

Among cultural heritage institutions, it has been known for a long time that museums and archives encourage learning and promote well-being. It is today widely accepted that learning through cultural experiences can develop and enhance creative, personal and interpersonal skills, but how can these learning activities be more adequately described? How can cultural heritage institutions be utilised and assessed by visitors, people in training at the institutions, policy makers, and other stakeholders? One way of ensuring that these organisations reach their full potential is through the use of the Heritage Learning Outcomes, a method and framework for planning and evaluation and also a way of communicating the relevance of learning experiences.

This book is the result of the project "Implementing Heritage Learning Outcomes in the Nordic and Baltic Area" funded by Nordplus Adult. It describes the Heritage Learning Framework and gives ideas, inspiration and examples of how the Heritage Learning Outcomes can be used, in particular by museums and archives, in order to increase their relevance to individuals and to society.



ISSN 0347-5131

Implementing Heritage Learning Outcomes



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Fornvårdaren 37

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Fornvårdaren is the county museum of Jamtland's periodical for research-based texts

IMPLEMENTING HERITAGE LEARNING OUTCOMES

Fornvårdaren nr 37

Published by Jamtli Förlag, Östersund, Sweden, 2014

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Edited by: Dimitra Christidou

Cover: Birgitte Smaakjær: "25 år efter" (25 years after) (100" x 100" oil and acrylic on canvas) © Birgitte Smaakjær.

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Print: Daus Tryckeri, Östersund 2014

ISBN 978-91-7948-252-7

ISSN 0347-5131

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Introduction

This book is the result of the project “Implementing Heritage Learning Outcomes in the Nordic and Baltic Area” funded by Nordplus Adult. The project started in December 2012 and ended in November 2014. The project was initiated because of the need for cultural heritage institutions to be able to communicate their relevance, to individuals as well as to society. For a long time it has been known among museums and archives that cultural heritage institutions both encourage learning and promote well-being. It is today widely accepted that learning through cultural experiences can develop creative, personal and interpersonal skills which can be essential transferable skills for the working population in a knowledge-based society. Politicians at local, national and Nordic levels have increasingly emphasised that citizens have to keep learning new things throughout their lives in order to develop both new skills and the ability to adapt to new circumstances.

This process of lifelong learning is not restricted to the formal educational institutions. If learning is defined as a multi-dimensional process which develops throughout life and can occur in many different places, then museums and archives are by definition places for learning. A question of significance is therefore how these learning activities can be more adequately described and, as a result, more efficiently utilised and assessed by visitors, people in training at the institutions, policy makers, and other stakeholders.

The objective of the project was the development and implementation of the Heritage Learning Outcomes, a method and framework for planning and evaluation of learning at cultural heritage organisations and also a way of communicating the relevance of learning experiences. The partners have been three museums and three archives in the Nordic and Baltic countries; the Helsinki City Museum, in Finland; the Jamtli regional museum, in Sweden; the Open-Air Museum of Lithuania; the National Archives of Iceland; the Aalborg City Archives, in Denmark; and the Regional State Archives in Trondheim, Norway. In addition to this, the Nordic Centre of Heritage Learning and Creativity (NCK), Sweden, has coordinated the project and the Department of Education at Aarhus University, Denmark, has evaluated the method and the project.

This book should be seen both as a handbook for the method and as an inspiration. It contains a chapter describing the method, followed by six chapters describing how different museums and archives have used the method in connection to adult learning. The chapters reflect a wide range of approaches to learning and give examples of many engaging projects and programmes which demonstrate the ways in which the Heritage Learning Framework can be used and adapted. The last chapter is a concluding chapter, evaluating the efficiency of the method. With this book, we hope to inspire others to use the method, which we believe is a way of making cultural heritage institutions more relevant to individuals and society by focusing on the effects and outcomes of learning.

1.

The heritage learning framework and the Heritage Learning Outcomes

Anna Hansen, NCK

Making Heritage Learning Relevant

For many heritage institutions, such as museums and archives, learning is one of the core issues they work with. This can either be the result of a profound belief that learning is a good thing, due to explicit statements in policy documents, or due to the fact that funding is mainly directed towards the development of learning initiatives. Whatever the reason, learning can be a way of making cultural heritage relevant to people as well as a way of changing individuals and society.

The starting point of this article is the belief that cultural heritage institutions need to consider how to become relevant to a far greater extent than they have previously done. It is important for heritage institutions to matter to people and to be an important part of society. They also need to communicate their mission and activities in a way that makes sense to people, to society and to political stakeholders. Being relevant means connecting to people and changing their lives. To achieve this, learning is an important part. However, learning is a concept that needs further exploration. We have a broad definition of learning. Learning is what takes place when you engage with the surrounding world. Learning also changes people; it gives them new ways of perceiving the world, new perspectives, knowledge, attitudes or ways of doing things.

There have been many changes in society and in heritage institutions during the past decades. In the beginning of the 20th century, many heritage institutions used to work with representing, collecting, preserving and displaying their nation's or region's heritage, usually teaching the public about the past by bringing out the greatness of it. Consequently this has meant that the collections of many institutions represent a certain segment of society, thus excluding other groups. There has, however, been a shift in some countries towards working with diverse histories and inclusion of as many people as possible from various segments of society and various

groups, leading to greater inclusion and recognition of a larger audience. There has also been a trend to move towards learning *through* heritage instead of learning *about* heritage. This means that cultural heritage has taken a more instrumental role in the learning process of many other skills, competences, values, attitudes and so forth. Learning about the past is still important, but heritage institutions can be used for so many other things in order to be relevant to people and to the community they serve. Being a relevant heritage institution means that you reach out to many people and many different groups, and that your activities, learning offers, public space, café, and overall attitude make them feel engaged and that your institution has something to offer them. In order to understand what the outcomes are of working with learning through heritage, and to make sure we are relevant to people and society, we use the heritage learning framework.

The Heritage Learning Framework

The Heritage learning framework is a concept which takes a broad view on learning as experiencing and engaging with the surrounding world and consequently leading to change. According to the *Campaign for Learning*, learning “may involve increase in or deepening of skills, knowledge, understanding, values, feelings, attitudes and the capacity to reflect.”¹ This means that learning involves many different aspects and that it is a lifelong process which takes place in many different settings.

When we talk about heritage learning, we mean learning *through* heritage – that is using heritage to achieve some sort of learning experience, not necessarily learning about the heritage, but just as well to evoke happiness and inspiration, to practice social skills or contributing to a change in attitudes. The heritage learning framework will help cultural heritage institutions to consider how to become important and relevant, both to society and to individuals. By using the heritage learning framework, planning and evaluation of activities will be more focused on learning and making a difference.

The heritage learning framework is a mixture of aspects and tools that can be used to focus on various aspects of the changes heritage institutions make through learning. The framework has four parts which, when combined, can be used to discuss the heritage learning outcomes. As can be

¹ *Measuring the Outcomes and Impact of Learning in Museums, Archives and Libraries. The Learning Impact Research Project End of Project Paper*, Research Centre for Museums and Galleries, 2003, p. 9.



Figure 1. The Heritage Learning Outcomes

seen in Figure 1, the Heritage Learning Outcomes is a combination of *Key Competences* (KC), the *Generic Social Outcomes* (GSO), the *Generic Learning Outcomes* (GLO) and the *Specific Learning Outcomes* (SLO). They are described in more detail in the next sections.

Key competences

The Key Competences are competences everyone should have in order to function in today's society. A competence is something you need in a specific situation and judging whether you are competent or not is always dependant on the circumstances. You can never say that you reach the end of your learning if you talk about competence, because there will always be unfamiliar situations which you need to handle and where various aspects of your competence are needed.

Key competences are defined by several different organisations. UNESCO has chosen to work from “the four pillars of education” which were launched in 1998 by “The Delors report” or *The Treasure Within*.² The four pillars define competences necessary in the world we live in. They are: “Learning to know” (literacy, numeracy, learning to learn etc.), “Learning to do” (skills, practical know-how, attitudes etc.), “Learning to live together” (social skills, ability to reason and discuss, attitudes etc.) and “Learning to be” (personal development, creativity etc.). These definitions focus on competences as something wider than just knowledge and skills, with learning taking place throughout life, enabling societies to become learning or knowledge societies.

² <http://unesdoc.unesco.org/images/0010/001095/109590eo.pdf>

Another organisation which has defined key competences is OECD (Organisation for Economic Co-operation and Development). They started the process of defining key competences in 1997, a process that lasted six years. The competences defined are connected to the PISA studies (Programme for International Student Assessment)³ since these studies try to measure the educational systems' ability to provide various competences.

The competences according to OECD's definition are: "Interactive use of tools" (IT-skills, communication, foreign languages) "Interact in heterogeneous groups" (understand different cultural backgrounds) and "Act autonomously" (take responsibility for managing your own life). Key thoughts in this model are reflectiveness and the ability to use knowledge and tools actively. Just like UNESCO, the OECD emphasises that competences are more than knowledge and skills; they are "prerequisites for a successful life and well-functioning society".⁴

A third way of defining which competences are necessary for the individual as well as for society is EU's definition dating back to 2006. In the EU eight key competences for lifelong learning were identified:

- communication in the mother tongue
- communication in foreign languages
- mathematical competence and basic competences in science and technology
- digital competence
- learning to learn
- social and civic competences
- sense of initiative and entrepreneurship
- cultural awareness and expression

These competences were adopted by all EU countries, as well as the EES countries, and have thus been included in many important documents at national and regional level.

Regardless which of these three ways you choose to define the most important competences, they all serve the same purpose; to outline what people need to learn in order to have a good life and to make society better. The core idea is that learning is important for the promotion and advancement of society. The definition of learning is also similar. Learning is something wider than simple acquisition of knowledge and skills: learning is a lifelong process and can be either formal if taking place in schools, universities and

³ <http://www.oecd.org/pisa/35070367.pdf>

⁴ *The Definition and Selection of Key Competences. Executive Summary.* <http://www.oecd.org/pisa/35070367.pdf>

other educational contexts which follow a curriculum after which learning is structured and examined, or non-formal when there is no assessment or formal degrees, but still a clear purpose to learn, such as evening courses and lectures. There is also informal learning, which takes place all the time when we take in new information, see new things and interact and engage with new people, subjects, environments or materials. All three varieties of learning can take place in and across cultural heritage institutions.

Since the key competences are so important to people's development and happiness, it is evident that cultural heritage institutions should relate to them. There is also a demand from society – through various policy documents – that heritage institutions should work with enhancement of people's competences. For the Heritage Learning Framework, we have adopted EU's definition of key competences, since they have influenced policy in most European countries.

Generic Learning Outcomes

In the late 1990's, parallel to the process of development of key competences, Britain got a labour government which demanded new and more efficient ways to show the impact and outcomes of learning in museums, libraries and archives. A view of the cultural heritage sector as organisations for learning became stronger and the emphasis on learning became a way of justifying their role in society. The Museums, Libraries and Archives council engaged the Research Centre for Museums and Galleries at the University of Leicester to develop tools for measuring and explaining how museums, libraries and archives contributed to policies concerning social inclusion, learning and access. They came up with the Generic Learning Outcomes (GLO).⁵

The GLO focuses on the effects of learning. It is a subjective way of assessing learning since it is the individual's perception of learning that is measured and not an objective test or observation of the learning that has taken place. There are five different categories, as shown in figure 2, partly overlapping, and just as the key competences, these categories reflect a broad view of learning. The categories are:

- *Knowledge and understanding*
- *Skills*
- *Attitudes and values:*
- *Enjoyment, Inspiration and creativity*
- *Activity, behaviour and progression*

⁵ Eilean Hooper Greenhill, p. 151-153.



Figure 2. Generic Learning Outcomes as they are presented at www.inspiring-learningforall.gov.uk

Knowledge and understanding is a category that includes facts and understanding of how these facts relate to each other. It is also understanding about other relationships – between people, between nature and culture and similar bonds.

Skills concern the practical abilities needed in order to perform a task, but also the ability to communicate with others, IT-skills and equivalent things.

Attitudes and values concern how people perceive the world, how they think about other people or institutions, empathy and motivation.

Enjoyment, Inspiration and Creativity naturally has to do with having fun, explore things, getting surprised and feeling happy and comfortable with the situation.

Activity, Behaviour and Progression includes what people do, but the main focus might be on changes in people's behaviour, or on their intention to do something as a result of the learning experience.

All these categories reflect upon different aspects of learning which are equally important, though you might focus more on one or two of the learning aspects in a particular activity. These all focus on the individual's experience and are thereby subjective. Often the outcomes are measured by asking participants about their experience.

Generic Social Outcomes

The Generic Social Outcomes (GSO) were produced in Britain, just after the GLO had begun to be implemented and used by British heritage insti-

tutions. Even though they are closely tied to British policies they can also be useful in other contexts, since they are wide enough to be interpreted in various ways. The GSO are closely linked to the GLO, but with the difference that the GLO try to describe the effects of heritage learning on the individual while the GSO aim to retrieve specific information regarding the results of our work towards society and to show and explain the impact and the effects on a local context. In figure 3, the three main areas to consider in GSO are presented: *Stronger and safer communities*, *Health and wellbeing* and *Strengthening public life*.

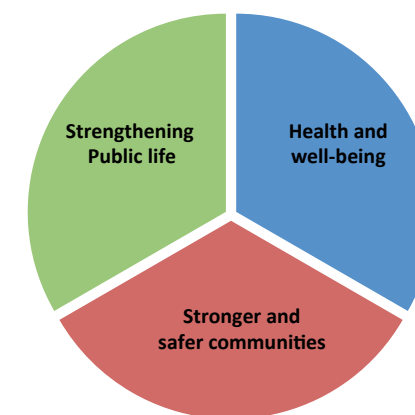


Figure 3. Generic Social Outcomes, as presented at www.inspiringlearningforall.gov.uk

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

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:

- Building the capacity of community and voluntary groups
- Providing safe, inclusive and trusted public spaces
- Improving the responsiveness of services to the needs of the local community

These are all areas to which museums and archives can contribute. This can be made both by having an impact on many individuals or groups of individuals, but also through community work. Working together with communities is high on the political agenda in Britain, but less so in the Nordic and Baltic countries, which means that the approach and use of these concepts have to be adapted to the policy framework of the different countries.

The GSO are connected to the GLO since there are some questions you can ask in your evaluation and interpret them in the framework of either GLO or GSO. If you, for example, ask “Did you speak to new people during the programme?” you can either interpret the answer as “Stronger and safer communities – improving group and intergroup dialogue” or you could interpret the answer as a GLO – “Activity, Behaviour and Progression”. Both interpretations are valid, but they become different since the first one talks about the impact of the heritage institution on society and the second one on the impact on the individual. The contribution of GSO is thus to interpret effects of learning on a societal level and also to help heritage institutions to see the impact they have and help them realize their potential to make a profound impact on the society.

Specific Learning Outcomes

When planning or evaluating a learning activity, the Key Competences, the GLO and GSO are the framework within which the activities take place. Even though these tools help us communicate about what we are doing, and they help us focusing on being relevant and making a difference to the individual and to society, they are just the first step when we use them for planning activities. For specific learning activities we need to narrow them down to even more concrete targets; The Specific Learning Outcomes (SLO). If you, for example, have decided to create a programme that will focus on attitudes towards immigrants, using the GLO “Attitudes and values” and the GSO “Stronger and safer community” as your starting point is not enough when you come to the learning situation, because you need to specify which attitudes you will work with and how you will make society stronger. You need to become more focused on your learning objectives in order to create relevant activities. The SLO is a way of narrowing down what you want to do, but still connecting it to the heritage learning framework. As shown in figure 4, the Key Competences, the GLO and the GSO can be put together, selected and defined as more manageable and specific outcomes.

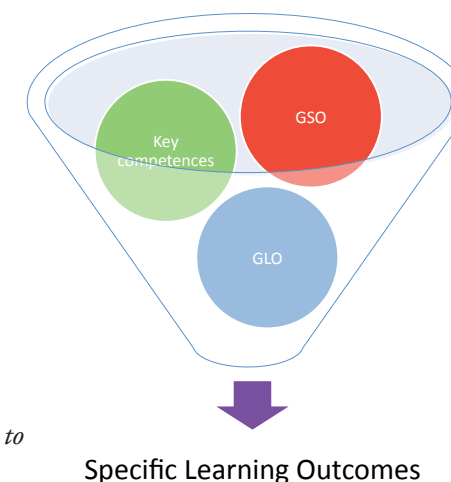


Figure 4. *Specific Learning outcomes is what you get when you narrow your GSO, GLO and key competences down to concrete learning targets for an activity.*

By narrowing down the outcomes you wish to focus on in a specific learning programme it will be easier to reach your targets, and also to evaluate what you have achieved. The Key Competences, GLO and GSO are very useful, but they are a bit wide to be really helpful when looking at concrete activities and measures.

Setting targets and measuring relevance

Using the GLO, the GSO and the Key Competences as a starting point for planning learning activities ensures that heritage learning institutions are relevant both to individuals and to society. It helps heritage institutions structure what they want to do at individual as well as societal level. From these concepts the specific learning outcomes can be formulated. These are very important. This ensures that we have outcome-driven activities, focusing on the targets we want to reach with the learning activities we produce. Setting up the specific learning outcomes enables us to measure the success of our learning offers. If we do not set these targets – we don’t know what to measure in the end. If you don’t know where you’re going – how could you know if you have reached your goal? Evaluation of the learning activities is an important part of the heritage learning framework in order to make sure the outcomes are reached.

