensutveckling?

I regeringens proposition, Tid för kultur, 2009<sup>31</sup> anger man som de nya kulturpolitiska målen att kulturen ska vara en dynamisk, utmanande och obunden kraft med yttrandefriheten som grund. Alla ska ha möjlighet att delta i kulturlivet. Kreativitet, mångfald och konstnärlig kvalitet ska präga samhällets utveckling.

Kulturarvsinstitutionerna ska problematisera invanda mönster och föreställningar istället för att befästa dem. Kulturarvsinstitutionernas måste utifrån sin "kulturarvsbas" medverka till det livslånga lärandet som ett medel att utveckla människor personligt och socialt, ge kompetensutveckling och stimulera till ett bra yrkesliv, m.m. Begreppet kulturarvspedagogik används och man menar då olika slags pedagogiska metoder som har kulturarvet gemensamt.

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<sup>29</sup> Zipsane, Henrik, föreläsning 2011-10-26 på kursen Kulturarv och lärande, NTNU, Östersund

<sup>30</sup> Ibid

<sup>31</sup> Regeringens proposition, Tid för kultur, 2009/10:13

## Lärande

Vi pratar om livslångt lärande, men vad avses med lärande? För det första är det viktigt att skilja mellan formellt och informellt lärande.<sup>32</sup> Med det formella lärandet menar man ett planerat, målinriktat lärande som sker inom ramen för särskilda utbildningsinstitutioner (skola, folkbildning, universitet och liknande). Det informella lärandet syftar på det lärande som sker i vardagslivet eller i arbetet. Detta informella lärande kan ske medvetet och vara planerat och utformat som till exempel självstyrt lärande eller genom olika former av erfarenhetsbaserat lärande, som deltagande i nätverk, "coaching", konsultation eller mentorsskap. Den största delen av det informella lärandet sker dock spontant och för individen omedvetet, som en sideeffekt av andra aktiviteter. Sådant oavsiktligt och omedvetet lärande är en aspekt av all mänsklig verksamhet. Vi lär oss med andra ord saker även när vi inte har för avsikt att lära något eller när vi inte är medvetna om att vi lär. Individen kan naturligtvis i efterhand bli medveten om denna typ av implicit, eller "tyst" lärande. Vi kan också reflektera över det tysta lärandet.

## Livslångt lärande

Hur har man sett på begreppet livslångt lärande förr och nu? Vad innebär det?

Livslångt lärande är ett svårdefinierat begrepp.<sup>33</sup> Det betyder olika saker för olika människor och betyder ofta mer än en sak samtidigt. Medan termens luddighet tillåter politiska floskler och ideologisk villfarelse – vem skulle till exempel vilja hävda att livslångt lärande inte är bra? – är det viktigt att komma ihåg att livslångt lärande nog aldrig har betytt enbart en sak utan alltid varit ett sammansatt begrepp. Aspin och Chapman har hävdats att livslångt lärande representerar tre olika "agendor" och kan därför fylla tre olika funktioner eller syften som i deras ord är (1) livslångt lärande för ekonomiska framsteg och utveckling, (2) livslångt lärande för personlig utveckling och självförverkligande, och (3) livslångt lärande för social inkludering och demokratisk förståelse och strävan.<sup>34</sup>

Låt oss se livslångt lärande som ett lärande som pågår genom hela livet, alltså det lärande som tar vid efter den formella utbildningen.<sup>35</sup> Då finns det förvisso en aspekt av livslångt lärande som handlar om förvärvandet av nya färdigheter och kunskaper i relation till arbetslivet, något som är viktigt både för ens egen anställningsbarhet och finansiella välfärd samt för hela ekonomins välfärd. Detta kan kallas den **ekonomiska funktionen** av livslångt lärande.

Det finns också en dimension av livslångt lärande som handlar om **personlig utveckling och självförverkligande**. Något som inte bara handlar om att utveckla sin potential och

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<sup>32</sup> Ellström, Per-Erik, Livslångt lärande-från humanism till ekonomism, Göteborgs Universitet, Humanistiska fakulteten, Institutionen för kulturvetenskaper och  
Jarvis, Peter, Adult Education and Lifelong Learning, Theory and Practice, Great Britain, 2010

<sup>33</sup> Biesta, Gert, artikel, Vad är det för mening med livslångt lärande, om livslångt lärande inte har någon mening?, Örebro Universitet, Sverige, University of Exeter, England, Storbritannien.

<sup>34</sup> Aspin, D, Monash University, Australia, Chapman, J, Australian Catholic University, Lifelong learning: concepts, Theories and values. Paper presented at SCUTREA, 31<sup>st</sup> Annual Conference, 3-5 July 2001, university of East London

<sup>35</sup> Biesta, Gert, artikel, Vad är det för mening med livslångt lärande, om livslångt lärande inte har någon mening?, Örebro Universitet, Sverige, University of Exeter, England, Storbritannien



sina talanger, utan också om att lära sig från de möten och erfarenheter som formar ens liv, att hitta "meningen" med sitt liv, och kanske till och med att lära sig leva sitt liv på ett bättre sätt. Detta är den personliga aspekten av livslångt lärande.

För det tredje så finns det en aspekt av livslångt lärande som har med **demokrati och social rättvisa** att göra, med självbestämmande och emancipation av individer så att de kan få möjlighet att leva sina liv tillsammans med andra på mer demokratiska, rättvisa och öppna sätt – som, återigen, inte bara är viktigt för individens välbefinnande utan även för det demokratiska samhällets kvalitet i sig.

Vi kan se att relationerna mellan de tre olika livslånga lärandets funktioner skiljer sig mellan olika gestaltningar av livslångt lärande, och även hur denna relation har ändrats över tid. På 1970-talet låg fokus mera på solidaritet och demokrati, människans fullständiga självförverkligande och en heltäckande, livslång utbildning.<sup>36</sup> Vi skulle "lära oss att vara".<sup>37</sup>

År 1997 publicerades en rapport av OECD<sup>38</sup> med titeln *Lifelong learning for all*<sup>39</sup> där den ekonomiska anledningen för livslångt lärande starkt framhävs. Livslångt lärande från barns tidiga utbildning till aktivt lärande under pensionen skulle alltså vara en viktig faktor för att främja sysselsättning och ekonomisk utveckling.

Under tiden från början av 1970-talet och fram till 1990-tal har synen på livslångt lärande förändrats från "lära oss att lära" till "lära oss att vara produktiva och anställningsbara"<sup>40</sup>

Då livslångt lärande förr övervägande präglades av en social rättviseagenda – den tradition av "socialt syfte" där vuxenutbildning ses som en hävstång för självbestämmande och emancipation – ligger fokus idag på att "lära för att tjäna" eller den "lärande ekonomin" som Biesta kallar det, där vuxenutbildning ses som en hävstång för ekonomisk tillväxt och global konkurrenskraft.

Under den "lärande ekonomins" influenser har lärandet även mer och mer blivit en individuell *fråga* och ett individuellt *ansvar*.<sup>41</sup> Det är inte enbart det faktum att det – under tvånget av "den lärande ekonomin"- endast är ekonomiska funktioner av livslångt lärande som räknas som "bra" eller önskvärt lärande. Det finns också en tydlig tendens att skjuta över ansvaret för lärandet till individen, och också från staten till den privata sektorn. I den lärande ekonomin, upphör lärandet att vara allmännyttigt och blir mer och mer en individuell nytta. I detta scenario minskar statens roll att tillhandahålla och främja livslångt lärande och dess uppgift blir mer att reglera och granska "utbildningsmarknaden".

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<sup>36</sup> Faure, Edgar, *Learning to be: The world of education today and tomorrow*, The International Commission on the Development of Education, UNESCO, 1972

<sup>37</sup> Rubenson, Kjell, *Lifelong learning, Between humanism and global capitalism*, 2009 I Peter Jarvis (ed.): *The Routledge International Handbook of Lifelong learning*. Routledge, London

<sup>38</sup> The Organisation for Economic Co-operation and Development.

<sup>39</sup> OECD, *Lifelong learning for all*, Paris OECD 1997

<sup>40</sup> Biesta, Gert, artikel, Vad är det för mening med livslångt lärande, om livslångt lärande inte har någon mening?, Örebro Universitet, Sverige, University of Exeter, England, Storbritannien

<sup>41</sup> Ibid

## Europa, EU och det livslånga lärandet

Hur ser det ut i dagens Europa och EU? Programmet för livslångt lärande är EU-kommissionens program för utbildningssamarbete som är uppdelad på fem områden<sup>42</sup>. Det omfattar alla nivåer av utbildning och yrkesutbildning under hela livet, samt olika former av inläring. *Syftet med livslångt lärande är att ge medborgarna verktyg för självförverkligande, social integration och deltagande i det kunskapsbaserade samhället.* Man sammanfattar sina mål såhär: Europas framtid beror på hur medborgarna kommer att kunna ta sig an de ekonomiska och sociala utmaningar vi står inför. Ett europeiskt område för livslångt lärande kommer att göra det möjligt för Europas medborgare att utan problem övergå från studier till arbete, att flytta från en region till en annan, från ett land till ett annat, för att på bästa sätt utnyttja sina färdigheter och kvalifikationer. Med livslångt lärande avses allt lärande från förskolan till efter pensioneringen ("från vaggan till graven"). Det omfattar alla former av utbildning (formell, informell och icke-formell)

## Nyckelkompetenser för livslångt lärande – en europeisk referensram

EU:s referensram innefattar åtta nyckelkompetenser<sup>43</sup>

1. Kommunikation på modersmålet
2. Kommunikation på främmande språk
3. Matematiskt kunnande och grundläggande vetenskaplig och teknisk kompetens
4. Digital kompetens
5. Lära att lära
6. Social och medborgerlig kompetens
7. Initiativförmåga och företaganda
8. Kulturell medvetenhet och kulturella uttrycksformer

Kompetens definieras här som en kombination av kunskaper, färdigheter och attityder som är anpassade till det aktuella området. Nyckelkompetens är den kompetens som alla individer behöver för personlig utveckling, aktivt medborgarskap, social integration och sysselsättning. Efter grundläggande utbildning bör alla ungdomar ha utvecklat dessa kunskaper och färdigheter till en nivå som innebär att de är förberedda för vuxenlivet. Denna kompetens bör sedan vidareutvecklas, upprätthållas och uppdateras som en del i livslångt lärande.

## Kulturarvsinstitutionernas roll i lärandet

I den ursprungliga och vida bemärkelsen där lärandet börjar i vaggan och slutar i graven ska livslångt lärande vara ett viktigt politiskt instrument för social sammanhållning och tillväxt och då är det avgörande att inte utesluta någon. Vikten av livslångt lärande och

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<sup>42</sup> Livslångt lärande, ett europeiskt område för livslångt lärande

[http://europa.eu/legislation\\_summaries/education\\_training\\_youth/lifelong\\_learning/c11082\\_sv.htm](http://europa.eu/legislation_summaries/education_training_youth/lifelong_learning/c11082_sv.htm)

<sup>43</sup> Key competences for lifelong learning, European Reference framework,  
[http://ec.europa.eu/dgs/education\\_culture/publ/pdf/l1-learning/keycomp\\_en.pdf](http://ec.europa.eu/dgs/education_culture/publ/pdf/l1-learning/keycomp_en.pdf)

kulturarvsinstitutionernas roll för det informella lärandet har uppmärksamrats starkt på senare tid.

Även relationen mellan livslångt lärande och de europeiska nyckelkompetenserna är hela tiden viktig att bära med sig i förståelsen av det livslånga lärandets roll och potential.<sup>44</sup> Man måste vara uppmärksam på att de olika nyckelkompetenserna kompletterar och underlättar för varandra. Det innebär att fler aktörer ofta måste ingå om man vill uppnå ett resultat, d v s man måste stimulera etablering av kreativa partnerskap.

Jacques Delores och EU-kommissionens rekommendationer citerade i Jamtlis bidrag till det operativa programmet för livslångt lärande i Jämtlands län, *”Utmaningar skapade genom traditionella samhällsstrukturer och institutioner kan inte förväntas bli lösta fullt ut inom samma strukturer och av samma institutioner. För det behövs nya former för lösningar och de skapas av otraditionella partnerskap”*.

Här kan man se att kulturarvsinstitutionerna är en verklig resurs i att bidra till att lösa de utmaningar man talar om inom EU. Arkiv och museer m.fl. kan vara de otraditionella partners man pratar om.

I den nyligen antagna *barn och ungdomsstrategin* för Riksarkivet sägs bland annat:

Kultur och kulturarv tillmäts i dag en allt större betydelse inom många områden och får också en allt viktigare roll i samhällsutvecklingen.<sup>45</sup> Kultur och kulturarv bidrar till ett gott samhälle och ett rikt liv, och förknippas med värden och kvalitéer som bildning, identitet, yttrandefrihet och kreativitet, men kan också användas instrumentellt för att nå andra samhällsmål som social inkludering, hälsa, aktivt medborgarskap och regional utveckling.

Barn-och ungdomsverksamhet blir otroligt viktigt i perspektivet att alla ska ha rätt till kultur. Många kulturarvsinstitutioner samarbetar redan idag med skolor på alla nivåer. Genom besök på arkiv och museer kan man skapa en positiv bild hos de unga och en känsla av att arkiv och museer är till för dem som en källa att hämta kunskap och förståelse ur. Barnens rätt att ta del av kultur och kulturarv ska vara oberoende av familjeförhållanden eller var man växer upp, och skolan är därför bästa vägen in i arkiven.<sup>46</sup> En vision för Riksarkivets barn- och ungdomsverksamhet är att alla elever som lämnar skolan ska veta vad arkiv är och hur de används.

Från statligt håll har Landsarkivens viktiga regionala roll lyfts fram, inte bara som basinstitution för kultur och forskning, utan även som nav för arkivpedagogiskt samarbete. Ofta sker arkivens verksamhet riktad mot skolan i samarbete med andra aktörer inom kulturarvssektorn och att se kulturarvet som en helhet är i de flesta fall mest fruktbart i en förmedlingssituation.