How to use the Heritage Learning Framework – a method

The Heritage Learning Framework can be used in many ways, depending on your purposes. The method, or working order, proposed below is one way of working with it that has been used and tested by several heritage institutions in the Nordic and Baltic countries. It can be used for

structuring the process when planning learning offers, projects and other activities. Each step is described in more detail below. It is recommended to go through one step at a time – just considering that step and making notes, as it will make the process better documented and it will facilitate the evaluation.

1. Analysis of needs: Which policies do you want to pursue (KC)?
2. How do you become relevant to society (GSO)?
3. Which is your target audience?
4. Which GLO do you want to work with?
5. Which are your Specific Learning Outcomes (SLO)?
6. What do you need to find out in order to reach your outcomes?
7. How do you find out?
8. Which method of evaluation do you choose?
9. How should the programme be formed?

Analysis of needs

The first step is to analyse the framework of policies you work within. There are policies on EU-level, national level and regional level. Often the policies on national and regional level are influenced by policies at EU-level – even in European countries outside the EU. The most prominent learning policies within the EU that have left a mark on national policies in most of the Nordic and Baltic countries are the Key Competences. These are also policies that have a great impact on individuals, and by connecting to them heritage learning institutions can become relevant. They are relevant to the individuals because of the enhancement of their competences and for making more individuals better prepared for various situations, and to society because of fulfilling policies society has promised to work with. The first step is therefore to consider if there are any Key Competences we in particular wish to work with. We should look through all of them carefully as some are more obvious than others.

For example, most heritage institutions would immediately say that they will work with “Cultural awareness and expression”, because that’s the most obvious key competence for this sector. However, if we think for a while, we will become aware that we also offer opportunities to learn or practice other skills. People engaged in an activity around genealogy will most likely have to use a computer, thus practicing their IT-skills. People engaged in a programme that works with 19th century agriculture and animals are likely to weigh and measure the food for the animals, thus practicing their mathematical competences. Therefore, it’s important not to be thinking too narrowly on what competences we wish our programme

to be about. On the other hand, it is an advantage to limit ourselves to a few competences we would like to work with, making the activity more focused and follow up more manageable. We might be aware that other competences may also be involved, but this stage of the planning is about selecting the ones we would like to work with in particular.

Becoming relevant to society

The second step is to consider the GSO. The GSO describe different aspects of society which cultural heritage institutions have the means to work with and to influence. The categories are quite broad and many things museums and archives do can easily fit into one of the categories. What we need to consider at this stage is whether there is one of these aspects we would like to focus on in particular. Is the main purpose of our learning offer one of these categories? Or is the learning offer just touching upon one of the categories? Taking some time to consider the GSO categories is a way of becoming aware of the ways in which your programme can contribute to society, and it will also be helpful when talking to others about your programme once you have a clear view of your targets. You could select one GSO as the main purpose of the learning activity, or they can all be subordinated to some of the GLO. It depends on whether you want to focus on the effects and outcomes for society or the individual. At this stage, you will probably find that the GSO also connect to policy documents of various kinds, which can strengthen your relevance to your community.

The target audience

Even though most cultural heritage institutions aspire to attract all people, this is unlikely to happen in connection to all activities offered. The learning offer is more likely to make an impact if it is focused on a specific target group – or possibly have different layers or varieties for different audiences. Whichever group you choose to focus on, that group is likely to be heterogeneous. Even if you focus on “people who are 74 years old” you are likely to find that group members have different educational level, different experiences from their lives, different expectations, and different interests. If you focus on “immigrants from Hungary” they are likely to be of different ages, have different interests and so forth. This means that even though you need to select your target group, you also need to keep in mind that all groups are heterogeneous. Even though there are varieties, you should select a group as your target audience, because they are also likely to have something in common.

In all projects or learning programmes you will find that you have more than one target group. Of course you have the participants of your programme and need to decide who they are, but usually you will also find that staff in your institution will also be able to learn from the process. If that is articulated and made clear in the planning, it can also be evaluated. This means that the development process of staff through their work can be documented in parallel to the creation of the programme or project. However, this requires two parallel plans – one for the participants and one for staff. If your target audience for example is “people who are 74” a GSO for the staff could be to create stronger communities, since staff will learn the value of the 74-year old people’s experiences, and start seeing them as an important and appreciated group in society.

Which GLOs do you want to work with?

When you have the policy and societal context as a frame you can focus on the outcomes you want to reach on the individual level by considering which GLO you wish to focus on. One or several can be chosen as the main target, even though the other categories should not be excluded. Likely, there will be some outcomes in all categories even though a few of them are the main objectives for the specific learning offer. The problem at this stage could be that you want to work with all of them, but it will be a more manageable programme if you decide on fewer GLO to focus on. Of course, the GLO should be selected to correspond and connect to the GSO and Key competences.



Figure 5: Sorting out which GLO and SLO you want to work with

Specific Learning Outcomes (SLO)

This is a part that takes some time, since this is the place to funnel the GLO, GSO and Key Competences to concrete and specific targets. When you reach this stage you should have a list of Key competences, GSO and GLO which you have decided should be included in your programme. Selecting the Key competences, GSO and GLO is often a quite quick process if you have previous experience and if you have familiarised yourself with them. Selecting and formulating your SLO is a longer process as there is no list to choose from. It is usually easiest to start with the specific learning outcomes emanating in the GLO, since they are closest to the individual level and thus easier to turn into concrete targets. Here, it is important to also keep the GSO and Key competences in mind as these may be included in the same specific outcomes as those you come up with when starting with the GLO. If they are not included in the ones you produce from the GLO specific outcomes relating to Key Competences and GSO can to be added. Sometimes you can't come up with a specific learning outcome for a GSO or Key Competence, or you feel you will get too many SLO. Then you can decide to keep them in the background to make sure you remember them when it's time for evaluation. There is a chart that can be used, allowing an overview of all the different categories and targets at the same time, facilitating the follow-up process during planning and evaluation. The chart is available in appendix 1.

What do you need to find out in order to reach your outcomes?

When the specific learning outcomes are formulated, there might be issues to resolve and things to find out before continuing. We need to ask if we know everything we need to know in order to reach the outcomes we want. Is there anything we need to find out about our target group? We need to find out about resources and obstacles. Can the target group come several times? Can they prepare before they come? Can they continue the work after the visit? Are we charging for the programme – can they pay the fee? Are we involving food, animals or other things people might be allergic to? What do they already know about the topic we will focus on? There are many questions we might have that would be good to resolve in order to make the programme successful. This is an important part of the planning. Many heritage institutions have little time and feel pressure to make things quickly, but the quality of your programme and the impact you can make will be greater if you take the time to consider if there are things you would like to find out. The process of formulating questions

and spotting any weaknesses of our programme already at this stage, will prevent us from making mistakes further on. This part of the planning is an initial evaluation process – and evaluations are a way of learning and developing.

How do you find out the things you need to find out?

How do we find the answers to the questions? We might need to make an initial evaluation, have focus groups involved, make interviews with representatives of the target group, read literature and research, or look at similar programmes other cultural heritage institutions have put on. There are different ways to find out. Make sure that the step of finding the questions (the “what?”) is not mixed up with this part (the “how?”). If the steps are mixed up, you will start thinking both about which questions to pose and how to find the answers simultaneously, which will limit the questions you pose only to include questions you know how to answer.

Which method of evaluation do you choose?

Since this method is focused on the effects or outcomes, we need to find out if the targets have been achieved. This is done through evaluation. Evaluation can be made initially, for example if you have a few groups testing the learning offer and then make an evaluation which will enable you to make changes before you welcome a larger audience. You can also evaluate underway – for example if you are to give the same learning offer several times, or every year. Final evaluation can be made at the end to see if the outcomes have been reached.

The evaluation should always focus on the specific learning outcomes and make it possible to draw the results back to the GLO, GSO and Key competences. The list of Key competences, GLO and GSO chosen for the learning offer should therefore be considered when creating the evaluation.

The method should always be adapted to the target group. It is usually advantageous to spend some time trying to be creative about evaluation, trying to make it fun for the target audience to participate in. This may be achieved by putting stickers, balls or other objects in specific places, marking the person's opinion. It could be a questionnaire, it could be open questions or the possibility to draw the answer if the target group is children. Interviews, taking a photo yourself, or recording a short statement on film, might be other options.

How should the programme be formed

When you have a clear view of what outcomes you will work with, which target group you have as well as the evaluation method, you can decide how the learning offer should be formed. This is the time when you decide and plan what activities to design in order to reach your goals and achieve the outcomes you have set during the first phase. With all the other elements in place, it will be easier to choose the activities the participants should engage in, the objects to show them or where the best location would be. Often the activities, objects and similar things are the starting point for creating a learning offer, an exhibition or something similar. With this method the outcomes for the visitors come first. This is a way of ensuring that the heritage institution is relevant to the target audience.

Evaluation with HLO

HLO cannot only be used for planning a new activity, project or exhibition, but also to evaluate existing learning offers. The method is similar, but instead of coming up with and deciding which outcomes you want to work with, you need to look at the programme to see if you can identify any outcomes they are working with, look at documents and policies which the activities connect to or interview those who created the learning offer to learn what their purpose was. Then you create your questions for the evaluation to measure how well the purpose has been fulfilled, as well as measuring the outcomes in terms of GLO, GSO and Key competences. If you for example want to evaluate the outcomes for individuals of an exhibition about the Vikings, the first thing you need to find out is what the targets were when creating the exhibition. What were their ideas? What did they want people to learn, experience, feel? Was it created to connect to school curricula or to raise debate about migration? Once you know something about the original targets, you will have to interpret the exhibition, looking at what outcomes you think people are likely to experience. After that, you decide the format for your evaluation, adapted to the target group.

By following these steps, important insights into what people experience might be gained, and it might show that sometimes the outcomes are different to the ones you expected. For instance, if the purpose of the Viking exhibition was to teach people about the Vikings (facts), it will probably enrich the museum to realise that it also contributes to a change of attitudes, or that it creates enjoyment. Outcomes which have not previously been in focus may now become visible.

Comments on the method

The HLO method, or working within the Heritage Learning Framework, as proposed here, is of course not the only way of doing it. The GLO and GSO were created as tools, but they can be used in any way you find suitable. Nevertheless we have found that following these steps and working order works well. The first steps of choosing Key competences, GSO and GLO as well as the target audience are usually parallel processes and things you might have an idea of even before you start planning. However, it is advisable to go through the steps by writing things down or in other ways making them tangible so that they can be discussed, formulated clearly and agreed upon by all people involved in the process. Discussing is an important part of the process. It is more difficult to work with this method on your own. Having someone to discuss with often creates more ideas and perspectives. This is especially true when it comes to evaluation and interpretation of open answers.

Using this method in an organisation means a greater focus on the learning process and the learning that takes place. It means that the planning activities will be focused on the audience/participants/visitors and their needs. It is the outcomes for the participants that come into focus rather than which objects we wish to display or what themes we wish to give lectures about. This will also lead to greater relevance of the cultural heritage institution – since the visitors will feel that they get something out of visiting. And of course, it will give the heritage institution greater relevance in society, by being able to connect the activities, projects and programmes to important policies.

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Appendix 1

Planning for this project: _____

My target group is: _____

Outcomes and effects	Specific Learning Objectives	What do we need to find out	How do we find out	Evaluation			
Knowledge and understanding							
Skills							
Attitudes and values							
Enjoyment, inspiration and creativity							
Activity, behaviour and progression							
Health and wellbeing							
Stronger and safer communities							

Strengthening public life	Communication in mother tongue	Communication in foreign languages	Mathematics, science and technology	Digital competence	Learning to learn	Social and civil competences	Entrepreneurship and initiative	Cultural awareness and expression

2.

Cultural heritage at Jamtli Open preschool

Malin Bäckström, Jamtli

Since 1993, an open preschool has been open for parents on maternity/ paternity leave, located at Jamtli museum in Östersund, Sweden. During 2013, 5000 parents and children visited the open preschool. Despite the fact that there are several other open preschools across the municipality of Östersund, Jamtli Open preschool is different from the others as it has a cultural heritage profile.

It's situated at the open air museum, in one of the historical buildings, and functions as a meeting place for both parents and children. The building has been restored to make it functional for children activities during all seasons, but the historical impression of the facility has been kept intact. The older house has been complemented by a "play-barn" in 75% scale with wooden animals and a place for "jumping in the hay". There is a storing house in 75% scale and a modern facility with WC and room for creative activities. Both the outdoor and indoor play-possibilities are arranged within a cultural heritage content and with big focus on using imagination and inspiring creativity through role-play and hands on activities. A basic idea is for children and adults to experience together. Learning is just as important for the adult as for the child at Jamtli Open preschool.

The Jamtli Open preschool is open three days a week: on two days it stays open until noon while for one day, it stays open all day (Figure 1). Every week there is a specific heritage theme, often related to the season and containing a hands on activity. On each of the three days the preschool is open, there is a storytelling and singing session. The educators are dressed in old fashion clothes, which together with the historical facility and the activities, adds to the creation of an atmosphere of "the past".

The open preschool is financed by the Östersund municipality, while being run by the educational department at Jamtli museum. Two preschool teachers (who also have competence within cultural heritage) work at the preschool.



Figure 1. On an ordinary day about 40–50 parents and children visit Hackåsgården.

Activity goals

The goals for Jamtli Open preschool are partly given through central policies (pedagogical and social goals), but also defined within the organisation when it comes to the cultural heritage profile. The tool for evaluation, HLO – Heritage Learning Outcome – has been used to structure these goals.

The most important central policies are “General advice for open preschools”, “Plan for knowledge and learning” in Östersund, the “Policy for public health” for the Jämtland region and the EU key competences.

The goals of the preschool are both focused on the learning and experience of the individual, for example on the individual’s specific knowledge, abilities and competences. They also take a broader perspective towards the possible effects on the society within for example public health and citizenship.

Public survey 2014

In spring 2014, a public survey was carried out to evaluate the activities that take place at the open preschool. There was already an indication of how the visitors felt about the preschool, but the survey made possible to form a more structured and formalised picture of the impact of the activities. The survey has first of all aimed to find out what kind of added value the cultural profile gives.

The survey, in the form of a questionnaire, was disseminated among the visitors, both in an electronic and a paper version. The survey reached both active and former visitors. The answers were collected during a period of 8 weeks and the survey was answered by 46 individuals.

The survey aimed to explore the impact of the activities taking place at the Open preschool on visitors, particularly to identify their experience and their new knowledge, as well as in which ways these activities made a difference to visitors’ experience. The questions have been formed based on defined goals for the activities, but some open question have given room for own reflexions. As a supplement, some quantitative questions have been asked to find out basic facts on the visitor (background, age, education etc.) and the actual visits (i.e. how frequent etc.).

Basic information on the visitors

Jamtli Open preschool is not situated nearby a neighbourhood, which means that the visitors come from many different areas of Östersund, however mainly from the central parts of the city. The survey shows that the majority of visitors are female parents, between 26 and 45 years old. Specifically, more than half of our female visitors are older than 36 years old. 71% of the parents have a university background, which is a relatively high percentage. Most of them come to the preschool on a regular basis, every week or at least once a month, bringing a child of the age 0-4, often with an older brother or sister. Interesting is the fact that many male parents visit and use the Jamtli Open preschool (31% of the answers) compared to other open preschools, according to statistics that we have collected since the opening of the preschool back in 1993. Even though the survey doesn’t say so, our own observations since the start of the preschool show that many grandmothers and grandfathers visit the preschool. The survey has probably not reached them to the same extent.

Experiences of the visitors

The survey replies, focused on learning and experiences, together with the visitors’ own reflexions, revealed within which fields the activities are the strongest, the most appreciated and offer the biggest added value. The experiences described below are structured from these most distinctive fields.

The physical environment

The Hackås farm, built in the 18th century and moved to Jamtli from Hackås, is used for hosting the preschool. Both indoor and outdoor areas have an atmosphere of “old times” created through preserved old parts,



Figure 2. There are wooden animals to take care of in the “play-barn”.

combined with new built houses where possibilities to play with cultural history have been decisive for both the content and form. These are built in a size suitable for small children and made out of traditional materials and techniques (Figure 2).

As seen in Table 1, the replies we received on the reasons why the visitors choose to visit Jamtli Open preschool show that the physical environment is highly valued by parents.

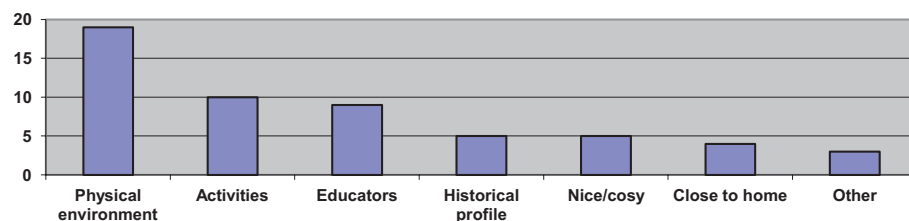


Table 1. The reasons why the visitors choose to visit Jamtli Open preschool.

The visitors mention possibilities for enriching play, the experience of “old times”, the nice and cosy atmosphere and not the least, possibilities for good outdoor activities. Both the “cultural historical profile” as well as the “activities” can be seen as part of the physical environment. The answers

show that the close proximity to the family’s home is not an important factor.

“The atmosphere and the feeling of being in a genuine and old fashion environment”

“I love Jamtli because you can be both indoor and outdoor, visit animals and experience life in the past. No other preschool has that.”