Liksom landsarkiven bör fungera som arkivpedagogiska kunskapsnav i sina respektive regioner, är Riksarkivet redan idag ett nationellt nav för arkivpedagogiska frågor.

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<sup>44</sup> Regionförbundet Jämtlands län, Jamtlis bidrag till det operativa programmet för livslångt lärande i Jämtlands län

<sup>45</sup> Riksarkivets barn- och ungdomsstrategi, 2011

<sup>46</sup> Ibid

Rehabilitering, arbetslivsåtergång och livskvalitetsutveckling kan erbjudas genom smart användning av kulturarvspedagogik<sup>47</sup>. Seniorer på väg att lämna arbetsmarknaden samt pensionärer bör tas till vara som resurs för alla i regionen. Volontärer där den enskildes kompetenser tas till vara och där personen upplever respekt och gemenskap kan utvecklas än mer än idag. Verksamheter som håller seniorer friska och aktiva såsom After work, en aktivitet där man erbjuds till exempel en föreläsning, ett föredrag eller en stadsvandring utan ytterligare krav på engagemang.

Verksamheter för seniorer med behov av mental och intellektuell stimulans för att skapa ökad livskvalitet och möjligen bromsa demensutveckling kan mycket möjligt vara ett område som passar för kulturarvsinstitutioner att utveckla.

Praktikplatser, traineeplatser och yrkesutbildningar är också ett område som man kan utveckla mera än det förekommer idag.

Idag pratar man om en människas totala kunskaper och färdigheter, inte minst de sociala, som "Human resources".<sup>48</sup> Att ha ett starkt "humankapital" innebär att individen måste hänga med i alla nyheter som dyker upp på vägen genom livet. Man måste följa med i utvecklingen och hela tiden lära sig nya saker för att vara gångbar på arbetsmarknaden och för att fungera som medborgare i ett modernt samhälle. Det "sociala kapitalet" (bland annat medverkande i sociala nätverk som gagnar samhället i stort) blir mer och mer viktigt för människorna i ett globalt perspektiv.

Vi kan se våra kulturarvsinstitutioner som nya lärandemiljöer för alla åldrar och för olika grupper i samhället. Att tillgängliggöra det kulturarv som man tidigare bara har förvaltat är ett viktigt steg till rättvisa, social sammanhållning och kompetensutveckling.

Och som man också i *Riksarkivets vision* för 2011 fastslår: att målet är att alla ska förstå arkivens vitala betydelse för demokrati och öppenhet, den enskildes rättssäkerhet och kunskapsutveckling i samhället.<sup>49</sup> I arkiven finns källorna till vår historia och redskapen för att förstå samtiden. Genom att göra arkiven tillgängliga hävdar Riksarkivet allas rätt till det gemensamma kulturarvet.

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<sup>47</sup> Regionförbundet Jämtlands län, Jamtlis bidrag till det operativa programmet för livslångt lärande i Jämtlands län

<sup>48</sup> Tight, Malcolm, Key Concepts in Adult Education and Training, 2000, sid 81 ff

<sup>49</sup> Riksarkivets vision 2011-10-12

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## Essay Example 2

### **Kulturarv till nytta och glädje**

*En diskussion kring kulturarvsinstitutionernas roll i skärningsfältet mellan ett instrumentellt användande utifrån politiska och ekonomiska frågeställningar, och ett användande i ett mer humanistiskt perspektiv där vikten läggs på kulturarvets individuella och sociala värde för människor.*

*Av Eva Tegnhed*

*Kulturarv och lärande, 7,5 p*

*Norges teknisk-naturvitenskapelige universitet i Trondheim*

*NTNU*

*HT 2011*





## **Sidhänvisning**

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# Kulturarv till nytta och glädje

*Diskussion kring kulturarvsinstitutionernas roll i skärningsfältet mellan ett instrumentellt användande utifrån politiska och ekonomiska frågeställningar, och ett användande i ett mer humanistiskt perspektiv där vikten läggs på kulturarvets individuella och sociala värde för människor.*

I denna uppsats kommer förändringen i synen på kulturarvsinstitutionernas uppgift i samhället och syftet med deras verksamheter att diskuteras. Kulturarvsinstitutionerna har gått från att ha varit förmedlande och bevarande institutioner till att vara inkluderande och öppna samhällsresurser med syfte att tillgängliggöra kulturarv och att visa olika perspektiv utifrån vårt kulturarv.

## Inledning

Många av de kulturarvsinstitutioner som finns idag, grundades under 1800-talet eller början av 1900-talet. Detta var en tid då nationalismens anda var stark, och museerna användes gärna politiskt för att samla folket och ge känslan av att delade rättigheter, samhällssystem, historia och nationsgräns skulle ligga till grund för den stolta svenska nationaliteten.<sup>50</sup>

Idag ser situationen i världen väldigt mycket annorlunda ut. Nationalismen är inte längre ett positivt begrepp, istället är det mer politiskt korrekt att prata om t ex globalisering. Det pågår många diskussioner i samhället om vad som kan definieras som svenskt eller inhemskt, och många gånger blir de till ickediskussioner eftersom det inte går att definiera något som "ursvenskt". Vår kulturpolitik idag fokuserar istället på medborgarnas deltagande i kulturarvet. Barn och ungdomar har t ex rätt till kultur, och kulturarvet ska bevaras och utvecklas. Som kontrast till nationalismen har kulturarvsinstitutionerna nu i uppgift att utmana och problematisera invanda mönster och föreställningar istället för att befästa dem.<sup>51</sup>

Om fokus för hundra år sedan var att bevara kulturarvet, arbetar både museum och arkiv idag i mycket större utsträckning än tidigare för att tillgängliggöra det kulturarv man förvaltar<sup>52</sup>. Idag satsar moderna arkiv och museer på öppna och populärvetenskapliga föreläsningar, kurser och evenemang<sup>53</sup> och annan utåtriktad verksamhet som t ex mottagande av skolklasser utifrån olika teman. Syftet är att få människor i gemen att känna sig välkomna till och trygga i och med kulturarvsinstitutionernas miljöer.

De politiska föresatserna om rätten till kultur<sup>54</sup> gör Barn- och ungdomsverksamheten otroligt viktig. Den äldre tanken att museer och arkiv var till för att förmedla ett bestämt budskap utmanas nu av att alla i samhället själva ska få tillgång till materialet och utifrån det bilda sig sin egen uppfattning. Moderna arkiv och museer försöker därför i idag i stor utsträckning att samarbeta med skolan eftersom skolan är den plattform som alla boende i Sverige delar. Genom skolan kan barnet redan i unga år få en positiv relation till kulturarvsinstitutionernas roll i samhället. Zlatan Ibrahimovic, som här ska få bli representant för många invandrabarn i Sverige, skriver i sin bok<sup>55</sup> att han var 20 år innan han första gången lämnade den invandratäta förorten Rosengård där han växte upp, och kom in

<sup>50</sup> Zipsane, H. Föreläsning 20111026 på kursen Kulturarv och lärande i Östersund

<sup>51</sup> Regeringens Proposition 2009/10:3 *Tid för kultur*

<sup>52</sup> Riksarkivets vision 2011

<sup>53</sup> T ex utbildningsprogrammet "På flykt" i Jamtlis (Jämtlands läns museums) regi där deltagarna får delta i ett rollspel som handlar om flyktingar, flyktingpolitik och människan mitt i flyktingsituationen.