“I like that everything is made of wood, furnishing and toys.”

“Fun with a different environment and stimula for my child. Other toys that stimulate and an attractive environment.”

New knowledge

At Jamtli Open preschool “the past” is made approachable by focusing on everyday life (Figure 3). The environment and the playing possibilities are the basis for this. Every week has a cultural theme, for instance food,



Figure 3. At Lill-Gulle you can sell or buy for instance soap, eggs or sugar and practice both concepts and mathematics.

housework, animal keeping or some kind of craft. Through songs and fairy tales intangible heritage is performed, like traditional rhymes, tales etc. The theme of the week often takes a start in the season or some of the feasts of the year.

As seen in Table 2, almost all visitors agree that they have gained new knowledge about the past after visiting the preschool.

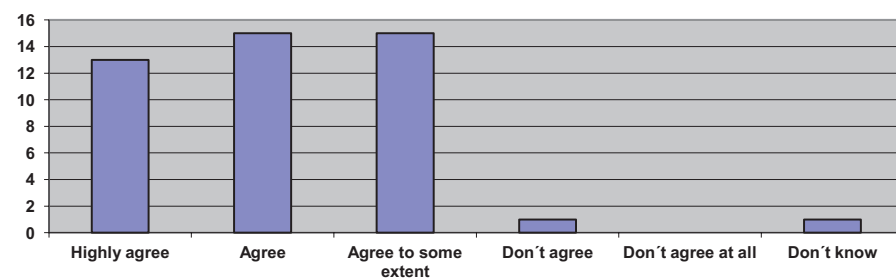


Table 2. Gaining new knowledge after visiting Jamtli Open preschool.

The survey also shows that visitors valued highly the knowledge that they gained about recycling and reusing resources by drawing upon inspiration from the past. It's also of big value to learn new songs and games. Some parents describe how their children bring the new knowledge into their playing at home:

"Yes, we talk about what we have done when we get home. He tells his grandparents about what he has learned. We sing the songs."

"He talks about Jamtli all the time and we play Blacka, Bea and Örjan at home a lot (Jamtli's horses)."

"[...] Learns new things each time. [...] Tries things that I don't know about myself."

"He likes to play different professions and he can do that in for example Lill-Gulle (old store)."

The survey shows that many of the visitors gain more knowledge about the museum in general. For many of the parents the open preschool has been the first step towards taking part in other activities of the museum, for example exhibitions or lectures.

Social effects/social competences

Besides the added value that the cultural profile gives, the social effects on both children and adults are important. The open preschool is a meeting place. Parents can meet and socialize with others, which can prevent alienation and be very positive especially for new parents (Table 3). This is not unique for Jamtli Open preschool, but the survey shows that the activities cover these important needs.

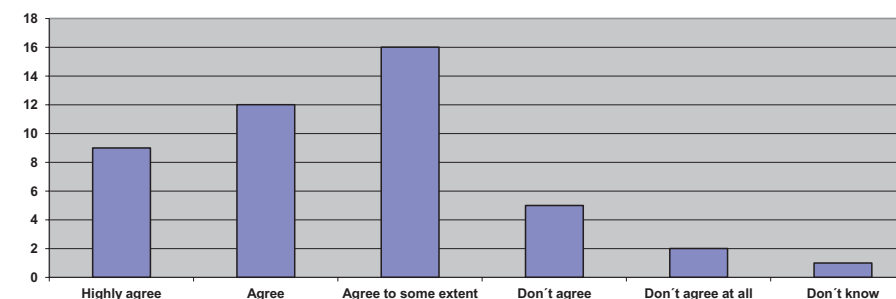


Table 3. Meeting others and socialise.

The activities also have a positive effect on the role of parenting. Many of the parents feel that they have been inspired to play and spend time with their child in new ways (Table 4).

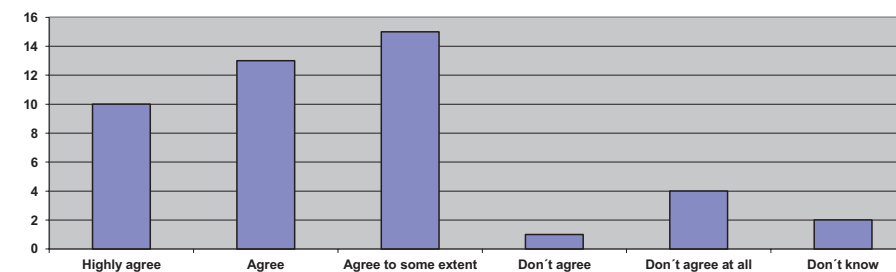


Table 4. Spending time with their kids in new ways.

The parents talk about both new games and songs, but also new attitudes in everyday life, for example around food, outdoor activities or environmental issues. The stimulation of the social abilities and skills of the children is also an aspect that gets lot of attention from the parents. On the question about the child's development at the preschool, most parents

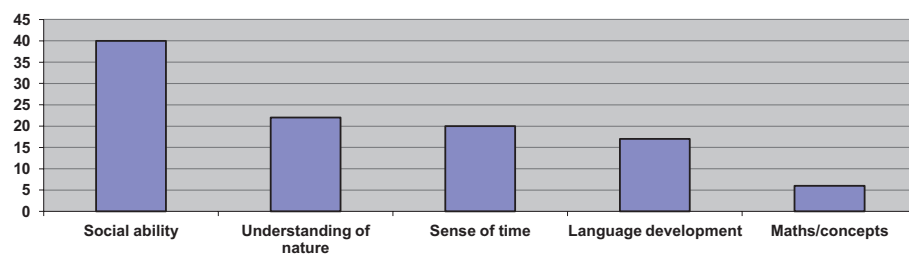


Table 5. Child's development

argue for the positive impacts that it has mostly on the social abilities and understanding of nature (Table 5).

"My older child is very forward and brave at Jamtli. He's not at other times."

"Has learned a lot from socializing with other children."

"The children learn to be together in new environments."

"Yes, he is more forward now."

Change in behaviour

The effects on the individual can sometimes be traced in changes in behaviour or in taking up new activities. The survey showed that the visitors have gained new knowledge on recycling. Many of them say that they have been inspired to focus on this together with their family at home, in their everyday life (Table 6).

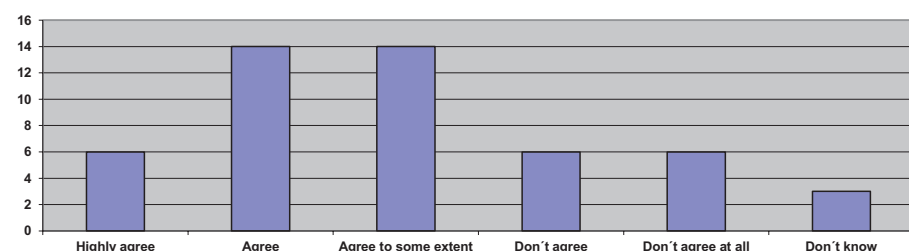


Table 6. Inspired to change their recycling habits

Increased knowledge on museum activities in general has to a certain extent led to an increased tendency to visit other museums or cultural institutions and take a more active part in the cultural life. Both these changes can be seen as a strengthened citizenship and a bigger engagement in the surrounding society.

Also the strengthened role of parenting as described above can be seen as an effect of importance for the society.

Joy!

Another significant finding is that visiting Jamtli Open preschool offers children and adults opportunities to feel and experience joy, comfort and a sense of wellbeing! It is especially when they are involved into activities of experiencing the physical environment, gaining new knowledge and social stimuli as described above. But it's also expressed more directly as a reason of its own to visit the preschool. The children get happy, inspired, but also tired, from visiting Jamtli.

"They get happy and inspired."

"My children love Jamtli! The open preschool is part of that."

"Get happy when I mention Jamtli."

The visitors also give the best credits to the educators as one of the reasons why the visits are so fulfilling. The educators take their time, have great knowledge and make everyone feel welcome.

"The staff is wonderful and the setup is good. You feel more comfortable at Jamtli compared to other open preschools. It's more free, everyone can do what they want and then you gather for a song. I have loved Jamtli Open preschool since the day it started!"

Summary

The policy documents

The survey shows that many of the main goals from the central policy documents are fulfilled by the activities at Jamtli Open preschool. The document "General advice for open preschools" talks about the need of meeting other children, contact between parents, to strengthen parenthood, to offer stimulating playing possibilities, and activities to develop creativity and language. Added to this is to convey new ways of learning and an atmosphere where everyone feels welcome. The survey shows that the open pre-school can fulfil these goals.

Both the "Policy for public health" and "General advice" describe the importance of a stimulating and health promoting environment, both indoor and not the least outdoor. The answers show that this field is one of the most important reasons for choosing Jamtli Open preschool, both because of the cultural profile, but also because of the attractive outdoor environment.

Cultural heritage profile is a successful concept

The general goals of an open preschool are fulfilled, but it's the cultural heritage profile that gives the preschool at Jamtli its real strength. It's the factor that leads to the great number of visitors. The things that the visi-

tors describe as the very best at the preschool are the inspiring singing and storytelling, the cultural historical play possibilities and the outdoor environment, that is those parts that are specific for Jamtli Open preschool.

The adaption for the actual group of age leads to the fact that the parents prefer activities at the preschool facilities instead of visiting exhibitions or the other parts of the open air museum.

HLO

Using the HLO-tool to evaluate the activities has made it possible to structure the goals in a clear way. Both individual and more society oriented goals have been studied. As the open preschool has goals both for the individual, but also plays an important role in society as a whole, the combination within HLO has been very beneficial.

The effects for the individual have been made clear through the use of GLO. There are clear results within all five areas of effects and many of them can be summarized within the area *Joy, inspiration and creativity*. The results show effects like *new knowledge* about life in the past, about recycling and about the museum in general, *skills* like social and communicative abilities, *new attitudes* like strengthened parenthood and a positive attitude towards cultural heritage. The same goes for effects like *change in behaviour* within the area recycling, new ways to spend time with the child and taking part in the cultural life.

The results also show the effects in relation to the EU key competences. Out of the eight competences Jamtli Open preschool is the strongest within the areas *Social and civic competences, Cultural awareness and expression, and Learning to learn*.

By the use of GSO some effects on society has been made clear. Most significant here is *strengthened citizenship* with an increased interest in environmental issues and in taking part in cultural life, *effects on public health* with a big focus on outdoor activities and a *stronger and more secure society* through a strengthen role in parenting, a strong sense of comfort and social inclusion in a preschool where everyone feels welcome.

The use of the HLO-framework have made it possible to show the effects of learning in a more structured way. It has been a valuable tool for both planning and evaluation of the learning aspects of the activities. In this specific case it has been complemented with background questions about age, gender etc. It's clear that the framework puts focus on what's relevant for both society and the individual and it gives a structure to evaluate the goals put up. This helps to develop the activities towards what gives a good effect and to what is important for people.

3.

Museum brings back memories – people with memory disorders as museum guests

Anna Finnilä, Helsinki City Museum

Human brain functions require memory. Memory weaves us a story of our lives. The concept of 'self' would be quite poor without the autobiographical memory. We would not know who we are, where we come from or how we ended up being in this moment. We find it important that we are able to see our lives and accomplishments as something meaningful and go back to the small and big moments in the past.

Memory can be divided into different types, such as short- and long-term memory or semantic, episodic and procedural memory. People use memory all the time, both actively and passively. Memory traces become stronger when we find connections in our memory that can be attached to new things and events. Repetition and recapping also make recollections stronger.

Memory can become effected because of exhaustion, stress and lack of sleep or as a result of various diseases. The most common group of diseases affecting the memory are progressive, degenerative brain diseases. Approximately 2, 2 % (120,000 from 5 400 000 Finns) suffer from progressive memory disorders, and an equal number have minor symptoms affecting the memory and processing of information.⁶ People with memory disorders and the elderly remember past events better than current ones.

Alzheimer's disease is the most common progressive memory disease. Some 70 per cent of people with memory disorders have Alzheimer's disease.⁷ Most people diagnosed with Alzheimer's are already retired, but hundreds of working-age people are also diagnosed with Alzheimer's every year. A decline in episodic memory is usually one of the first symptoms of this disease. Increased information on progressive memory disorders has helped us understand the importance of the activation of the brain,

⁶ Muisti Avain 2011

⁷ Muisti Avain 2011

experiences and social connections for the well-being of those affected. Meeting other people is important for people affected by Alzheimer's disease as it offers opportunities for rejoicing and recollection. Moreover, social contacts reassert one's identity in the advanced stages of the disease.

Culture may be an important means for evoking memories as well as expressing emotions. Museums and archives offer an excellent opportunity to meet people and reminisce with others.

The Helsinki City Museum

Remembering and collecting memories is also at the very core of the work of museums and archives. Helsinki City Museum therefore found it very natural to start cooperation with the Helsinki Alzheimer Association and service centres providing treatment for people with memory diseases. The Helsinki Alzheimer Association offers rehabilitation and social events as well as peer support to its customers. Groups meet once a week to catch up on recent events, engage in outdoor activities and take trips to museums, for example.

The peer support groups for people who have been diagnosed at working age started visiting the City Museum at regular intervals back in 2008.

The museum's workgroup instructor, Marja Nykänen, has prepared customized museum tours, workshops and memory moments for groups of 10–15 people (Figure 1). The group members have no physical disabilities which would affect the programme. Nykänen has also visited several service centres for the elderly treating people with memory disease.



Figure 1. Workgroup instructor Marja Nykänen and Suitcases of Memories.

Museum tours: insights from practice

Guided exhibition tours aimed at people with memory disease must follow a clear, simple and flexible structure. Any changes caused by the fluctuating conditions of the guests must be accepted. As the environment is very important for people with memory diseases, peaceful exhibition sections with a minimum of distractions should be selected for the tour. Small workshop rooms are usually better than echoing or dimly lit exhibition halls which may cause feelings of insecurity especially for those with memory disorders.

Compact guidance presenting a maximum of ten objects or images in plain language is enough for one visit. The guidance should be dialogic in nature. Factual questions concerning the exhibition should be avoided, but it is a good idea to encourage people with memory disease to share their experiences of familiar subjects stimulated by the objects on display. Good themes include, amongst others, home, family, childhood, games, food, clothing, professions, travel, handicrafts and animals. People must be allowed to associate freely with the showcases, and the guide may let their own speech wander freely with the comments of the people with memory disease. You should not correct the statements of the patients.

Varied contents and a multisensory approach help in attracting attention. If the museum has copies of objects procured for teaching purposes, those should definitely be utilised. Tactile materials, scents and sounds trigger memories and facilitate conversation. Cultural experiences may activate the memory and provide opportunities for the expression of emotions even when words have been lost. You should not subject visitors to unnecessary stress. Free-standing chairs are a good aid during the tour. If no such chairs are available in the museum, seats should be placed in those sections of the tour at least where you have planned to spend a bit more time.

Meeting a person with memory disease may feel difficult as the illness affects communications between people. Communication difficulties, restlessness, an open expression of feelings, even aggressive behaviour may be difficult to deal with if you have had no experience of such behaviour. We should, however, remember to meet each person primarily as an individual, whether they have a memory disease or not. The meeting should be unhurried and the guides should just be themselves. We have to try to be and remain present and positive throughout the meeting as people with memory disease are very sensitive to feelings of hurry and distress. You should keep talking even when the patient does not verbally respond, remaining focused on expressions and body language while not being afraid

to use humour. You should do things like you always do with a group that pays visits regularly so that the visitors find the situation safe.

People with memory disease have good and bad days, like we all do. We must accept that they are not always able to focus on the guidance or the workshop. Listen to what they are saying even when the words come out slowly, slurred or inconsistently. Sometimes, you do not even need words to communicate; just being together without hurry is enough.

The Helsinki City Museum has made preliminary plans of a memory path for its forthcoming main exhibition, which would be prepared especially for people with memory disease and their caregivers, friends and family members who accompany them to the museum. Such a path is already available in the Ateneum art museum in Helsinki. The memory path was created in cooperation with the Alzheimer Society of Finland, and the museum's web pages provide a clear information package with pictures and presentations of items as well as practical tips for the museum visit.

Works included in the path are marked with clearly distinguishable yellow symbols. The works of the Memory Path are also discussed in the museum's guided Memory Path tours held on order by Ateneum's own guides. They have been especially trained to meet customers with memory disease. The tour discusses a couple of works of art in more detail, spending a bit more time focusing on these. If the group contains several people using a wheelchair or in the advanced stages of the disease, the museum recommends that each group should consist of five people plus their caregivers or companions.

Workshops

People should be able to express themselves for as long as possible. When the connection with the outside world becomes weaker, strengthening one's body and self may bring joy to the patient. Different types of workshops may offer strong experiences of success for people with memory disorders.

The Helsinki City Museum has been organizing some 4–5 workshops annually held at the museum facilities for the peer support groups of the Helsinki Alzheimer Association. Many of our participants have problems with their motor skills, but their sensory observations are highly pronounced. People with memory disorders enjoy touching different materials and participating in the workshops even if their actual skills have already been weakened or even lost as a result of Alzheimer's. The workshop instructor's hand often helps to guide the hand of the patient.

Works prepared in the workshops are very simple, and the instructor does a lot of preparation in advance. Group members may, for example,

join certain pieces together to form a piece of jewellery or an ornament. Simple handicrafts, jewellery and Easter and Christmas decorations have been prepared in the workshops, and also beauty care in wartime style has been tried out. Everything was scarce in the wartime, so crêpe paper was used to redden the cheeks, pieces of coal acted as eyebrow pencils, and lingonberry dyed the lips red.

At the Tuomarinkylä manor house, the exhibition on the 18th century was visited briefly, and after that, the group was invited to be seated in the dining room of the manor and listen to Vivaldi's Four Seasons with their eyes closed. One of the group members was dressed as an 18th-century chamber maid, while all members were invited to practice and then they practiced curtsies and bows, which everyone really enjoyed.

Another time, they went for a short walk in the park next to the City Museum. The group admired the flowers, talked about nature and plants and focused on sensing colours and fragrances. They have also prepared pictures of the important moments and memories of each person by cutting out pictures from magazines and paper copies made of photographs in the City Museum's photo archives.



Figure 2. The peer support group preparing pictures of important moments and memories.

The extensive picture collection of the photo archives has been used to support reminiscing. Old pictures of Helsinki have sometimes been projected on the workshop room wall using a video projector, and sometimes the printed photographs have been passed from hand to hand. Everyone was offered the opportunity the chance to talk about the picture they have chosen. Memories are often only loosely connected to the actual photograph – just a tiny detail may trigger an interesting association chain in the mind of the person.

For the museum workshops, being together in an open and trusting atmosphere is more important than focusing on the actual work. The group gives support when one's self-image becomes brittle. Everyone supports each other, and the group mercifully hides any clumsiness of the person working on the project. People with Alzheimer's disease enjoy participating in common activities, singing, laughing and cheering, encouraging each other with resounding applause. The workshops usually last one and a half hours and end with a common coffee break.

Suitcases of Memories

Instructor Marja Nykänen uses a *Suitcase of Memories* for some the workshops. The suitcase is a tool assembled by the museum for use in recreational activities for senior citizens and people with memory disorders. It contains some forty different objects which can be used as prompts to trigger memories. The items have been procured for the suitcases and form a part of the museum's so-called usage collection. The objects date back to the everyday life of both genders in the 1960s, 1970s and 1980s. The objects can be handled and smelled freely (Figure 3). The Helsinki City Museum currently has six memory suitcases available. Some of them are so-called life-cycle suitcases that contain objects from various areas of life. A couple of suitcases focus on a theme, such as beauty care or winter sports, and one suitcase contains Finnish and Somalian everyday objects side by side.

The workshop instructor picks out one item at a time from the suitcase and passes it around, asking "What does this item bring to your mind?" A beautifully embroidered tablecloth reminds someone of the beautiful settings and parties of the old times, while someone else remembers the strict handicrafts teacher. A piggy bank brings economically dire times to mind and while reminding the participants of the value held by even small coins during that time. Someone says that they remember breaking a piggy bank open with a knife.

The eldest in the group remembers how they made whisks from twigs for their mother as a child, especially during May as the bark came off



Figure 3. Scents and sounds are important memory refreshers as they create very strong memory traces.

the twigs easily at that time of the year. Young people used to gather outdoors to make whisks and to get to know each other, leading to a popular Finnish proverb about "selling whisks" referring to a romantic interest to someone. A ball of tarred thread brings back memories of how a boat was tarred or how one failed in a skiing competition because their brand new skis, tarred on the bases, broke in two pieces. A metal coffee can takes one's mind to sunny summer days at the summer cottage, and the wonderful taste of freshly ground coffee. Scents and sounds are important memory refreshers as they create very strong memory traces.

Many participants are quiet at first, but the items slowly stimulate them to remember things which were already forgotten, and stories told by others bring back one's own memories. Some items stimulate conversation more than others. Even the quiet ones usually open up to remember and talk about the items. The items make it easier to find a point of reference which you can grab and talk about, as people with memory disorders have a diminished capacity to connect with the world surrounding them, says Marja-Leena Hinttala, leader of the unit for people with memory disease at the Riistavuori service centre.

The objects act as a bridge to memories, making it easier to share one's recollections (Figure 4). The stories create common, collective memories, binding the group members together. The stimulating effect of recalling

memories is concretely visible in senior citizens, brightening their eyes and bringing colour to their cheeks. Recollection soothes the restless ones and cheers up the depressed inhabitants of the service centre. A person with memory disease may not participate in the recollection by means of talking, but just being in the group is pleasant for them. A quiet group member should not be ignored. They also participate in the group and need to be addressed even when no reply is expected. You can show them objects and ask whether they want to touch them, whether you can use the object to touch the person or whether they want to smell the object. This also reinforces feelings of safety and care of other group members.

Reminiscing is a good tool for care workers in the treatment of people with memory disorders. Recollections help the staff to get to know the inhabitants and their history better. Just a short moment of recollection amongst daily activities may be useful. Recollection can be used as a drug-free treatment method. Reminiscing sometimes brings up unpleasant or sad memories. In such cases, the care worker's genuine presence and role as a comforter are important.

Recollection also helps family members visiting the service centre. A person with memory disease may not be able to discuss daily events anymore and thus, pictures and objects may be used as visual aids for reminiscing about past events. Even when a person with memory disease may not remember the discussion after a while, they will feel good about the meeting in any case. You may browse the Suitcases of Memories at the Helsinki City Museum, as well as borrowing one from the museum for one month or a different period of time subject to a separate agreement. The service is provided free of charge, and the borrower is responsible for picking up the suitcase and returning it back to the museum. The muse-

Figure 4. The objects act as a bridge to memories, lowering the threshold for sharing one's recollections.



um's workshop instructor often participates when the suitcase is used for the first time in order to guide the care staff on how to use the suitcase.

Evaluation

NCK's director Anna Hansen visited Helsinki in the autumn of 2013 to give the teaching staff a workshop on how to utilize HLO (Heritage Learning Outcomes) in the planning and evaluation of the museum's work with the public. The workshop was very productive and revealed that the museum had, without being conscious of it, carried out target-oriented activities in terms of learning and attitudes, amongst other things. HLO has provided the tools which allow us to demonstrate the effects of our work, both on individuals and society.

Knowledge and Understanding

The museum's guided tours and workshops have offered people with memory disorders a lot of plain-language information about their home town. History has been an interest of many, but they have found time for it only after their career. Concrete examples of the past provided by the museum as well as a better understanding of context have been valued. The museum visitors have also learned how the museum collects and shares information.

Skills

Museum visits have acted as means for triggering memories and reasserting identity. Regular meetings at the museum have facilitated the communication, motor and interpersonal and social interaction skills of people with memory disorders. People with memory disease have perceptual difficulties, but the simple handicrafts and group recollections during the workshops have offered them satisfactory experiences. Participating in a group has provided energy to the perishing self.

Attitudes and Values

Being and working together with others have increased the participants' self-esteem, patience and reinforced their motivations. The participants have provided support to one another. Being in a group amongst museum visitors has also been important as the disease tends to reduce the number of social encounters. Different behaviour is often frightening to people who are not familiar with memory disorders. The museum can offer a place for meeting people in different situations.

Enjoyment, Inspiration, Creativity

The recollection moments and museum workshops have, above all, stimulated creativity and brought joy, variation and an element of surprise into the daily lives of people with memory disorders as well as people working with them. Workshops have offered new experiences, and the recollection moments have provided a venue for all kinds of feelings, from joy to sorrow. Participants have, however, always left home with a smile on their faces.

Activity, Behaviour and Progression

The best feedback for the programme has been to see the lifting of spirits of people with memory disorders and the fact that they enjoy coming back to the museum. Many have shared stories of their visits with their family members with enthusiasm. Sometimes, they have wanted to know more about a certain subject. The groups have been very tolerant. Both new members and museum employees have always been received well.

Benefits for the museum

On the one hand, the cooperation has increased the museum's understanding of people with memory disorders and their needs, while on the other hand, proved its potential for the Alzheimer Association and the city's service centres to use the museum as an accessible and safe place for activities and cultural experiences. The continuity of operations has been very important for both parties.

Offering successful customer services requires an extensive understanding of the customers. The cooperation with special groups has significantly developed the museum's work with the public. HLO helps the museum to plan and evaluate projects aimed at different target groups as it offers a tool for determining the learning objectives of the project in question, the desired outcomes and the success of the work. Joint HLO terminology allows us to demonstrate the qualitative benefits of the museum experiences not shown in the tables of annual reports.

I believe that by using HLO the City Museum is able to demonstrate the effects of the museum's work with the public on the citizens' education, health, enjoyment more effectively as well as attesting the realisation of cultural diversity to municipal decision-makers in Helsinki.

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4.

1930–1940's connecting generations: Adults and children learning together

Gita Šapranaukaitė, Open Air Museum of Lithuania

The Open Air Museum of Lithuania was established in 1966 and it is located in an area of 195 ha close to Rumšiškės town, in the middle of Lithuania. It is located on a picturesque coast of Kaunas with a Lagoon, is an attractive place for visitors. The museum, with 140 buildings and over 88 000 mobile exhibits, presents the mode of everyday life, work, and traditions of peasants and townspeople of all Lithuanian ethnographic areas: Dzūkija, Aukštaitija, Suvalkija, Žemaitija and Lithuania Minor. There are fragments of the villages, authentic farms, century-old buildings with flower gardens, orchards and vegetable gardens, with crosses and wooden roofed poles, technical facilities – mills, forges, a fulling-mill and oil-mill lining along a 7 km circular route, meandering between forests, meadows and hills. In the centre of the museum, there is a fragment of a township with its typical buildings, where pots are shaped, amber and wood works are done and weaving process of linen is presented. The guided tours, educational programmes, calendar feasts, folk group concerts take place in the museum. During calendar feasts or daily at the request of museum visitors, especially families, some interactive programmes are offered. One of them is using a time travelling method. Time travelling methods are not new in the context of USA, Europe or Scandinavian countries, but in the context of Lithuania or Baltic countries in general it's a new trend.

Time travelling programmes

This method enables the museum to reach goals which are closely related to the HLO framework. The museum is therefore working:

- to use the Museum buildings, surroundings and local resources to teach about the past;
- to combine education, environmental studies, geography, history, math, museum studies, science, social studies, theatre and etc.;

- to include learners, adults and the elderly researching and reliving the past and then reflecting about their experiences;
- to make people, young and old, grow and take responsibilities in their own lives and communities by using experiences, good and bad, from the past;
- to make it possible for participants to discuss today's issues in a historical context and to find solutions for the future. People are invited to discuss about and get involved in a dialogue with the past to get an in-depth learning involving all the senses;
- to strengthen community development and social cohesion through understanding, healing and reconciliation in the often divided societies of today;
- to use 'a play as the highest form of education' (according to Einstein) with children, youth, adults and elderly people.

Each year during the Assumption Day in the Open Air Museum of Lithuania, we are expecting about 1000–5000 visitors, most of them are families. For visitors, this feast offers: a display of the Assumption Day's traditional bouquets, a Holy Mass at the church of the museum, sanctification of flowers and herb bouquets, as well as corns, fruit, vegetables and bread, explaining the healing powers of garden and wild flowers, shows of folk groups songs, dances and the time travelling programme "Holiday in the countryside of Lithuania in the 1930-40's".

Since 2002, when Lithuanian Open Air Museum started offering time travels during the Assumption Day, more than 200 participants have been directly involved in and experienced the past in time travel events. Since 2010, we have been providing, from time to time, another time travelling programme called "Everyday life in the small town of Lithuania in the 1930-40's" mostly addressing a mixed group of participants (children, youth and adults).

There are some reasons why our time travelling programmes are related to the historical period of 1930-40's in Lithuania:

- most exhibitions at the museum represent the end of 19th century – first half of 20th century,
- it is related to life in Lithuania as an independent republic 1918-1940 which was interrupted by Soviet occupation of the Baltic states. The interwar period of independence gave birth to the development of Lithuania as a modern state;
- strong mental and emotional relations to the contemporary society;
- there are plentiful resources both at the archive and library from the 1930's and 1940's;

- possibility to implement time travelling in to 1930-40's with a low budget;
- "double" educational effect: training interpreters, participants in time travelling programme and after involving museum visitors into the programme;
- And most importantly, the great possibility to bring together 3-4 generations and encourage them to talk about their life experiences in the past as well as nowadays.

We also discovered that it is one of the best ways to involve 3-4 generations in a common activity. The other time travelling programme titled "Holiday in the countryside of Lithuania in the 1930-40's" during the Assumption Day was represented in one of the homesteads of the Aukstaiciai village in the museum.

Each year 15–30 participants of various ages up to 70 (schoolchildren, students, teachers, adults from the community, museum curators and their family members from Rumsiskes, Kaunas or Vilnius) experience our time travelling programmes. Some of them are permanent participants on this programme, some of them have attended 1-3 times. All teams gather together 1–2 days before in order to have time for preparation: to discuss, to get some information from museum curators, learn more about main topics for this era. During the time travelling all participants are using different details, narrations, artefacts, the activities are involved to create an "alive picture" like a kaleidoscope. The topics will be chosen allowing for present day problems and questions (for example: emigration, business depression, citizenship, patriotism, fatherland defence in the 1930-40's) and about life style Sundays in the countryside. Most of the participants are young people and therefore we are drawing big attention to the traditions of communication rules in the village between generations and family members.

The time travelling programme "Everyday life in the small town of Lithuania in the 1930-40's" is running under other circumstances. Mixed groups are coming for a 5 days' workshop. The time travelling method and its implementation in the Open Air Museum is first and foremost related to people getting an introduced to this method, and to participate in the small town exhibition of the museum and have a lesson related to the topics of everyday life in the small town of Lithuania in the 1930-40's:

- trade and advertisement, shop of household items, workshop of craftsman;
- education, primary-school;
- self-government, office of community;

- public, church organisations and society's;
- ethnic minorities in towns (Jews, Poles, Russians and Germans);
- Youth and leisure time.

Visitors may use magazines and newspapers from the 1930-40's, oral history from witnesses, as well as artefacts to help them during their discussions to find a personal role and a message that they may share with other visitors. The time travelling method is used 1-3 times during this workshop and each time we have intensive discussions and reflections afterwards. The time travelling method is engaging and invites intergenerational cooperation and participation. This is the main reason why the time travelling programmes were selected for the evaluation concerning the implementation of the HLO framework in the Lithuanian Open Air Museum.

In order to evaluate the time travelling programme, we sent out to 100 time-travelling participants a questionnaire based on examples developed in the UK (www.inspiringlearningforall.gov.uk) but we only received replies from 13 of them. We additionally interviewed several museum visitors who had participated in the time travelling programme and it is their answers that we will elaborate in order to relate them to the HLO framework.



Figure 1. Participants of the time travelling programme *Holiday in the countryside of Lithuania in 1930-40s* on 15.08.2014. Copyright: Mindaugas Mikulėnas

Knowledge and understanding

Here are some of the replies we received from the participants that we have interviewed:

I have planned to improve my improvisation and acting skills as well as my communication and creative competences. All three activities (workshop, time travelling and reflection) had been useful in experiencing and gaining a deeper understanding of my country's history
(Female, 24 years old)

It was useful to deepen my knowledge of the interwar period Lithuania. Each time I have been here, I have learned something new. I think that experience and interaction with museum visitors and the participants in the programme was very valuable to me.
(Female, 41 years old)

Together with friends, we read and discussed the text. This helped us to shape our own views so we could get a better insight of the atmosphere of the past.
(Male, 24 years old)

During the practical exercises, I learn more easily than from books or during lectures.
(Male, 27 years old)

You will learn a lot of new things from visitors. I have been participating in the programme for eight years, interpreting the same prototype tailors. Since several of our participants are regular visitors, I am searching among other exhibits for new information.
(Female, 41 years old).

Attitudes and values

Time travelling makes it easier to understand the value system and attitudes of old times.
(Male, 45 years old)

I learned many things about that time, I realized what the tradition and values were. This was very helpful to me and I even tried to apply this to my own life.
(Female, 16 years old)

Cultural experience: grandpa dances, songs and their lives automatically make you feel stronger.
(Male, 18 years old)

I have already participated several years in the time travelling and I look forward every year to participating and once a year to become a different person.
(Female, 19 years old)

I liked that during the programme we have used the newspapers and other publications of that day and time, for example “Book of dreams” which belonged to my great-grandfather. To interpret dreams was a lot of fun. Old language is quite different from the current Lithuanian language. Some interpretations have been very naive and funny at the same time. It was nice to feel the good vibes from other visitors.
(Female, 41 years old).

Skills

The knowledge and experience acquired were necessary for my Lithuanian language lessons, specifically through writing essays on past. Time travelling has taught me not to fear humans.
(Male, 18 years old)

I gained courage and determination to start a conversation on an unfamiliar topic. For me, this experience was useful later in my activity dividing flyers and invitations to events in Kaunas city.
(Female, 16 years old)

For museum visitors and programme participants, the museum’s collections and displays become their own: they can touch these, and may try to do something with them as part of the programme. They see the illusion of real life, which is, I think, the best way of learning.
(Female, 41 years old)

I advanced my innovative thinking: how you can use concrete examples to communicate issues of the depicted time or find parallels to the present day.
(Female, 41 years old)

It helped me to re-evaluate the current topical issues and the attitudes towards them.
(Male, 24 years old)

Enjoyment, inspiration, creativity



Figure 2. Participants of the time travelling programme Holiday in the countryside of Lithuania in 1930-40s, on 15.08.2014. Copyright: Mindaugas Mikulėnas.

The following comments showcase the impact on enjoyment, inspiration and creativity.