<sup>54</sup> Regeringens proposition 2009/10:3

<sup>55</sup> Ibrahimovic, Z och Lagercrantz D. *Jag är Zlatan: Zlatans egen berättelse*

till centrala Malmö. Om tanken är att kulturarvsinstitutioner som museum och arkiv ska vara en tillgång för *alla* människor i det svenska samhället, även de som bor i t ex Rosengård, är det viktigt att vi ser till att nå ut till varje individ innan han eller hon lämnar det formella skolväsendet. Att barn och ungdomar redan genom sin skolgång får kontakt med och intresse för kulturarvsinstitutionerna är essentiellt för kulturarvsverksamheten, eftersom det blir så mycket lättare för en individ att komma tillbaka om han eller hon fått komma i kontakt med verksamheten under sin skoltid. Om man inte ens vet att kulturarvsinstitutionerna finns, eller varför de finns, kommer man inte heller att kunna ta del av det som erbjuds. Först när vi nått hit kan vi verkligen tala om tillgängliggörande av kulturarvet och hävda dess betydelse för det moderna samhället. Den kulturpolitik som fastslagits av riksdag och regering, är alltså bara i sin linda.

## Dagens samhälle

Vad är då kulturarvsinstitutionernas roll i dagens samhälle? Hur ser egentligen det samhälle ut som kulturarvsinstitutionerna ska svara mot?

Bauman menar att det postmoderna samhället, som han kallar det "flytande samhället", står i kontrast till det tidigare "goda samhället" där, lite förenklat, allt och alla kunde placeras in i fack och där man lätt kunde organisera individer och strukturer enligt särskilda och relativt fasta mönster. I dagens samhälle, det flytande samhället, föds man inte in i en identitet på samma sätt, utan man har större möjlighet att forma sig själv. En individ kan t ex vandra mellan olika sociala nivåer under sin livstid. Världen är i rörelse, och förändringar i nationsgränser, identitetsuppfattning och trosföreställningar påverkar alla människor.<sup>56</sup>

Inom många företag talar man idag om HR, d v s Human Resources. Begreppet syftar på den samlade kompetensen hos den enskilda individen, som är så mycket mer i dag än vad den varit i tidigare samhällsstrukturer. Tidigare kan det ha räckt med att få en bestämd grund och ett väldefinierat utbildningsinnehåll för att klara sig i livet. Idag måste istället en individ följa med i utvecklingen och samhällets rörelse. Det räcker inte med den kunskap man fått med sig från skolan, man måste hela tiden uppdatera sig och följa med i nyhetsflöden och kunskapsflöden.<sup>57</sup>

Inom Europeisk politik kan man se en konsekvensutredning som EU gjort, där man tagit fram åtta nyckelkompetenser som är en sammanfattning av de kunskaper som man tror är viktiga för varje enskild EU-medborgare i detta framtidens samhälle. I nyckelkompetenserna försöker man spegla de kompetenser man tror kommer att vara livsviktiga för varje individ för att nå ett framgångsrikt liv. Det handlar om allt från tekniska kunskaper till att kunna ta del av de samhälleliga funktionerna och kulturutbudet. Grundtanken är alltså att samhället är ett komplext system, och att alla vi människor behöver vissa kunskapsnycklar för att ha tillgång till detta.<sup>58</sup>

Förutom humankapital, så diskuterar man ofta det sociala kapitalet. Här handlar det om sociala nätverk som främjar det övriga samhället på olika sätt. Många nätverk gick förlorade i och med införandet av det kapitalistiska, industriella samhället. I och med denna samhällsförvandling bröt man upp många av de sociala nätverk som funnits, och samhället

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<sup>56</sup> Hooper-Greenhill, E. Museums and Education. Purpose, pedagogy, performance. s 199

<sup>57</sup> Tight, M. Key Concepts in Adult Education and Training. s 81 ff.

<sup>58</sup> European Reference Framework. *Key Competences for Lifelong Learning*.

blev väldigt mycket mer individbaserat än det varit tidigare. I dag ser man dock det sociala kapitalet som en nödvändighet för att det globala samhället och den globala ekonomin ska kunna fungera.<sup>59</sup> Som vi kommer att se är kulturarvsinstitutionernas betydelse för det sociala kapitalet oerhört stort, och det kommer att kunna bli ännu större i framtiden.

## **Synen på kunskap och lärande**

Både synen på kunskap och synen på lärande ser annorlunda ut idag jämfört med tidigare. Utifrån det samhälle som beskrivs ovan, räcker inte längre det formella lärandet, i form av de formella utbildningsinstitutionerna som grundskola, gymnasium och universitet till. Det går helt enkelt inte att läsa klart en utbildning, och sedan tillgodoräkna sig detta som tillräckligt kunskapskapital under resten livet. Istället förändras både förutsättningarna för och innehållet i, arbete och liv på vägen. Det är här det icke formella och informella lärandet kommer in, i form av t ex folkhögskolor men också i form av andra sociala sammanhang där t ex kulturarvsinstitutionernas roll blir tydlig.<sup>60</sup> Istället för att kunna bli "klar" med sitt lärande, krävs det att hela samhället blir ett "lärande samhälle"<sup>61</sup>, och att individen ingår i lärande organisationer för att hela tiden komma vidare i sin personliga utveckling.<sup>62</sup> Vad ett lärande samhälle är, kanske bäst kan illustreras genom följande citat: "När läraren blir lärande och eleven blir lärare – då blir det lärande!"<sup>63</sup> Kulturarvsinstitutionernas roll sträcker sig alltså från det formella lärandet, grundskola och gymnasieskola där individerna ska få komma i kontakt med och få intresse för kulturarvet till icke formella och kanske framför allt informella lärandeformer och situationer senare i livet där kulturarvet ska få fortsätta att spela stor roll.

För hundra år sedan, när behovet av kunskap var statiskt, kunde museers och andra kulturarvsinstitutioners roll i samhället också vara statiskt. Idag finns det inte längre en "sann kunskap" som ska förmedlas, utan istället krävs det att individen själv får tänka och reflektera utifrån just sitt eget perspektiv för att sedan kunna sätta detta i förhållande till andras. Museerna måste spegla det "flytande samhället" med alla dess ständiga förändringar i sin verksamhet. I mötet med användarna måste kulturarvsinstitutionerna möta individen, så att han eller hon själv får "vara flytande" och själv välja vad han eller hon vill se, tro på och gå vidare med i sitt lärande.

## **Pedagogiska teorier i förhållande till kulturarvsinstitutioner**

Vad innebär det då att vara en lärande organisation eller ett lärande samhälle? Och vad är det för pedagogiska teorier som ligger till grund för att vi lär oss så bra just genom kulturarvsinstitutionernas varande?