I always have been fascinated by the Lithuanian history! Memorable events.
(Female, 19 years old)

During the time travelling, many of the country’s cultural aspects for urban people look brand new, very interesting and even exotic.
(Female, 24 years old)

Some families have preserved many of the values of the previous period, nowadays such families are rare. It fascinates me because I would like in the future to have a family with many children, being devout and true.
(Female, 16 years old)

Activity, behaviour, progression

The following comments illustrate the impacts on the activity, behaviour and progression.

I started to pay more attention to the cultural heritage; now I communicate better with my grandparents and relatives asking them about various things of the past.

(Male, 24 years old)

The museum environment, the surrounding nature, and the friendly participants of the programme allowed me to relax and gain new skills more easily compared to learning in formal educational institutions. It might be very interesting to make a presentation of the programme in educational institutions or in another environment.

(Female, 24 years old)

Interactive activities have always a strong influence on my personality. I think it's a great way to absorb information, and develop interpersonal and group skills which are important to use across a variety of life situations.

(Male, 27 years old)

This programme has forever changed my attitude towards antiquity. I understood what great value is to having your own culture and customs. I hope that we will preserve it for the future generations.

(Male, 18 years old)

Here, we were all teachers. It was the opposite experience compared to school. Here, improvisation, creativity and communication dominated.

(Male, 18 years old)

Conclusion: I never thought that learning about history could be such fun

To conclude this evaluation, we would like to recite some of our visitors' replies when we interviewed them about our time travelling programme. We were particularly pleased when we got engaged in a conversation with a family with two children coming from Vievis, a small town close to Vilnius, approximately 40 km away from the Lithuanian Open Air Museum. For the past decade they visit our museum every year during the Assumption Day, paying a visit to the homestead where the time travelling programme "Holiday in the countryside of Lithuania in the 1930 and 1940's takes place.

"Here, we have a genuine atmosphere. Here, we can see the real things that my grandmother used to tell us about her village in her childhood and youth. Every year we learn more and do something new. Our son grew up with this programme. He is now thirteen".

Cultural heritage learning through time travelling offers great opportunities for the elderly, adults, teenagers, and children to preserve and develop their own heritage by recreating the customs and ways of life of their ancestors, keeping their heritage alive. Finally, this contributes to the development of the community, the preservation of social cohesion and to a better understanding of democracy, integration, reconciliation, and nation building.

A new perspective on life: Unemployment and the benefits of Heritage Learning Outcomes

Brynja Björk Birgisdóttir, National archives of Iceland

Preface

In 2007 the fishing quota in Iceland was reduced by 33%.⁸ This dramatic reduction was expected to cause an extensive increase in unemployment in several communities around the island as these rely financially almost exclusively on fishing and fishing industry and as a result, there is a limited number of job offers for those who wish to work in a different sector. This would have a severe effect especially on women who were expected to lose their jobs and have more difficulties in finding a new job in the local community.

The Icelandic government reacted by granting temporary funds for projects that aimed at reducing the unemployment by creating new opportunities in the affected communities. When the discussion of appropriate actions and projects was ongoing, the National Archives of Iceland proposed two projects that would benefit the fishing communities, the individuals who were facing unemployment and the Archive, and thus creating a value of national interest. The projects were short term and meant to create jobs immediately as well as maintain stability and strengthen the infrastructure of the communities.

One of the projects involved archive sorting and registration and the other involved transcribing Censuses for publication in searchable online databases. The aim of the projects as described in the proposal was to improve the public and official access to important sources on matters of civil rights and cultural history by making them available with modern information technology and according to international standards. To strengthen the professional knowledge and structure of the municipal archives.⁹

⁸ The Prime ministers statement on the impact of the reduction in fishing quota in 2007. 135th parliament, case 438, doc. 952. <http://www.althingi.is/altext/135/s/pdf/0952.pdf> Last visited on 28.9.2014.

⁹ The National Archives of Iceland. *Report on The National Archives projects to reduce unemployment 2007–2010*. Reykjavik 2011.

The government stated in its press release that the National Archives projects were expected to create 20 new jobs per year and had secured project funding for the next three years.¹⁰

The projects

The two projects were planned, prepared and directed by the National Archives but the daily management was in the hands of the participating municipal archives. The archives hired people from the local unemployment register, provided facilities and trained the workers. Six municipal archives took part in the projects, one in east Iceland, one in west Iceland, three in north Iceland and one in Vestmannaeyjar, in south Iceland (Figure 1). The municipal archives had to have a certain standard of facilities and professional competence to be able to participate in the projects. Most municipal archives in Iceland do not have a full time archivist and could therefore not take part in the projects. The archives were also chosen according to the degree of unemployment in the area and in relation to the fishing industry.

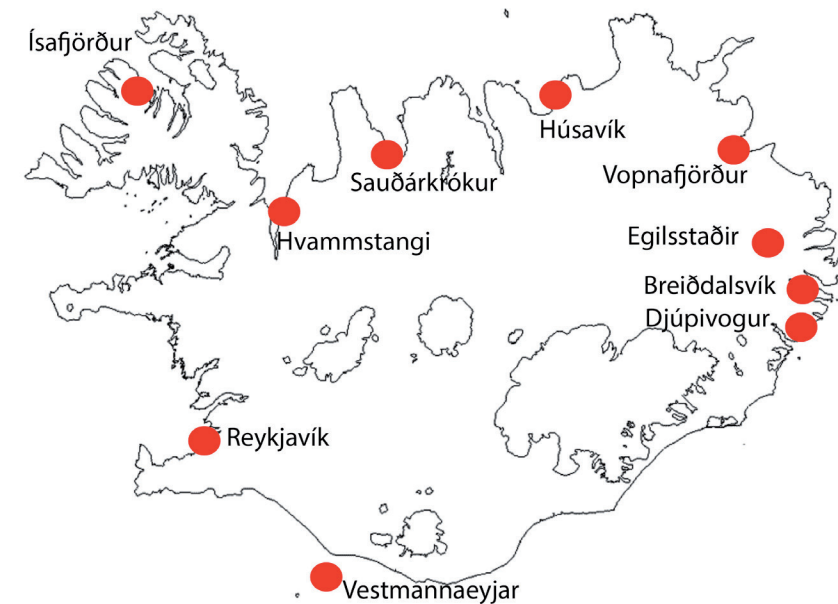


Figure 1. The map shows how the projects helped the creation of new job vacancies in several communities around Iceland (National Archives of Iceland)

¹⁰ Ministry of Finance, press release 17/2007

Project A: Sorting and registering archives

The first project aimed at sorting, packing and registering 6000 shelf meters of archive material from the National Archives that had not been either registered earlier or had not been registered properly. The archive material was mostly from the 19th and 20th centuries but some was from the 17th and 18th centuries. The goal was to make the material more accessible as the catalogues were to be published in a searchable online database.

The number of project employees at each archive varied from two to six, with most of them working part time. During this project, 17 people participated for a longer or shorter term with only three of them being men. The employees were trained by archivists from the National Archives who were available throughout the project. The project started in late 2007 at Húsavík municipal archive where the methods and procedures for the work were formed. Six months later the project was expanded to Sauðárkrókur and Ísafjörður. The personnel was trained by archivists from the National Archives and the local archivists lead the day to day work.

In the project, every existing registration was double checked and amended if necessary, and each archive unit was packed in a new box with a new label. Plastic envelopes and paper clips were removed and older covers were replaced with new acid free covers. For some of the archival series, the registration was more detailed than before, as these were more frequently used and should be easily accessible from the public. The unregistered archival material had to be thoroughly sorted and the new employees had to orient themselves to which category and series the archives material belonged. These archives were then sorted and registered following the same procedure.

During the project period from late 2007 to 2010, 4500 shelf meters of archival material were sorted and registered. In total, the work time spent during the 4 years of this project equals 26 years for one person working on that. 14 people previously employed in the fishing industry took part in the project for shorter or longer terms. The goal of archiving 6000 shelf meters of material was not reached, partly because the work needed was more extensive than anticipated while the training of the new employees took longer than expected. Additionally, the project was more demanding and time consuming also for the archivists at the National archives in terms of following up and double checking what had been registered. As a result, the new registers have not yet been published online.

The participants who worked for this project for more than one month were asked to answer a survey concerning their work and their benefits

from the projects according to HLO standards. The 14 participants were asked to answer, with 8 of them (57%) returning the questionnaire.¹¹

The replies we received from this survey showed that the social element of their experience – that is being acquainted with new people and having a new workplace – was considered as the most important benefit for the participants. The answers also showed that their involvement in the project led to an increase in their knowledge and understanding of the past.

The archival work has a great value of learning. In general all participants answered that they had learned a lot during the project. They learned about archives, names, geography and their computer skills improved. In addition to the survey, they were asked to answer a few questions in their own words. Half of the participants commented that the best part of the project was having a job and the other half stated that the best part was to learn something new about the past as well as getting to know new people. When asked if the project had changed their opinion or attitude, the answers varied although most of them confirmed that they had gained a better or a different understanding of the past. Overall, those who answered graded the project to 4, 4 on the scale of 1-5.

Project B: Transcribing censuses for online publishing

The project for the transcribing and digitization of censuses, run by the National Archives, started in 2001 with the development of a new software used for transcribing and publishing and providing hardware. The specialists working at the archives were responsible for writing guidelines for the work and for the training of the first new employees. A minimum competence requirement was set for the municipal archivists in which archives the transcribing of originals was to be done. They were required to have a master degree in history to be able to host the project in their archive. There were also certain requirements about the facilities for the storage and safe keeping of the original documents. The workers who would participate were required to have a good understanding of the Icelandic language.

The municipal archives in Vestmannaeyjar, Egilsstaðir and Sauðárkrókur participated in the project from its starting day, later joined by the archive in Ísafjörður. The new employees were offered a two day induction course in Reykjavík, learning more about the project and their responsibilities, as well as the role of archives in general. During this induction course, it was

¹¹ Eiríkur G. Guðmundsson 2010. *Heritage Learning outcomes in the Nordic and Baltic Area. Rapport for islands Nationalarkiv*. p. 13. Júní og november 2010.

highlighted to them that they did not just work for the local archive, but were a part of a larger network.

The work consisted of reading the original documents, understanding the information and its context, orienting in the different ways of writing names and various concepts of describing status and professions. Also it was quite demanding to orient oneself in the parish names and geographical position. In addition, some of the censuses transcribed from the original documents could be difficult to read. The transcribers proof-read and corrected each other's transcriptions before they were tested automatically in the National Archives. The progress was slow and there was no special funding to hire extra workers to do the transcribing. By 2007, only two censuses had been published online. The unemployment project was an important opportunity for the National Archives to speed up the census transcription and their publishing. The goal of this part of the project was to widen, improve and make easier the access to important historical sources for the public as well as the scholars. The conditions for genealogical research, personal history and demographic research would be revolutionized if the goals were reached. In addition to better access for all, an online access would also save the National Archives considerable resources in servicing the visitors using the Censuses, thus being of national economic value. Also the municipal archives would be strengthened and become more visible to the local communities through the project.

From early 2008 to 2010, 26 people, previously employed in the fishing industry, participated in the project (Figure 2). During these three years, nearly 700.000 entries found in 10 censuses were transcribed and published online in a searchable database. 23 work years went in to the census project as planned in three municipal archives during the project period. In November 2010 the Minister of Culture formally launched the census database with the digital versions of nine censuses being published online.¹² In 2011, the tenth census was added to the database.

Once the project came to an end, the 26 participants were asked to answer a survey about the project and the benefits they may have gained through their involvement. 16 of them returned the questionnaires (62%).¹³ Their replies were evaluated against the HLO standards. The most evident benefit according to their replies (15 out of the 16 replies) was that they

¹² Eiríkur G. Guðmundsson 2010. *Heritage Learning outcomes in the Nordic and Baltic Area. Rapport for islands Nationalarkiv*. p. 7. Juni og november 2010

¹³ Eiríkur G. Guðmundsson 2010. *Heritage Learning outcomes in the Nordic and Baltic Area. Rapport for islands Nationalarkiv*. p. 8. Juni og november 2010.

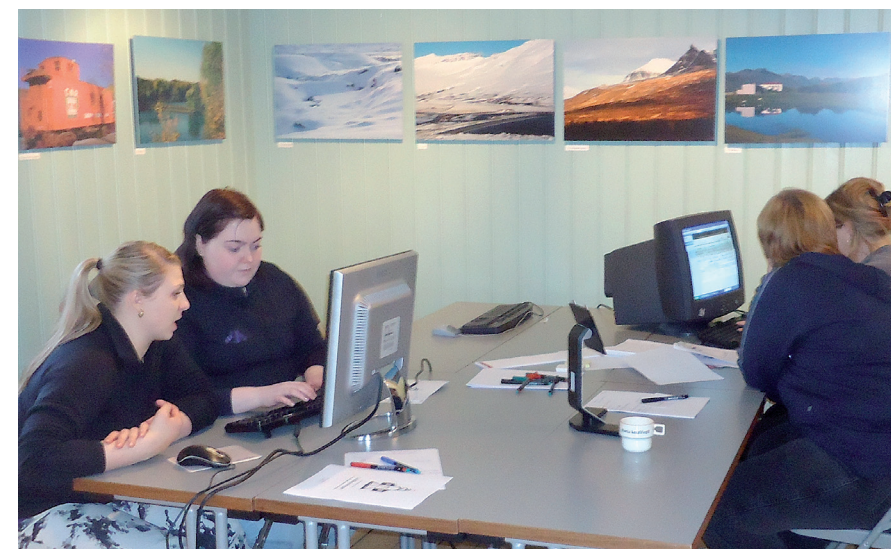


Figure 2. The census project's employees at work (National Archives of Iceland)

learned quite a lot through and after working on this project. More specifically, their replies indicated that the knowledge gained was related to the archives in general, while their understanding and knowledge of names and geography significantly improved. The participants also admitted a more in depth knowledge and understanding of the past. Overall, the social element of getting to know new people and having a place of work to go to on a daily basis attracted most of the replies. Interacting with other people and having a place of work is fundamentally important, and one of the most valuable benefits for the participants.

The project continues

In 2009 the National Archive was given a special government funding in order to start a similar project in the east and northeast Iceland. The new project involved the transcription and publication of parish censuses in the same way as the nominal censuses. The project was designed as a fully digital process. The original parish censuses would be scanned in the National Archive and the transcription would be done from digital photos in an online database, operated from the National Archive. The same procedure is followed for this project as the other census project. Due to the continuance of the work, it requires less follow up from the National Archive in regard of the workers. Scanning the originals, developing the software and maintaining the hardware are the key challenges in Reykjavik and the most time consuming.

The project was a two year project and was originally scheduled to end in 2010. Before it came to an end, a development society in East Iceland approached the National Archives, along with politicians, who proposed the project to continue. This resulted in cooperation between the Archives, the municipalities Breiðdalshreppur and Djúpvogur, the development society and the local unemployment authorities. The Ministry of Education and Culture supported the project with additional funding on top of the unemployment benefits to ensure the workers full wages for the work they perform.

This development shows that a short term project can turn out to be significantly important for the employment possibilities it offers to small communities that have periodical unemployment and a large percentage of unemployed women who are unable to seek work outside of their communities. Additionally, the local government assesses the project to be a success both because of the obvious employment benefits and also because of the social benefits for the workers and their feedback on how they raised their competence and became more interested in history and culture.¹⁴ 10 out of the 14 participants answered a questionnaire according to the HLO approach after the project came to an end, giving an answering rate of 71%. They were asked to answer six questions about their experience.¹⁵ The results showed that the workers were most pleased with having a job, being able to work at home and control their own work hours. Also they mentioned that it was interesting to get a view of the cultural side of the project and that they improved their knowledge in general.

The HLO approach

The project was designed in accordance with the HLO approach: the aim was to advance participants' knowledge and competence in conducting archival work, improve their computer skills, and reinforce their interest in broader aspects of cultural heritage work. The participants were trained by professionals either at the local municipal archive or at the National Archives in Reykjavik. The obvious and immediate benefit for the workers was a temporary employment and a place of work. The less obvious and long term benefit was the acquisition of new skills and competence. Also some of the participants in the later stages of the project had the possibility of working at home, combining family life with a part time job.

¹⁴ Report on registration projects in east Iceland in 2011-2012. The National Archives of Iceland 2013. p. 6-7.

¹⁵ *ibid.* p.8

The National Archives prepared a questionnaire for the participants at the end of the each project in an attempt to identify the learning outcomes of their participation. 40 employees in the two original projects answered the questionnaire; 26 from the census project and 14 from the registration project. The answer rate was 60%. Their replies reflect upon three main learning outcomes as follows: (a) the most important benefit for the participants was that they had been acquainted with new people and had a new workplace; (b) their knowledge and understanding of the past increased (Figures 3 and 4); (c) increased their knowledge in archives, geography (Figure 5), names and place name traditions (Figure 6) but not their competence in computer work as much as expected.

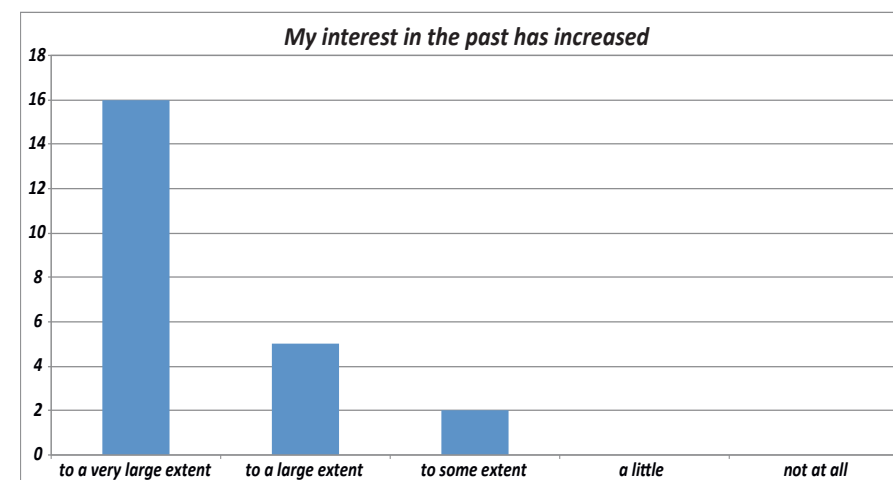


Figure 3. Increased interest in the past

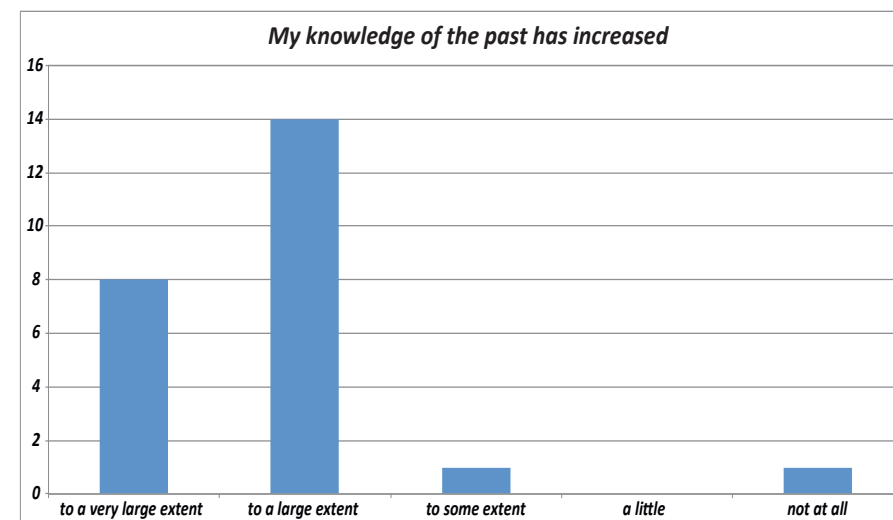


Figure 4. Increased knowledge of the past

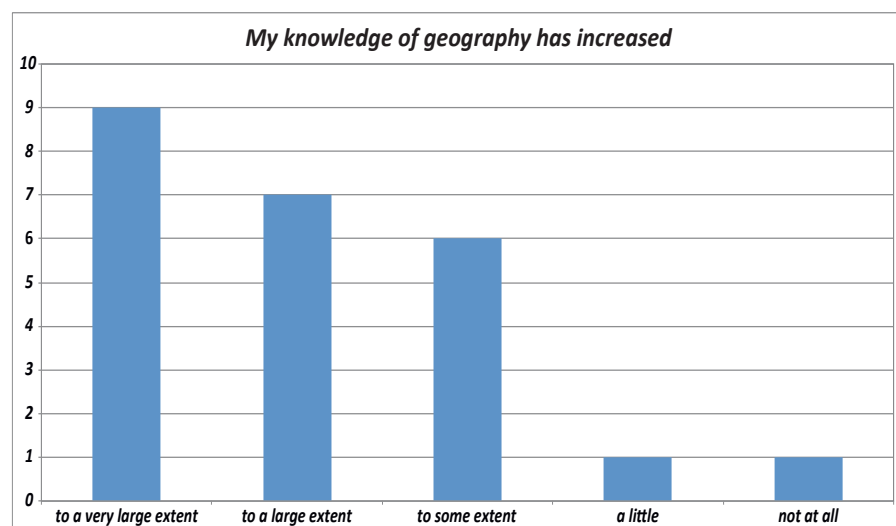


Figure 5. Increased knowledge in geography

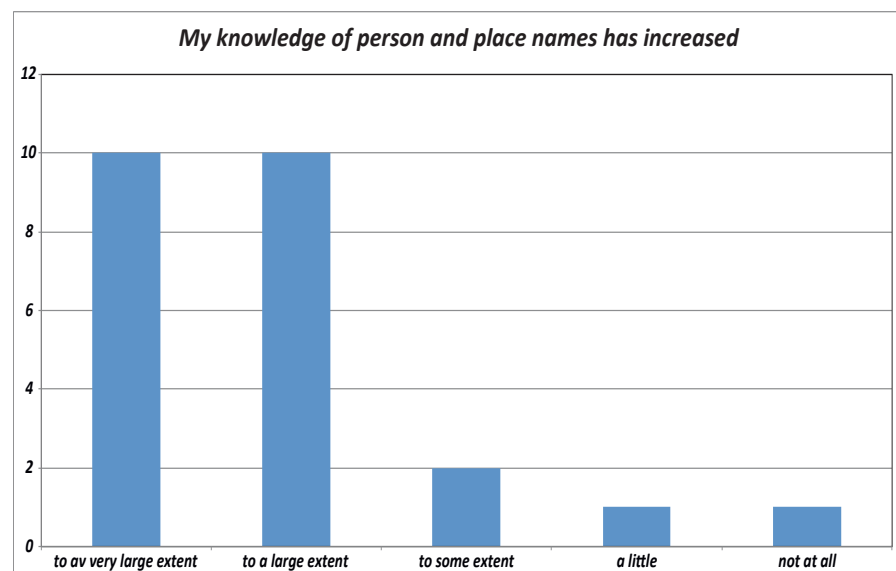


Figure 6. Increased knowledge in person and place names

When asked what they liked best about the projects the answers were somewhat different, but still in occurrence with the categories above. The pleasure of meeting new people and being employed was the most popular answer as well as getting to know more about history and the past through the archives. When asked what the worst part or aspect of the project was, the answers also differed. Certain tendencies can be extracted, such as the work environment not being up to standards, slow internet connection

and insufficient contact with the project manager at the National Archives. Also the short term duration of the projects was mentioned as a negative aspect.

When asked to grade the projects at a scale from 1-5, 5 being the top grade, the registration project got an average of 4,4 and the census project 4,6. The results show that both projects were a success from the participants' point of view.

Projects as described here are examples of archival projects that raise the participants' general competence and show that an archive is an attractive workplace. Working with archives inspires a positive attitude towards the past and hence, the cultural heritage.

To conclude with the words of one of the participants when describing her benefits from the project: «Increased my interest in past times, made me more aware of the value of preserving and registering older documents».

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How can family history and ancient handwriting add to a happy life: Adult self-organized groups in Aalborg City Archives

Bente Jensen, Aalborg City Archives, Denmark

The article will explore how Aalborg City Archives in different ways uses the heritage learning outcomes (HLO) method in projects ranging from workshops in cooperation with family historians to the support of teamwork within the staff of the Archives (Figure 1).

Aalborg City Archives, located in the north of Denmark, holds eight kilometer records, six million photographs, a large number of historical films, and sound recordings. The records come from the area of Aalborg Municipality which has 205.000 inhabitants. Half of these collections consist of official records created by the municipality, and the rest are private records from individuals, societies, and companies. There are 15 employees in the Archives and seven of them have tasks that are closely related to the work with users either in the house or online.

The aim or mission of Aalborg City Archives is to provide and disseminate evidence about the municipality and the individual citizens, their identity, life, and work. As being advertised on the webpage “this documentation, the common memory of town, provides a good position to understand life as it is here and now, and implies hints on how to influence the future”.

It is important for the city archives in the daily work as well as in projects to emphasize the importance of their relation to the society and their users, those who have already used the archives as well the potential ones. This means that the Archives operates with an inclusive view of their user groups and there continuous attempts are made to expand the group. Fortunately, the Archives’ mission is in accordance with the cultural politics of the Aalborg Municipality, where the slogan of the strategy is “Take Part”! Consequently, the ideals and values behind the HLO framework are not far from the practice the Archives has followed before the staff was introduced to the framework. The Archives have analyzed the practice of the institution, the relevant policies, and the relevance to society in general in a



Figure 1. The family history workshops have taken place at the city archives during the last three years. A Thursday afternoon in the middle of the workshop, where the participants work in small groups and help each other.

continuing process, throughout the years, using other concepts than those suggested in the HLO framework. Learning *through* the archival material, and not only *about* it, makes sense in this context.

When HLO came to Aalborg

HLO was introduced to the staff of the Archives by Sofia Kling, at that time NCK project manager, during a two day seminar in 2013 which sparked further discussion and had an important effect on teambuilding (Figure 2). Sofia Kling acted as mediator between the concepts and the practical everyday experiences, which was very useful for the discussion. Colleagues from the Aalborg library also took part and colleagues from the city museum of Aalborg were invited, but did not have the possibility to participate. The point of inviting colleagues from other MLA institutions was to create a common space of reference. The archives, library, and museum in Aalborg had, in earlier projects in 2008–2010, defined an MLA model of network cooperation that places the user in the center of the activities.¹⁶

¹⁶ http://www.aalborgstadsarkiv.dk/AalborgStadsarkiv.asp?Menu=BrugStadsarkivet&Menu2=BrugStadsarkivet_Webudgivelser



Figure 2. HLO workshop at Aalborg City Archives

Discussions over the general function of the archives and their relation to society, the manifold definitions of learning as well as the possible ways to secure becoming more active and receptive are often only discussed in the strategy group in the Archives. At the time, it was very important to have a discussion about our concepts of learning as the Archives was in the process of developing learning “packages” for the gymnasium.

Do-it-yourself family history

Aalborg City Archives collaborates with the local genealogical society and together they develop workshops for beginners in family history. Additionally, they run self-organized groups through which the participants learn each from other how to read ancient handwriting in historical manuscripts (Figure 3). The workshops take place in HISTORYAALBORG (the reading room), every two weeks and on Thursdays. In the planning of the workshops, the GLO method has not been used and thus, it was not clear which type of Generic Learning and Social Outcomes may come out from their implementation. If you in retrospectively look at this initiative, it pursues the politics of the Aalborg Municipality which emphasize voluntary work as an important focus for the cultural institutions (KC).

The result of the analysis of needs (GSO) was in many ways obvious. Several people (target audience) came along with the intention to learn how to make their family tree, which prompted the staff at the archives to



Figure 3. The ancient handwriting workshop idea is presented to representatives from the family history societies in Kristiansand in Norway and experiences are shared in Aalborg.

realize the great potentials of them collaborating with other people sharing mutual interests and agendas while being facilitated by the experts in the field, the family historians. One of the consequences coming out from this collaboration was that the role of the archivist and librarian changed from being the expert to being a facilitator of the learning processes and a consultant when family historians may encounter difficulties when going through the archival material.

HLO is used by the Aalborg City Archives to evaluate the workshops and study the volunteers’ motivations and the outcomes of their participation. What is “in it” for them or which is their purpose for sharing their knowledge with newcomers? The Archives wanted to identify and explore the nature of the enjoyment related to these activities along with the skills required for participants to become involved in family history research.

The Aalborg City Archives decided to use qualitative unstructured interviews with four of the key participants as an evaluation of the workshops and self-organized groups. Two women K and B (68 and 79 years old) and two men at the same age, C and D were interviewed. The answers are structured in three themes as follows:

- I. Skills (The key competences)
- II. Enjoyment, inspiration, and creativity (GLO)
- III. Values and attitudes (GLO)

I. Skills

K is Danish and has a background as a secretary, but now she is writing books for her family based on their family history and she works with layout and graphics. K has learned American English as there are several immigrants in her family and thus, she has developed a skill. Through her interest in family history, she gained knowledge and skills in searching in complex databases along with in-depth knowledge about history, the national and regional context of her family.

B had not developed digital competences in her working life. Her work with family history has not only taught her how to use online databases but also methods on how to structure her own information. She admits that her interest in using the internet and databases is limited and only in relation to her interest in family history. She finds Daisy (the database of the Danish National Archives) very difficult and emphasizes the importance of sharing of knowledge within the group.

D agrees on the fact that it is possible to acquire and enhance digital competences through the work with family history. He is also an expert in the family history digital program *Legacy*. D has taught himself how to conduct a good interview and he is also writing his memoirs. He also emphasizes the development of organizational skills and knowledge on how to motivate others to do a good job like B did in her interview.

II. Enjoyment, inspiration, and creativity

K finds that she has become an open person after and through working with the very different people who join the workshops. She sees herself as more extravert and more sure of her own competences. She has also become better at listening and more open to different approaches to problems. K experiences that she gets better and better at finding out what kind of help people need. She gets new ideas listening to other people's family stories. She likes being a creative detective and gets happy when people leave the room with a smile.

B finds it exciting to help newcomers to the family history workshop and to get people further on in the process and to show possibilities. She also finds like K that she has learned to be open and patient when teaching her hobby to people with no previous experiences and competences. She has also learned how to tackle problematic people and to analyze how they learn, and what they need.

D also loves to observe other people progress, "a person who knew nothing about ancient handwriting is the one of the best readers now" and he feels proud to have initiated a good learning environment, "there

is a good spirit, everybody takes part, and they are not shy when they ask a simple question".

C also feels very happy when he helps beginners and motivates them do the research themselves: "it is a good day when you help a person who does not know his grandparents and he goes home from the workshop with information about his great grandparents. They almost fly out of the room carried by happiness". He also finds great happiness in family history research, which he describes as a life affirming activity.

III. Attitudes and values

Internationalization and its effects have come close to K through her work with emigration. She believes that the knowledge she has acquired about working class people and criminals in the past expands her horizon and she has become less prejudiced. She likes working in the group of volunteers and loves that people are interested in her hobby. At the same time, she loves making a difference on peoples' lives when they learn about their own background. The social network means a lot to her as it replaces the network she had when she was working.

B has learned a lot about social inclusion through the workshops and how to organize a process and manage it.

D has learned a lot about people through his studies of people in the past. Like B and K, he feels he is a more open person now than he was before. He also finds it interesting to follow the process through which people make decisions and choices. He, like B and K, enjoys very much the sharing of knowledge in a good atmosphere and he finds it nice to offer people good experiences.

Conclusion

Analyzing learning through family history based on the eight key competences adds new value to the interest in family history, archives, and their societal outcomes. Take for example the digital competences which are very much in focus in Denmark right now. Since October 2014, the authorities in Denmark only communicate through digital media with the citizens. Consequently, all Danes have to have a digital mailbox and quite a lot of people, especially seniors, feel that they do not have the competences to cope with digital media and the internet. Through the interviews and our own observations, we realized that people advance their digital skills through their interest in family history. They do not face problems managing a digital mailbox. In general, their interest in family history motivates them to continue developing their competences as they consider it an important task.

Apart from enhancing their digital skills, language, and organizational skills can be also advanced. The cooperation with the city archives conducting the workshops gives a new dimension to the learning process for our interviewees as sharing the knowledge and insights in family history with other people make them feel valuable (Figure 4). Additionally, the archivists acknowledge their expertise by acting as facilitators and co-operators at the workshops.

For our survey, “attitudes and values” and “enjoyment, inspiration, and creativity” were chosen from the GLO (Generic Learning Outcomes) to measure and evaluate the generic social outcomes of the workshops. The persons interviewed were happy to talk about their very personal experiences. The City Archives have never asked similar questions before but the use of the HLO method gave an opportunity to conduct a personal interview as a part of the evaluation. The conclusion is that people actually feel very happy and useful in the process of sharing their knowledge and



Figure 4. Family history workshops also lead to intergenerational meetings and collaborations: A mother-to-be is searching for her roots.



Figure 5. Planning and organization can also be great fun. The group is planning a new season of workshops and meetings.

organizing the workshops (Figure 5). Simultaneously, they feel that the cooperation with the archives develop their personality, they become more open minded both to people and to new solutions.

Analyzed from an organizational and political level, it also offers some very good reasons to continue working with the development of the workshop model through the HLO model and use it in and across other contexts. We are aware that four interviews can only provide a hint of the outcome of the self-organized workshops. We have now planned more interviews in order to gain a more in depth understanding of those outcomes, aiming at using our findings for our future planning of new initiatives and outreach activities within the family history area.

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'Let the Grey Wave In!': Seniors Citizens, Active Ageing & Archives

Maria Press, Regional State Archives in Trondheim

During 2012–2013 the Regional State Archives in Trondheim, Norway, established the project 'Let the Grey Wave In!' aiming at: 1) exploring how the archive could collaborate with a genealogical organization with mainly senior members in order to create better services for them and, 2) identifying the generic and social outcomes of senior citizens' participation in archival activities by using the HLO-methodology. This article focuses on the project's second objective. The point of departure for the Regional State Archives was the belief that archivists can benefit from raising the awareness regarding the impact that their services may have on the users, while also being beneficial for planning programmes and activities and, applying for funding.

In the past, the cultural benefits of archives have not been a significant part of the public debate on 'ageing' in Norway and the issue has not been included in archive planning and policy creation. Despite this lack in the Norwegian context, the arrival of the 'Grey Wave' throughout Europe has been affecting and subsequently transforming our cultural landscape. Archives are in a unique position to becoming part of this new 'landscape'.