Lärandet är en ständigt pågående process som sker inom människan, men i förhållande till och utifrån det som finns runt omkring individen. Längre hade vi ett behaviouristiskt synsätt, där tanken var att man mer eller mindre förmedlade den tänkta relevanta kunskapen till en elev. Eleven själv tog emot kunskapen och använde den. De kognitivistiska teorierna menar istället att individens egen reflektion är central för lärandet. Peter Jarvis anger fem aspekter på lärande, där förändringen inom den lärande människan står i centrum. Det kan dels handla om en ökad mätbar kunskap, men framför allt diskuterar han konsekvenser för beteendet

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<sup>59</sup> Tight, s 89

<sup>60</sup> ibid, s 71

<sup>61</sup> ibid, s 49

<sup>62</sup> ibid, s 43

<sup>63</sup> Hattie, s 22

som centralt uttryck för lärandet. Vi lär i ett socialt sammanhang där vi härmar andra, och lär oss genom umgänge. Idag kan unga lära av gamla, men också gamla av unga eftersom kunskapsbagaget ser olika ut beroende på vilken kontext man lever i<sup>64</sup>. David Kolb har utvecklat ”experiential learning” som teori och metod. Enligt Kolb är det den kritiska reflektionen som ger de stora möjligheterna till lärande<sup>65</sup>. Man lär genom erfarenheter från det man varit med om, och med hjälp av en moderator, eller pedagog, kan man reflektera än mer över det som skett och därmed komma ännu längre i sitt lärande.

Både Kolb och Jarvis är inne på att det är i relation till andra vi lär oss. Grunden för sociokulturella teorier finner man hos Lev Vygotsky.<sup>66</sup> Roger Säljö har utifrån denna vidareutvecklat teorin utifrån svenska förhållanden. Han menar att man tillägnar sig och utnyttjar sina kognitiva kunskaper utifrån att man dels tar emot information, dels reflekterar över den information man tagit emot, men när man gör detta är man beroende av den sociala och kulturella kontext man befinner sig i. Processen som sker inom individen sker dels utifrån informationen som tas in, dels utifrån de psykologiska förutsättningar och de förkunskaper som finns hos individen, dels i dialogen med pedagogen. Avgörande för den totala lärprocessen för individen är dock i vilket sociokulturellt sammanhang lärandet sker. Utifrån den här teorin kan en människa nå än längre i sitt lärande genom att få draghjälp av personer och kulturella sammanhang i sin omgivning. Den proximala utvecklingszonen<sup>67</sup> vidgas mer och allt eftersom man använder sig av dualismen i det sociokulturella sammanhanget.<sup>68</sup> Utifrån detta resonemang är det naturligtvis oerhört viktigt att varje individ har ett rikt sociokulturellt sammanhang att utgå ifrån och arbeta mot. Om vi i detta resonemang också inriktar oss på personer som inte längre befinner sig i det formella utbildningsväsendet, innebär kulturarvsinstitutionerna och deras sociokulturella kontext en oerhört viktig faktor att ta hänsyn till om man vill få till stånd ett lärande samhälle.

Ytterligare fördelar med att använda sig av kulturarvsmiljöer inom lärandet, blir tydliga om man studerar olika metoder för lärande. Gardner, likväl som Kolb ovan, funderar kring olika sätt att lära. Gardner refererar till de åtta intelligenserna, som alla speglar olika lärostilar. En del människor är kinestetiska, andra musikaliska och ytterligare andra logiskt-matematiska.<sup>69</sup> Utifrån tanken att alla lär sig på olika sätt, och har olika behov för hur man tillgodogör sig kunskap, ger kulturarvsmiljöernas mångfald goda möjligheter till funktionella lärmiljöer. Här kan alla få sitt lystmäte stillat, oavsett vilken intelligens man lär sig bäst genom.

## Kulturarvsinstitutioner som god lärandemiljö

Som vi har sett är det nödvändigt för vårt moderna samhälle, att lärprocessen inte tar slut för den individuella människan. Att lära för livet, och att hela tiden fortsätta utvecklas är centrala begrepp när det gäller det flytande samhället. De nyckelkompetenser som EU pekat ut är grundläggande. De är inte statiska utan syftar på komplicerade lärprocesser som måste få ske inom varje individ i samhället. Lärnivån inom dessa nyckelkompetenser är inget vi kan sätta en början och ett slut på, utan det måste få vara en process genom hela livet. Komplexiteten inom kunskapen är så stor så vi måste hela tiden fortsätta lära för att ligga i takt med samhällsutvecklingen. Det räcker inte längre med det formella lärandet. Inte ens det icke formella tillsammans med det informella lärandet räcker till. Eftersom varje

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<sup>64</sup> Jarvis s 14

<sup>65</sup> Tight, s 24-25

<sup>66</sup> Partanen. P. *Från Vygotskij till lärande samtal*.

<sup>67</sup> Partanen, P.

<sup>68</sup> Säljö, R. *Lärande I praktiken – Ett sociokulturellt perspektiv*

<sup>69</sup> Hooper-Greenhill, s 34

människa hela tiden måste ha möjlighet att vidareutvecklas, inte bara genom olika skolformer utan genom det hon faktiskt företar sig i livet, blir det icke formella lärandet än viktigare.

Vi vet också att för att nå maximum för lärande hos den sociala människan, är sammanhanget och den sociokulturella kontexten ytterst viktig för framgång. Fokus ligger inte på att förmedla ett färdigt kunskapskoncept, utan istället är det själva önskan om lärande, ett lekfullt förhållningssätt och lustfylldheten som står i centrum.<sup>70</sup> Glädje, inspiration och kreativitet är ledorden snarare än tvång eller ett fömedlande perspektiv vid lärandet.

Kulturarvsinstitutionernas identitetsskapande effekter är vida omvittrade<sup>71</sup>, inte minst genom genomförda projekt som t ex Back-on-Track<sup>72</sup>. Framgångarna grundar sig i den kontext som kulturarvet presenteras i, den sociokulturella miljön där man kan söka sig och sina rötter i materialet. Inte minst symboliserar kulturarvsinstitutionerna en trygghet som upplevs som genuin hos individen,<sup>73</sup> samtidigt som de ger en ingång till och förståelse för grundläggande fundament i samhället. I det mångkulturella samhälle Sverige är idag, behövs kulturarvsinstitutionerna kanske mer än någonsin. Inte för att spegla något "ursvenskt", utan för att spegla en kultur och ett samhälle i ständig rörelse. Värdet av att lära på arkiv och museum, att befinna sig på en kulturarvsinstitution och därigenom nå kunskap i den kulturella kontext detta innebär, ligger dels i autenticiteten hos materialet, dels i möjligheten att aktivt delta i kulturarvet: "Children are engagin in a direct relationchip with the subject",<sup>74</sup> men också i mångfalden.

Eftersom vi har lämnat det monumentalistiska sättet att se på vår historia, där nationalismen varit det rådande perspektivet, och gått över till ett flytande flödande samhälle där individens humankapital ska kunna inräknas i den globala ekonomin, måste vi hitta andra sätt att mäta och värdera våra verksamheter på. Vi kan inte bara utvärdera våra verksamheter genom att föra statistik över antal besökare och genomförda projekt utan vi måste också komplettera med att undersöka vilken typ av evenemang och typ av lärande som våra besökare och presumtiva besökare vill ha. För att vara en del av ett lärande samhälle, och för att se livet som en hel lärprocess måste vi också mäta vilka framgångar vi når inom detta område. Givetvis kan vi inte sluta mäta även med ekonomiska parametrar. Fortfarande har vi ett kapitalistiskt system där det ofta är svårt att överföra mjukare värden till ekonomiska termer. Men utifrån det resonemang som förts, är det viktigt att vi mäter *alla* sidor av våra verksamheter, genom att komplettera de kapitalfokuserade statistiska metoderna med t ex "Generic Learning Outcomes"; GLO, och "Generic Social Outcomes"; GSO.<sup>75</sup> Didaktiskt innebär egentligen inte GLO och GSO några nya tankesätt, men de är viktiga verktyg som genom att de är formaliserade kan användas som mätinstrument och därmed gör det möjligt att jämföra olika verksamheter och deras utfall med varandra. Om kulturarvsinstitutionerna vill göra anspråk på att ha en viktig roll i det lärande samhället, är det nödvändigt att man med en någorlunda objektiv metod kan redovisa detta. Redan nu pågår ett försök inom Jämtlands läns landsting att för vårdsökande personer i länet inte bara ha möjlighet att skriva ut motion på recept, utan även kultur på recept. Om något så vetenskapligt kopplat som

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<sup>70</sup> Hooper-Greenhill, s 199 ff

<sup>71</sup> ibid, s 178

<sup>72</sup> Fristrup, T mfl. Heritage Learning Outcomes Competence development among adults at archives and museums. s 25

<sup>73</sup> Zipsane, H Föreläsning 20110911 på kursen Kulturarv och Lärande. Östersund

<sup>74</sup> Hooper-Greenhill, s 170

<sup>75</sup> Hooper-Greenhill, s 15, 44 ff.

sjukvården ska kunna använda sig av detta, bör vi verkligen kunna visa på om vi når de effektmål vi ställt upp.

## Avslutning

Kulturarvsinstitutionernas delaktighet i det lärande samhället, och kulturarvsinstitutionernas erbjudanden inom det livslånga lärandet är oerhört viktiga eftersom den sociokulturella kontexten är så viktig för lärandet. Framtidens lärande samhälle kommer att ha ett stort behov av att lärande pågår genom hela livet, även när individen lämnat det formella skolväsendet. Kulturarvsinstitutionernas roll i det informella lärandet kan här få mycket stor betydelse. Även om det inte i direkt anslutning till lärsituationen går att mäta dessa framgångar ekonomiskt bör man på sikt dock kunna se en ökning av humankapitalet genom det lärande som sker och genom den effekt som detta får för samhället.

Önskemålet om inriktningen på kulturarvsinstitutionernas verksamhet har gått från ett nationalistiskt förmedlande perspektiv till att bli en tillgång och inspirationskälla för alla människor utifrån ett perspektiv på livslångt lärande, från de tidiga barn- och ungdomsåren till seniorer. Åtminstone kan man tolka utvecklingen på det sättet. Sedan är det upp till varje institution att fullfölja det engagemanget.

Lärandet på och genom kulturarvsinstitutionerna kommer att se väldigt olika ut i framtiden, och i mångt och mycket ser det redan väldigt olika ut mot hur det har varit. Riksdag och regering har naturligtvis stora möjligheter att nå ut med sina politiska budskap genom styrningen av de ekonomiska medel man fördelar. Under de sista åren har grupper som funktionshindrade och barn och ungdomar stått i centrum. Barnperspektivet finns nu inskrivet i kulturpolitiken, och är viktigt för att dels ta barnens perspektiv i beaktande, men också för att nå ut till den breda basen i samhället.

Från och med nu kanske den särskilt viktiga punkten att fokusera på för kulturarvsinstitutionerna är att återta initiativet för definitionen av begreppet kultur. Här finns ett stort behov av att tydligt definiera sig i kontrast mot nationalismen och förmedlingsperspektivet, och istället ha ett inkluderande perspektiv på det mångkulturella samhället. I dag är risken stor att begreppet kultur "tas" av odemokratiska krafter. Istället för att spegla ett samspel mellan människor används begreppet för att beskriva maktstrukturer i samhällen, t ex hederskultur, omskärkelsekultur o s v. Här kan politiska medel vara viktiga för att styra fokus hos kulturarvsinstitutioner för att återta begreppet kultur, belysa mångfalden och den ständigt pågående kulturella förändringen i samhället, och anamma krav på och önskemål om lärande hos den enskilda individen som dessa förändringar medför. Kulturarvsmiljöerna kan då få bli symbol för just inkludering, mångfald och delaktighet, istället för makt, förmedling av sanning eller segregering.

Kanske kan kulturarvsinstitutionerna vara den kraft som kan föra samman olika delar av samhället och leda kampen i att motverka sociala problem inom samhället.<sup>76</sup> Kanske kan en kommande social sammanhållning genom kompetensutveckling vara kulturarvsinstitutionernas bidrag till en global identitet anno 2011 i kontrast mot förra seklets nationalism<sup>77</sup>.

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<sup>76</sup> Hooper-Greenhill, s 196

<sup>77</sup> Zipsane, H. Föreläsning 20111026 på kursen Kulturarv och Lärande. Östersund



*Lärandet sker genom livet, av egna och andras erfarenheter  
Kulturarv är allt som hänt och gjorts genom generationers liv  
Alltså är kulturarv lärande*

## **Källor**

Föreläsning av Henrik Zipsane 20110911 på kursen Kulturarv och Lärande i Östersund

Föreläsning av Henrik Zipsane 20111026 på kursen Kulturarv och Lärande i Östersund

Regeringens proposition 2009/10:3 *Tid för kultur*

Riksarkivets vision 2011

## **Litteratur**

Frstrup, Tine, Sofia Kling and Henrik Zipsane (eds) (2011) *Heritage Learning Outcomes Competence development among adults at archives and museums*. (DRAFT) NCK. Östersund

Hattie, John (2009) *Visible Learning*. London: Routledge.

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Ibrahimovic, Z och Lagercrantz D. (2011) *Jag är Zlatan: Zlatans egen berättelse*. Albert Bonniers förlag.

Jarvis, Peter (2010) *Adult Education and Lifelong Learning Theory and Practice*. Fourth edition. London and New York: Routledge

Partanen, P. (2007) *Från Vygotskij till lärande samtal*. Stockholm. Bonnier utbildning

Säljö, Roger. (2010) *Lärande i praktiken – Ett sociokulturellt perspektiv*. Norstedts akademiska förlag

Tights, Malcolm (2002) *Key Concepts in Adult Education and Training*. Second edition. London and New York: Routledge



## 6. Course Evaluation

The evaluation of the course on “Heritage and Learning” was made by Tine Fristrup, Associate Professor and Ph.D. - from Aarhus University in Denmark and the Department of Education – in December 2011.