Generic outcomes and key competencies

When senior citizens visit an archive to research historical or genealogical information, they will at the same time advance several generic competencies which will all facilitate senior citizens to become active members of the modern society. A visit to an archive can for example help seniors to (a) learn how to seek information, (b) learn to learn and, (c) gain digital competences, which are what EU has defined as key competencies, as these are essential in order for citizens to be part of our information society. The key competencies contribute to society by maintaining health as well as ensuring social inclusion.¹⁷

The Norwegian white paper nr 25¹⁸ has brought to the fore that many senior citizens feel isolated. An additional positive effect of visiting an archive for seniors can be to prevent isolation and social exclusion. 'Den

Kulturelle Spaserstokken' in Trondheim, a municipal bureau that works with providing culture activities for seniors, attests that senior men participate in social activities rarely because they don't feel comfortable in such settings. Previous research by Henrik Zipsane on lifelong learning among senior citizens also show that senior men do not visit museums nor they participate in similar cultural activities as often as women do.¹⁹

Evaluation methods HLO/GLO /GSO

The evaluation method Heritage Learning Outcomes can help to measure for example to what extent visitors (1) acquire new skills and attitudes, (2) actively engage in new activities and make progress, (3) develop new knowledge and understanding, and (4) experience joy, inspiration and creativity. Generic Learning Outcomes (GLO) and Generic Social Outcomes (GSO) can be used to measure the social impact of an activity, particularly its impact on active citizenship and physical and psychological health.

For our project *Let the grey wave in*, we drew upon the aforementioned competencies. While using GLO / HLO / GSO as an evaluating tool, it is important, before starting the project, to try to figure out most of the target group's abilities and needs. We achieved that by joining a partnership with representatives from the Genealogy Organization "DIS Sør-Trøndelag (DIS)", whose detailed knowledge of the target group – seniors being interested in history (which they themselves were a part of) – laid the groundwork for the project. DIS had several hypotheses on the target group's problems, condition, expectations and needs. With that as a starting point, we set up a series of activities for seniors. The experiences of these activities were subsequently measured in a Quest Back-study, for which we used the HLO / GLO / GSO methods. The survey was addressed to those who had participated in any form of activity with us during the project period 2012-13. The survey went out to ca 800 people, and we received 174 responses.

¹⁷ Zipsane, Henrik, Cultural Heritage, Lifelong Learning and Social Economy of senior citizens, pp. 89-95 in Hadwig Kraeutler (ed.) "Heritage Learning Matters – Museums and Universal Heritage", ICOM/CECA 2007 proceedings - Österreichische Galerie Belvedere – Wien 2008

¹⁸ Stortingsmeldingen nr. 25 (2005-2006) Mestring, muligheter og mening. Framtidas omsorgsutfordringer.

What activities were carried out?

The Regional State Archives in Trondheim and DIS compiled a calendar for half a year at a time, with a range of activities that took place at the archive for a period of over 18 months (1 ½ years), including courses on reading old handwriting (Figure 1), workshops, lectures, and theme nights.

These activities took place during weekdays and sometimes weekends. In addition to these activities, we redesigned the microfilm reading room into a workshop room for genealogy studies based on suggestions we received from our senior users. In this room, seniors from DIS were coming once a week to assist visitors conducting research on genealogy, while occasional courses on searching for ancestries, and photo scanning were also held in this room (Figure 2).

DIS-helpers in the archive

A workshop titled "Find your relatives" was the most popular event. The workshop was advertised as "experienced genealogists from DIS and knowledgeable archivists will be available to help you with your genealogy studies." Every month, on Thursday evenings, about 10 members from DIS, along with 2–3 archivists, gathered at the reading room which stayed open from 18–20 p.m. On average, 35–45 people came there every time, but sometimes there were more than 60. Most were seniors (60+), and some of them paid a visit to the archive for the first time (Figure 3).



Figure 1. Participants engaged in reading old handwriting



Figure 2. Course taking place at the Archive

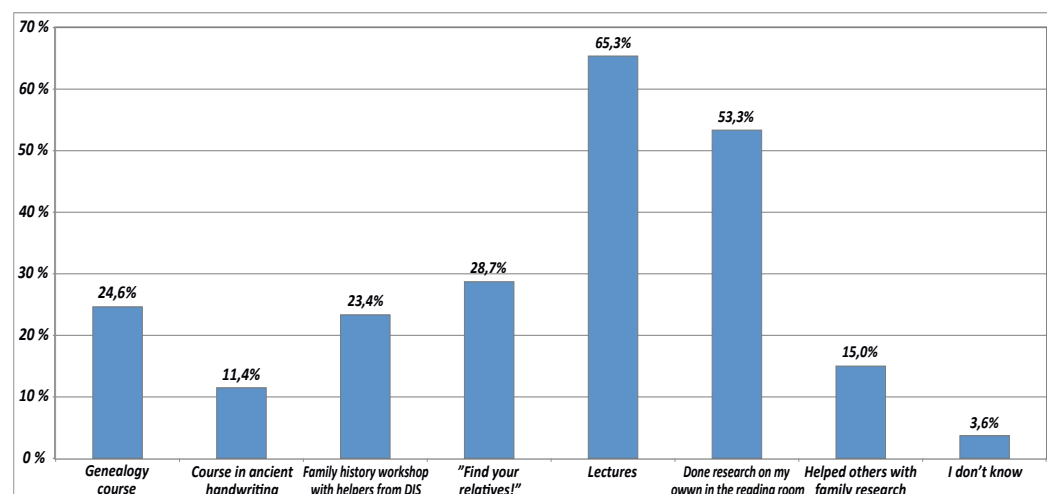


Figure 3. Find your relatives workshop

Who visited the archive and which activities did they participate in?

The Quest back-survey showed that 66% of the respondents were over age 60, while 74.3% of them were male. It is interesting to see that such a large part of the visitors were senior men as this group normally does not visit cultural activities as often as women of the same age do.

Regarding the activities they participated in, the responses revealed that many had attended more than one event, therefore the sum of the columns in Graph 1 exceeds 100%. More than half of them (53.3%) stated that they had conducted research on their own in the archives' reading room while 23.4% participated in the Family History Workshop with assistants from the DIS and staff from the Archives. Another 28% participated in the "Find your relatives!" workshop which also involves research with some assistance from those working at the Archives. It was clear that a large part of the group had been actively engaged in conducting research.



Graph 1. Activities that the respondents had participated in

Social effects

The project asked the question: 'What did you like about the activity?' The respondents could choose among these answers: "It was social"; "I learned many new things"; and "It was inspiring." 65% responded that they liked the activity because it was inspiring for them, 59% agreed that they had 'learned many new things' and 46% liked the activities they participated in because these 'were social'. These responses may pinpoint towards the fact that senior men do not primarily attend cultural events so as to socialise.

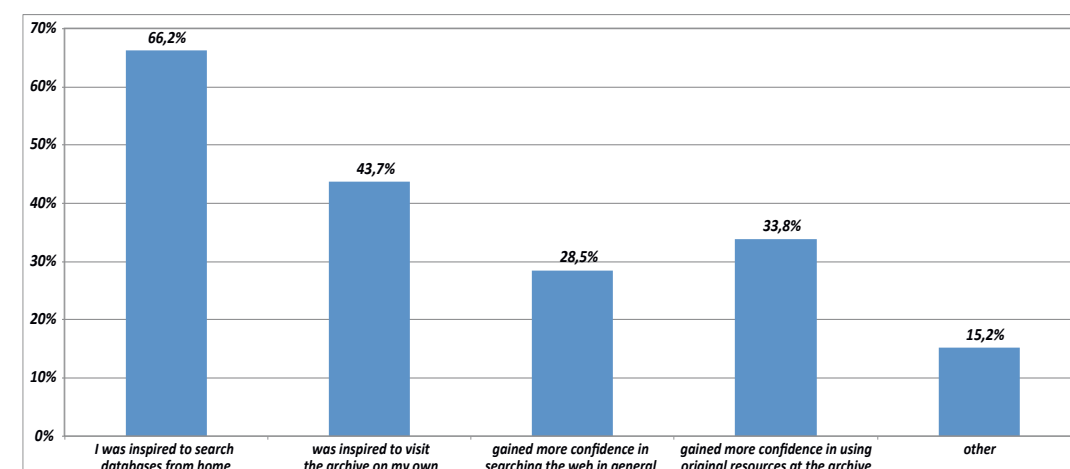
When further prompted to agree or disagree if they 'enjoyed meeting other people during the activity', 90% of them agreed with this statement. This may suggest that even though socialising was not the primary reason for their participation, senior men in fact enjoyed meeting others during these activities. We then asked them to elaborate on their replies and from the 112 comments we received, half of them responded that the most rewarding part was the possibility to meet people that they could learn from while the rest of them responded that they enjoyed and valued meeting others with mutual interests. We can therefore conclude that meeting others was rewarding for most participants, seeing these activities either as an occasion to learn new things from experts or as an occasion to make new social contacts with persons with similar interests.

Skills, actions and progress

Our partner, DIS, had met many seniors who found paying a visit to the archive on their own in order to do research a difficult and intimidating task. They also experienced many seniors finding it difficult to use sources online.

In our survey, we wanted to learn more about the research skills and motivations. Graph 2 illustrates the replies. According to these, 68% were inspired by our activities to search online resources at home while 35% argued they had gained confidence in searching the internet in general. The fact that our activities have been inspiring for so many people is gratifying.

There is obviously still a lot of work to be done in order to reinforce participation rate, but 28% say that they have gained more confidence



Graph 2. Skills, actions and progress achieved

when it comes to using original sources while 48% reported that they had been inspired to visit the archive on their own. These results comply with DIS' hypothesis that invitations and personal guidance are important for seniors if we want them to use the archives.

The project also asked if participation in the activities at the Archives had in any way affected the everyday life of our senior users. We received 30% positive answers, and we invited them to elaborate on this in their own words by asking them in what way their life has been changed. Comments from the respondents included:

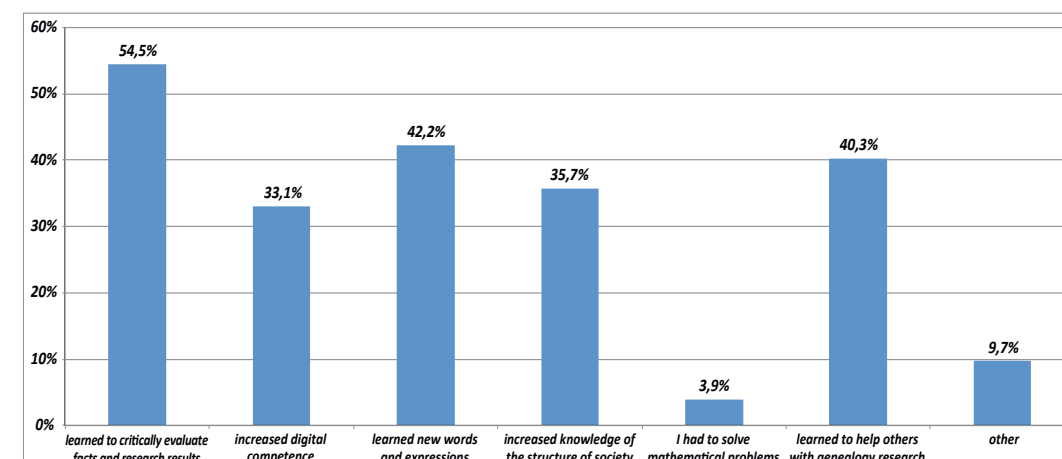
- I see unimagined possibilities to find information for further research, not only for family-research but also to discover unknown angles of our society.
- It has stimulated my curiosity.
- I use more time for family research and sharing information with several others who have started with this.
- I have experienced the joy of helping others.
- I have become more systematic in collecting information, and spend more time structuring my sources.

After reading these comments, one can conclude that participation in the activities of the Archive Centre has resulted in quite a few and important changes in seniors' lives. Many of them have learned new things, got new routines, become more active and gained new contacts.

Knowledge and understanding

With GLO methods, it is possible to measure acquired knowledge and understanding. The project's aim was not to measure the factual knowledge about genealogy and sources that our target group have acquired but instead sought to establish whether seniors in the survey had gained general knowledge.

As it can be seen in graph 3, over 50% felt that they had become more conscious of assessing their research results critically after participating in our activities. More than 40% replied that they had learned new words, phrases and names, and over 30% had increased their knowledge of the structure of society today as well as in earlier times. 32% said that they had improved their skills in using computers and the Internet, with almost 40% stating that they had increased their ability to help others in matters related to research. All these skills and abilities fall within the key competencies that the EU has defined as necessary to function in today's society. Please note, that the respondents could select more than one option.



Graph 3. Knowledge and understanding achieved

Learning to learn

Another key competence that the EU has defined is the skill to learn. We asked the seniors if they felt that participation in the project events (1) had helped them to stay focused; (2) enhanced their problemsolving skills; (3) helped to take advantage of and use ancient knowledge in new ways; (4) made them practice assembling and processing facts; and (5) advanced their creativity in new ways.

Here the respondents were less positive. However one question produced a very positive response – 43.9% responded that the activities had helped them to take advantage of and use ancient knowledge in new ways. 15.5% answered that the activity encouraged participants to be creative in new ways, 12.3% said that they felt that the activity had helped to stay focused, and 11% felt that they had practiced putting together and processing facts. 6.5% said it had helped with problem solving. Some comments showed that several seniors felt that their self-discipline had improved, especially in relation to organizing their own genealogical studies. They had learnt noting sources and become more systematic. For several respondents, their participation had led to advanced critical skills when it comes to using archival source materials. As shown in graph 3, 40% responded that their ability to teach others about the sources and genealogy had increased.

‘Learning to learn’ is an essential prerequisite to exercise active citizenship and keep up with the fast changes taking place in the information society. The relatively low rate of positive answers in this part of the survey probably implicates that the seniors not were conscious of their own learning process. Participation in the archival activities clearly created learning opportunities and enhanced the learning skills of the senior citizens involved.

Enjoyment, inspiration and creativity

Many of the responses have highlighted the fact that after having participated in our activities, seniors were inspired to conduct research on their own. In replying to the question ‘What did you like about the activity?’ a total of 65% had felt ‘inspired’. As aforementioned, 15.5% felt that the activities had led them to be creative in new ways while 90% also reported about the pleasure of meeting other people during these activities. Enjoyment, inspiration and creativity helps to enhance physical and mental health and can create many positive effects. It was surprising to the Archives that so many people felt that the activities of the archive were inspiring. This received even more replies than the one stating that they had “learned a lot”, even though the project was focused on learning.

What do you say to others?

More than 40% reported that they talked with others about their participation in our activities. We also asked respondents to summarise the subject of their conversations and from the 70 answers received, it is striking that people had not discussed the individual event they participated in but they had talked about the archive as place - what you can find there, what you can do there, and what you can get help with. Many replied that they had recommended their friends to visit the archive. Many expressed surprise at the amount and range of information they could find at the archive and the great help they had received. It appears that the seniors have served as excellent ambassadors for the archive.

Conclusion of ”Implementing HLO”

There are many different ways that archive services can develop their venues and related activities to encourage senior citizens to use the archives. Our project demonstrates that archives can offer activities that can improve seniors’ life skills. Visiting an archive service can provide essential social contacts for seniors, improve their digital skills and their abilities to assess sources of information, they can experience joy and inspiration (Figure 4).



Figure 4. Learning together at the Archive

An interesting result of our study was that our project activities attracted men over 60 years old – a group that normally does not participate as much as women in cultural and social activities. Another interesting result was that 90% of these men said that they had enjoyed meeting others during the activities. 50% of them appreciated the opportunity to meet like-minded people and many had valued the opportunity to learn. While there is some evidence that senior men may be reluctant to join in some social events, this archival research suggests that these men find social contact through archive research a life-enhancing experience. This creates an ideal opportunity for archive services to design and carry out outreach and learning programmes that offer activities that can engage senior men. The survey also showed that despite the fact that all our activities were focused on learning and knowledge acquisition, most participants responded that they enjoyed the activities primarily because these had been inspiring, and not simply because they had learned a lot. Creativity and inspiration is important aspects for these senior men.

Our survey also showed that the project activities have helped to make archive visitors more confident. Many seniors have increased their self confidence in using digital tools for information searches and, to a certain extent, in using original sources. Many seniors claimed that they have become more critical when it comes to judging facts after having participated in our activities, and particularly that they have become more systematic

in terms of collecting and processing facts. Several seniors stated that they learned a lot about the structure of society both today and in earlier times. All these results are positive and attest how archives can make a major contribution to "Active Ageing".

About the archives' role in society in the future

The Regional State Archives, along with many local archive offices, currently consider their role in the future. As more and more archives become accessible online, less and less users are visiting the archive venues. As visitor numbers decline, do we need to adapt our services or close public services down? Our project demonstrates that there is definitely a need for regional archives in the digital future.

In Trondheim, there is clearly a need for guidance on the archive material being available online. Users require (i) to gain knowledge over the history of administration; (ii) to develop source criticism; (iii) to read old handwriting; (iv) guidance in using reference books to understand and interpret what they find in the sources; and, (v) assistance and facilitation in order to progress their own research.

Archivists are the only professionals that specialize in all this. On top of this, we have seen that research in archives has many positive learning effects for senior archive users. The project *Let the Grey Wave In* has also shown that there is a need for archival institutions that can serve as meeting places. Archive services can in many ways support the objectives for "Active Ageing" and increase inclusion in the information society. The archives can, if they want to, have important roles in the modern society!

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8.