### Heritage Learning Outcomes in the Nordic and Baltic Area - An Evaluation of the Course on Heritage and Learning



#### Adult Education and Learning

Parts of the following evaluation were presented at the **Seminar on the 22<sup>nd</sup> – 23<sup>rd</sup> of November 2011 at the Regional Archive (Landsarkivet) in Östersund, Sweden** in order to make room for comments and remarks from the participants involved in the Nordplus project. The participants who participated in the course on heritage and learning have been offered the opportunity to evaluate the content of the course in an electronic questionnaire from the Norwegian University of Technology and Science (NTNU). I had the opportunity to add questions to the standard questionnaire from the NTNU in order to get the participants view on their learning situations during the course. The participant's assignments have also been part of the data collection in order to produce this evaluation. I have been focusing on the different aspects on heritage and learning that the participants take up in their two assignments during the course. As a researcher in the field of educational studies, I have been participating in the course during the two seminars - just like the other participants, in order to evaluate the course with a specific focus on **adult education and learning**. During my participatory observations I took notes in my book – focusing on the participants learning processes in relation to the learning setting of the course, and I recorded some of the lectures where the participants were participating in order to reflect upon some of the issues presented

to them by the lecturers. I was focused on their interactions with each other and it was fruitful to listen to the recordings afterwards in order to catch the nuances of the interactions.



### Heritage and Learning

The course was titled: “Heritage and Learning” and was designed to target participants in the heritage sector in order to give them an opportunity to learn about **how adult people can learn through heritage – not about heritage**. “Learning through heritage” was the main figure during the course that defined the learning context for the participants in relation to the content of the course and the focus of the participant’s assignments. The course was designed by Sofia Kling, Ph.D. and Project Manager and Researcher at the Nordic Centre of Heritage Learning (NCK), she went on maternity leave just before the course took place in October 2011 and Sara Grut, Ph.D. and Project Manager and Researcher at the Nordic Centre of Heritage Learning (NCK), took over from Sofia Kling and participated in the final arrangements regarding the course. Aud Mikkelsen Tretvik, Associate Professor from the Norwegian University of Technology and Science (NTNU) and the Department of History and Classical Studies was responsible for accreditation of the course due to academic standards.

The course was aiming at offering theoretical insights in order to learn have to describe, analyze and evaluate the outcome of the adult learning processes that takes place in heritage institutions. Learning processes, which are related to an understanding of heritage learning as learning through heritage.

On the NCK homepage there is a link to the project and the course:

[http://www.nckultur.org/index.php?option=com\\_content&view=article&id=97&Itemid=181](http://www.nckultur.org/index.php?option=com_content&view=article&id=97&Itemid=181)

The text is only in Swedish but it is possible to send an email to the NCK in order to get a course description in English.

Ten people from the heritage sector in Sweden were assigned to the course, but three people did not attend the course at all. They never showed up and they reported no apologies for their lack of cancelations. Seven people attended the first course four of

them were from the Regional Archive in Östersund and the other three came from other parts of Sweden – two of them were working in heritage institutions in Stockholm – an archive and a museum, and the participant who came from another part of Sweden than Östersund and Stockholm was working within a museum.

With seven participants from Sweden two of them were working within museums and five of them were working within archives. This distribution between museums and archives became an interesting perspective in my participant observations during the two seminars in relation to the creation of a fruitful adult learning environment that could be centered on **participant driven learners** based in that part of the heritage sector with the lowest status – the archives. In this heritage and learning setting the participants from the archives especially those attending from the Regional Archive in Östersund created a learning environment, that cared for not only their own learning processes, but also for the other participants learning processes. I have never seen such initiatives in regard to creating an atmosphere of learning, that drove all of the participants to become participant driven learners in heritage and learning. It was inclusive adult learning at its very best and extremely exemplary in relation to adult learning in general.

In the electronic evaluation the collaboration between the participants in order to create space to exchange work experiences in relation to heritage and learning had a very high score in relation to all of the participants who filled in the questionnaire. The course was indeed a success in relation to making room for participant driven learners, because the participants were focused on “each other” as if they needed each other to get better in their own practicing of heritage and learning – in their own performance. It was as if they did not take the outside battlefield between archives and museums into this learning setting inside the Regional Archive in Östersund, instead they were all focused on their drive towards learning about how to learn through heritage.

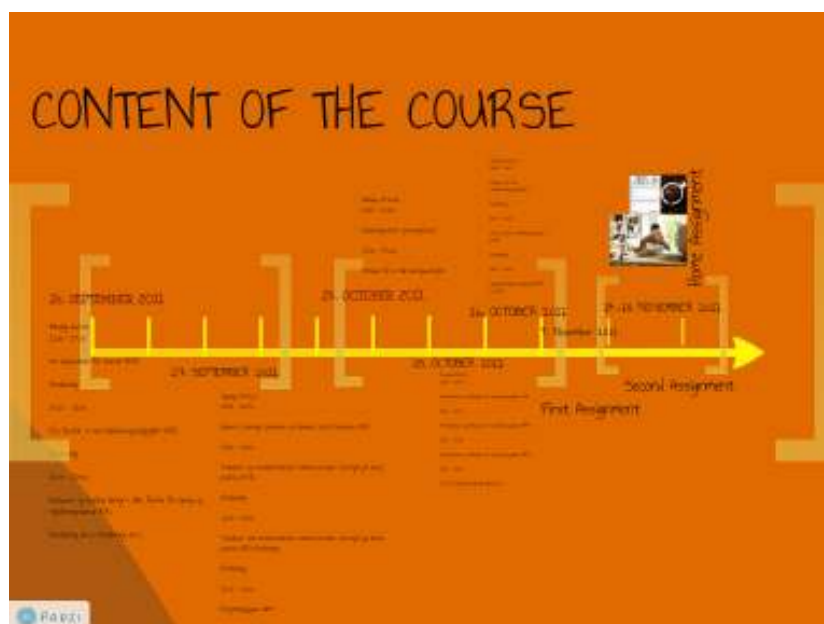
The language was very important in relation to courses like this, because a large part of the learning process during the course was focused on the exchange of work experiences between the participants. A foreign language might inhibit such discussions and in the end the overall process of learning. This course was dominated by the Swedish language – only a bit of Norwegian and a tiny bit of Danish was performed during the courses. That became the perfect setting for learning because the participants didn't have to spend their energy on language problems; you could as a participant focus on the content of the course and contribute with your own experiences performed in your own language.

I recorded many of the conversations during the course in order to replay it and get it right in relation to the meaning of the spoken words in Swedish. If the process of learning other languages isn't the main focus of the course but might become a barrier to the learning process, then we should take into considerations what kind of language the course is going to be performed in. This does not mean that we cannot have speakers performing in English; we only need to take into considerations that we have to make room for the discussions to take place in the native language (mother tongue).

The language was balanced in relation to Swedish but the seven participants and the gendering was unbalanced because six of them were belonging to the female category of gender and only two of them were belonging to the male category of gender. The male participant from an archive in Stockholm only attended the first course due to a

misunderstanding of the content of the course – he thought that the course was about heritage and he told me one morning at breakfast that he was an accountant and did not know anything about heritage, and since he would like to know more about heritage, he signed up for this course on heritage and learning – believing that it was about “learning about heritage” not “learning through heritage”. He terminated the course after the first two days meeting in Östersund in September leaving only one male participant behind. I don’t know what kind of impact the gender distribution had on the participant, but the majority of participants were belonging to the female category of gender.

The presenters were based in both the Regional Archive in Östersund and at the Jamtli Museum in Östersund – in relation to the Nordic Center of Heritage Learning (NCK). Only one of the lectures came from outside: Uppsala University and was lecturing in learning theory on the second seminar in October. He got the lowest score in relation to the electronic questionnaire and it was grounded in a lack of “lecturing” – he started out with elaborating different approaches to learning on the blackboard and then turned to the participants in order to make them reflect upon their belonging to the different approaches. His aim was to make the participants reflect upon their own ways of learning and teaching and that became the result of the session. During the session the participants turned their chairs towards each other very slowly – one after another, they began to take over the room and engage each other in a common process of learning. According to the electronic questionnaires the participants got frustrated in this lecture but they transformed their frustrations into becoming participant driven learners according to my analysis. They were disappointed because they had expected something else – a lecture, that were recognizable in relation to the lectures they had had during the first seminar with a lecturer that gave a power point presentation with the participants sitting in rows like in any other church where the priest keeps his sermon. But according to the electronic questionnaire all of the other lecturers had high scores in relation to their lectures – especially Eva Sjögren Zipsane (Head of Department at the Regional Archive) and Henrik Zipsane (Head of Department at the Jamtli Museum) scored extremely high points in the participant’s evaluation of the separate lecturers. This comes as no surprise because the two persons are the front figures at the NCK and in the Nordic approach to heritage and learning, and their engagement in this field of knowledge became the central part of their lectures and the learning environment during the course.



### The Content of the Course

The two seminars in the course took place at the Regional Archive in Östersund, Sweden during the 26<sup>th</sup> – 27<sup>th</sup> of September 2011 and the 24<sup>th</sup> – 26<sup>th</sup> of October 2011. The first seminar was scheduled to last two days and the second seminar was scheduled to last three days. Participant from outside Östersund stayed at a local hotel and dined together in local restaurants.

This is a link to the content of the course at the NCK's website:

[http://www.nckultur.org/index.php?option=com\\_content&view=article&id=255&Itemid=278](http://www.nckultur.org/index.php?option=com_content&view=article&id=255&Itemid=278)

The two days in September focused on introducing the participants to understandings of heritage learning focusing on the Key Competences (KC) and the Generic Learning Outcome (GLO). The focus on the first part of the course was to introduce the participants to examples of heritage learning as the Heritage Learning Outcomes (HLO) in relation to the Guidelines. On the second part of the course which lasted three days in October the participants were introduced to theoretical issues on learning and their own work on their first assignment was elaborated in group discussions followed up by supervision at the end of the second day. On the last day of the second part of the course the focus was on a societal approach to archives and museums in order to understand the necessity of this focus on heritage and learning in a learning society (The Age of Learning by Peter Jarvis (ed.), 2001). The participants send their first assignment on the 4<sup>th</sup> of November to Aud Mikkelsen Tretvik at the NTNU in order to be able to perform their second assignment as a 'home assignment' during the period from the 14<sup>th</sup> - 18<sup>th</sup> of November 2011. The final assignment was then graded at the NTNU with grades from A to F. In order to get the 7, 5 ECTS points and pass the course you would need to have grades from A-E getting an F means that you have failed the course.

Four participants passed the first step and were ready to do the home assignment. All of the four participants passed the course three of them got a C and one of them got a B. That means that we have four (or eight if the first assignments are involved) new examples of heritage learning and reflections upon the HLO just like in the Guidelines.



### Developing a Nordic Language about Heritage and Learning

The course was about reflections upon how to measure learning through heritage but the adult learning setting of the course was about how to learn about how to measure learning through heritage. The following part of the evaluation is focusing on the reflections about how to learn about how to measure learning through heritage. The question in relation to this reflection might be: **How do participants in the course learn about how to measure learning through heritage?** My experience during the course was that it had a great advantage in relation to the discussions that there were participants from institutions already thinking in this way: with a focus on heritage and learning. You might say that in this course the participants from outside Östersund learned a great deal from the participants from Östersund, because they could exemplify the points made by the speakers in most cases. Especially in the very concrete discussions about the GLO it was very enriching that some of the participants had attended the seminar on the GLO earlier this year at the Jamtli Museum. Working with the GLO in relation to the material from this seminar was very fruitful, because the material was easy to use as a guide for their own experiences in the heritage sector. In the long run it might be fruitful to engage with the GLO experts in the UK in order to work more intense with this material, but in the same time it is important to elaborate a Nordic approach in relation to heritage and learning, which might include an elaboration of the concepts in a Nordic language or in Nordic languages.

Brochures about the course have been distributed to the participant in the Nordplus project in order to be distributed in the Nordic and Baltic countries to inspire potential participants in the heritage sector and profiling the course nationally. The text in the brochure is in Swedish just like the homepage at the NCK, there is not a brochure in English and there is not an English text on the website in relation to the course. It is too much extra work if a potential participant wants to get a text in English – sending an email to the NCK asking specifically for a text in English. Is it possible to make a text in English alongside the Swedish text on the website and distribute brochures in both English and Swedish in relation to the next course? This is a very important thing to discuss because a text in English means that the course also needs to be in English and then it becomes something different than making a Nordic version out of the UK



context regarding heritage and learning. We discussed this issue at the seminar with the participants of the Nordplus project and there was consensus about making a link on the website to an English text but there was no consensus about producing a brochure with an English text. The main reason for this argument was that the course on heritage and learning was to be held in a Nordic language in order to develop a Nordic language in relation to the dominant UK approach to heritage and learning. This conclusion does not exclude presentations in English during the course, but it must not dominate the overall picture of the course as the main focus is on developing a Nordic language in relation to heritage and learning.

The participants in the course focused on this aspect in their electronic evaluations. They commented on the majority of English literature in the compendium, and presented references to Swedish researchers in the field of education and learning even pedagogy in their qualitative feedback parts of the questionnaire. They also commented on the lack of Nordic literature in relation to heritage and learning and were emphasizing a need to produce literature on this topic in the Nordic languages. The participants assignments demonstrates in excellent ways, how they already have taken up this opportunity to deliver reflections upon a Nordic approach to heritage and learning. Their assignments are not only examples of how to learn through heritage as in the Guidelines, it is also examples of how to “translate” the English concepts into a Nordic context of heritage and learning.

In this sense the assignments could be used in the next course compendium as literature representing the Nordic contribution to heritage and learning. Alongside with English literature on heritage and learning, the assignments could be a part of the overall course literature during the next course in heritage and learning. The participants produce in the next five years lots of examples on how to “translate” the English concepts into a Nordic context of heritage and learning. Some of the assignments might even be articulated as academic contributions to a Nordic approach to heritage and learning that can inspire people working in the heritage sector with learning issues in relation to adult learners. It might even be possible in the long run to publish a book with selected assignments that can be used as course literature in the future courses on heritage and learning but also in other areas of the pedagogical approach to heritage in the heritage sector.