Performing Implementing Heritage Learning Outcomes

Tine Fristrup, Aarhus University, Department of Education

Introduction

The title of this article may seem odd: Why add another word to the Nordplus project 'Implementing Heritage Learning Outcomes'? In evaluating the project, I have been inspired by the work carried out by Jackson and Kidd²⁰ for their 2005–2008 project 'Performance, Learning and Heritage' (PLH). The aim of their project was to explore and detail "the many ways in which performance permeates and informs discussions of heritage and its possibilities" while paying attention to "the use and impact of performance as a medium of learning and interpretations at museums and heritage sites".²¹ An interesting aspect of their work is that despite having 'Learning' as their "principal point of inquiry [...] 'Performance' and 'Heritage' become [our] points of entry. [...] learning is rarely recognised here solely in terms of the acquisition of factual knowledge. Rather, [...], it is often in more subtle, complex and challenging ways that learning is supported and 'delivered' through performance; engagement, empathy, participation, challenge, understanding and taking ownership are also means through which learning may be generated. Whether we define learning along lines of personal transformation, experience, dialog, critical engagement or the promotion of 'good citizenship', performance indeed has something to offer".²² Additionally, in their earlier work, they point out that "theories of learning have recently advanced our understanding of how, and in what forms, learning in museums takes place – but although evaluation of individual learning programs is now standard practice in most museum/heritage sites, relatively little has been published on how performance contributes to that learning".²³ I will elaborate on this further in the following sections.

²⁰ Jackson and Kidd 2008, 2011

²¹ Jackson & Kidd (eds.) 2011, p. 3

²² Ibid., p. 5

²³ Jackson & Kidd 2008, p. 4

My aim here is to unfold the *performing* of ‘Implementing Heritage Learning Outcomes’. Using the title ‘Performing Heritage Learning Outcomes’ would have blurred my intention of demonstrating the limitations of the performing of the ‘implementing’ approach – limitations that relate to the notion of the educational imperative. I will examine the way we approach and unfold ‘heritage’ in institutional settings and demonstrate what ‘performing heritage’ means in order to debunk the dominant discourse in heritage settings. I aim to take the approach to ‘performing heritage’ further by exploring ‘heritage learning’ from a performance perspective and by examining the notion of ‘outcomes’ in relation to measuring ‘heritage learning’ in institutional settings. To conclude, I will present the performing of ‘Implementing Heritage Learning Outcomes’ in relation to the preceding presentations on the implementation of the Heritage Learning Outcomes (HLO) in six different institutional settings in the Nordic and Baltic heritage sector.

The article is divided into five sections as follows:

1. *Performing versus learning*
2. *Performing Heritage*
3. *Performing Heritage Learning*
4. *Performing Heritage Learning Outcomes*
5. *Performing Implementing Heritage Learning Outcomes*

To begin, let us turn to the notion of performing and learning.

Performing versus learning

Soderstrom and Bjork outline an interesting discussion regarding ‘learning versus performance’.²⁴ They do not use the term ‘performing’; they only use ‘performance(s)’ in both a general and a specific sense, even though their presentation here is mostly a general reflection on both performance and learning.

The major goal of instruction—whether in the classroom or in the field—is, or at least should be, to equip the learner with the type of knowledge or skills that are durable (i.e., capable of sustaining long periods of disuse) and flexible (i.e., capable of being applied in different contexts). That is, the goal of instruction is to facilitate *learning*, which must be inferred at some point *after* instruction.

Learning, however, must be distinguished from *performance*,

²⁴ Soderstrom & Bjork 2013

which is what can be observed and measured during instruction or training. This important and seemingly paradoxical distinction between learning and performance dates back decades [...] For example, latent learning researchers demonstrated that rats could learn a maze during periods of free exploration in which their behavior was seemingly aimless (i.e., their performance was irregular). Similarly, findings in the overlearning literature suggested that considerable learning could occur well after performance during acquisition was an asymptote. **In sum, this early research demonstrated that learning could occur without changes in performance.** More recently, the converse has also been shown—specifically, **that improvements in performance can fail to yield significant learning.** In fact, numerous experiments in the domains of perceptual-motor learning and verbal-conceptual learning have shown certain manipulations—including distributing practice, varying the conditions of practice, reducing feedback, and testing/generation—to have opposite effects on learning and performance: **Conditions that induce the most errors during acquisition are often the very conditions that lead to the most learning!** Furthermore, that performance is often fleeting and, consequently, a highly imperfect index of learning does not appear to be appreciated by learners or instructors who frequently misinterpret short-term performance as a guide to long-term learning. These considerations, as well as others outlined in this article, suggest that the learning-performance distinction is critical and has implications abound, both practical and theoretical in nature.²⁵

I use ‘performing’ to express the general approach to ‘the acting or the doing’ in heritage settings and I use ‘performance’ in relation to understanding the specific acting or doing situated in a specific context. According to the quotation above, ‘performance’ is presented as ‘performing’ – ‘the doing’; that is, the act or the process that might lead to a learning impact, but only if the conditions induce the most possible errors during the acquisition. One might ask: What kind of performance leads to what kind of learning? In other words, if ‘improvements’ in performance do not lead to a significant learning improvement, what can we say about the relationship between performance and learning? If performance is related to the act – ‘the doing’ – then learning must be related to the fact(s) – ‘the doings’.

²⁵ Ibid. p. 2 – my emphasis in bold; original emphasis in italics.

Soderstrom and Bjork focus on performance as the observable part of the learning process even though the changes in performance do not follow a strict line in relation to 'the end product' of the performance, articulated as learning.²⁶ The bottom line is that performance and learning draw on two different registers to which we connect in order to measure the impact of a specific performance, even though the performance in itself was not intended to have a learning outcome – it was just a performance. The connection between performance and learning is in favour of 'the learning register', meaning that we are more in the learning business than the performance business, because of the public pressure for *measurement* – in this case, on *performance measurement*, articulated as *learning outcomes*. What happens when we value the performance in accordance with learning outcomes is straightforward: the performance becomes the means to achieve the goal, which in this case is learning, and not a goal in itself.

Another point made by Soderstrom and Bjork is that performance is not equivalent to teaching because a performance is directed towards the performer, who may also become a learner.²⁷

Performing and learning draw on the same approach: they depart from the individual but not without a perspective on the constitution of the self as a social matter. Both the performance and the learning take place in a social setting and the experiences of both performance and learning are socially constructed. The question to be elaborated in the context of the Nordplus project is how performance in the heritage setting contributes to 'heritage learning' – a learning approach that is elaborated in the HLO framework and implemented by the six HLO centres. In that sense, we have to examine how the performing of heritage learning outcomes is unfolded in the performing of the implementation of heritage learning outcomes in regard to the establishment of the six HLO centres in the Nordic and Baltic countries.

In this paper, I would like to question the relationship between performance and learning when we tend to focus more on the 'learning outcomes' than on the performance that takes place in the heritage settings. When learning becomes the impact of the performing of heritage, it detracts our attention from the performance as performing itself – a doing that might not have a learning impact on its audience. The learning impact or the articulation of the performance as an act of learning is something that

²⁶ Ibid

²⁷ Ibid

we relate to in order to be able to articulate the act as an act of learning. The performance could and should stimulate all our senses and not just the cognitive ones that we celebrate in most contemporary 'knowledge' societies in the age of learning²⁸ and in that sense we need an approach to 'learning' that can embrace all of our senses. If we allowed the performance to perform, we could take interest in the different interpretations of social values and meaning in relation to many different 'phenomena' and 'things' in society today. In other words, we would be able to connect to the performance in a broader sense than with a focus on learning and in that case we need another vocabulary than the 'learning vocabulary' or we need a broader approach to 'learning' than just a cognitive approach. We would in that sense be able to value and add meaning to the performance, which could open up new ways of articulating and expressing the performance that might go beyond the categories of learning outcomes that we draw upon in the HLO framework.

The point I want to make in this article is that we need to question our use of categories in relation to the HLO framework. This is not to say that we can escape categories; we live with and within categories that create order in our lives, and we need order to value and make meaning of our own and others' performances. However, the performances can be interpreted in different ways according to the perspective we draw upon and that is something that we need to pay more attention to in society in general and in the heritage sector in particular.

Performing Heritage

Over the last decade, heritage institutions have been 'problematised' as engaged in *collecting*, *preserving* and *displaying* material and intangible traces of the past.²⁹ In the nineteenth and early twentieth century, social cohesion has been distributed through the heritage sector through nationalism as the most advanced political tool.³⁰ The heritage sector generated a general drive for the development of the nation in accordance with the societal need for identity politics as a way of building the nation through the public learning that took place in the heritage institutions.³¹

²⁸ Jarvis 2001

²⁹ Zipsane 2012, p. 130

³⁰ Ibid., p. 132

³¹ Ibid, p. 132

During the 1960s and early 1970s the grand narrative of nationalism was questioned through political activism and a general interest in political science.³² Identity politics became the object of scrutiny. While allowing both recognition and redistribution having a place in contemporary politics, Fraser laments the dominance of perspectives that assume that injustice is inherent to social constructions of identity that the people, to whom these are attributed, want to reject. Such recognition models, as Fraser³³ argues, require remedies that “valorize the group’s ‘groupness’ by recognising its specificity, thus reifying identities that themselves are products of oppressive structures. By contrast, injustices of distribution require redistributive remedies that aim to put the group out of business as a group.”

Connolly also argues that:

An identity is established in relation to a series of differences that have become socially recognized. These differences are essential to its being. If they did not coexist as differences, it would not exist in its distinctness and solidity. Entrenched in this indispensable relation is a second set of tendencies, themselves in need of exploration, to conceal established identities into fixed forms, thought and lived as if their structure expressed the true order of things. When these pressures prevail, the maintenance of one identity (or field of identities) involves the conversion of some differences into otherness, into evil, or one of its numerous surrogates. Identity requires differences in order to be, and it converts difference into otherness in order to secure its own self-certainty.³⁴

The questioning of a common social identity construction has led to a growing distance between the heritage sector and the universities³⁵ as “the heritage sector seems to be stuck in a focus on a classification system of collections of material culture and history and []...the recognition of the past as a reservoir of possibilities to be used in present-time processes has come slowly.³⁶ The situation has not benefited the museums in terms of public and political respect and support. [...] They contribute to the postmodern form of nationalism, with its links to tourism and globalization.”³⁷

³² Ibid

³³ Fraser 1997, p. 19

³⁴ Connolly 2002, p. 64

³⁵ Zipsane 2012, p. 133

³⁶ Aronsson 2004

³⁷ Zipsane 2012, p. 133

Today, the heritage sector is perceived by the public as a repository of objects and by decision makers as an instrument for nationalism,³⁸ even though the heritage sector can be seen as a key site for learning.³⁹ There seems to be a juxtaposing between the collections-related activities and the educational and learning oriented functions of these heritage institutions.⁴⁰ The term *edutainment*⁴¹ embraces a turn towards a stronger emphasis on the visitor but “does not reflect the power and impact museums do exert as important and influential places of communicating and arenas of informal and lifelong learning. However, the concept ‘edutainment’ carries some of the qualities – pleasure, discovery, holiday, friends and family – which indeed are characteristically associated with the (learning) experience in museums.⁴² Such terms have to be taken seriously as they present pitfalls inviting to spread lack of awareness of the worth and wealth of museums.”⁴³

There seems to be a fundamental and demanding task of enabling personally involving and meaningful experiences by not only trying to produce and reproduce ritualised forms of museum use that cater for consumerist short-lived thrills and curtail the potential for visitor orientation.⁴⁴ Describing visits in the heritage sector as a leisure activity does not capture the heritage site as an ideal place of learning for all age groups.⁴⁵

In order to understand heritage institutions as arenas of ‘learning’ (formal; informal; non formal; lifelong learning; intergenerational; late-life; fourth age; adult; self-directed, etc.), the institution must be emphasised as a kind of educational institution and “in doing so, museum researchers learn to understand what changes the museum educational activity produce on visitors’ behaviours, knowledge and attitudes, how to best provide, and how to enhance outcomes. Those in charge of the interface with the public, the museum communicators, need to link closely with specialists in related fields, and need to have the continued support and reflexive tool which can be provided by other institutions and organisations”.⁴⁶ When heritage institutions become ‘agents of social change and development’

³⁸ Ibid

³⁹ Fraser 1997, p. 19

⁴⁰ Connolly 2002, p. 64

⁴¹ Zipsane 2012, p. 133

⁴² Aronsson 2004

⁴³ Zipsane 2012, p. 133

⁴⁴ Ibid

⁴⁵ Ibid

⁴⁶ Ibid

they must take into account the increasingly complex natural, social and cultural environment in which they exist.⁴⁷

Heritage institutions, according to Kraeutler⁴⁸ and Kearns et al.⁴⁹, must relate to the societal changes on both a global and a local level: a *glocal* level.⁵⁰ Following the socio-economic development of communities, issues of social inclusion and the quality of people's lives, heritage can be critically important for development in the sense that heritage can bring a legacy that is both beneficial and destructive:

Cultural institutions, such as museums, often stand at the intersection of competing values and stories so that their role in learning throughout life, progressing social agendas, and build cohesive communities is an important one, and likely to be increasingly important into the future.⁵¹

Emphasising the role of heritage institutions in 'lifelong learning', 'progressing social agendas' and 'building cohesive communities' necessitates touching upon societal issues that challenge the conceptualising of *heritage* in general and *heritage learning* in particular. According to Smith:

'Authorised Heritage Discourse' (AHD) emphasises the materiality and innate value of heritage, and stresses the monumental and grand, national narratives and values, as well as the comfortable and the 'good'. It asserts the legitimacy of expertise to work as stewards of the past, protecting historical fabric for the edification of present and future generations. It, in short, defines heritage as a 'thing', which must be authenticated and preserved, unchanged for the future by heritage experts. This dominant and professional discourse is institutionalised within public policy, heritage statutes, agencies and amenity societies, and has come to frame the heritage performance at the national level.⁵²

Indulging with 'heritage' as a 'thing' takes the notion of 'heritage learning' to the contesting point of the AHD, and a performative approach to 'heritage', as the 'doing' of 'heritage', underlines an understanding of 'heritage' according to Smith as "a cultural performance that occurs at, and with, heritage

sites or museum exhibitions. It is a process of remembering and forgetting, and while particular 'things' or spaces may be used as tools in that remembering, it is not the things or places that are themselves 'heritage', it is the uses that these things are put to that make them 'heritage'. Heritage is a process or a performance, in which certain cultural and social meanings and values are identified, reaffirmed or rejected, and should not be, though it often is, conflated with sites or places. [...] Re-theorising heritage as a performance – rather than a 'thing', place, site or monument – broadens the conceptual understanding of heritage, and shows the cultural 'work' that heritage does in any society".⁵³ In accordance with Smith the framework for 'heritage learning' engages with heritage as performance – or, as conceptualised by Jackson and Kidd⁵⁴ as *performing heritage*.

In a performing heritage perspective, values and meanings are negotiated in a social framing of the 'heritage' as a phenomenon in need of social encounters in order to be able to negotiate and continuously re-negotiate the social values and meanings of 'heritage' – encounters that could and maybe should take place in the heritage settings. In such a perspective 'a visitor', 'a user' or 'a participant' could become subjectified as 'a performer' and as 'a learner'. In the heritage performing perspective, everybody involved (professionals or non-professionals) in 'the social encounters' becomes a performer, whether intentionally or not. This is the case as people do something with the 'heritage'; they add value and meaning to, for example, a document from the archive through the negotiations that take place in the social encounters with the archive's archive. In that sense, the documents in the archive can become monuments – but only due to the interpretation that takes place in the social encounters with the archive's archive. The construction of the document as a monument relies on the perspective taken on conceptualising 'heritage'. When heritage is performed, the values and meanings of 'heritage' are not given as a universal truth but are negotiated (in time) as specific for the time being and as 'truths' or 'naturalisations' articulated in different discourses. Heritage is thus not a given fact but rather a negotiated and articulated act – an act of doing what then becomes discursive facts – that allows specific values and meanings to emerge with regard to the conceptualisation of 'heritage'. The impact of the social encounters could be interpreted as a 'learning outcome' in accordance with the HLO framework but it could also be interpreted differently and more specifically i.e. as late-life learning or intergenerational learning – depending on the contextualisation of the performance.

⁴⁷ Ibid., p. 31

⁴⁸ Kraeutler 2007

⁴⁹ Kearns 2011

⁵⁰ See: "Global and local (*glocal*) health: The WHO healthy cities programme" (WHO 2001).

⁵¹ Kearns 2011, p. 6

⁵² Smith 2011, p. 71

⁵³ Smith 2011, p. 69

⁵⁴ Jackson & Kidd (eds.) 2011

Performing Heritage Learning

According to the conceptualisation of 'heritage learning' in the framework of the 'performing (of) heritage' approach, 'learning' becomes a platform for negotiating meaning. What learning is within this framework is not given as a fact, rather learning is what we make of it according to different approaches to or perspectives on 'learning'. 'Heritage learning' does not relate to a universal definition on learning as it does not relate to a universal definition on heritage; rather, heritage and learning as 'heritage learning' can be elaborated as 'an act of doing discursive facts on heritage and learning'. The 'outcome' of the learning process depends on the perspective, on approaching, articulating and conceptualising learning, that is, whether there is a specific focus on the Key Competencies (KC), the Generic Learning Outcomes (GLO), the Generic Social Outcomes (GSO) or the Specific Learning Outcomes (SLO).⁵⁵ Heritage and learning in a performance perspective are closely linked because heritage performance involves learning about how people become learners in the act of doing heritage as performance: How do they negotiate values and meanings in the institutional settings such as archives, museums, sites and galleries when these institutional settings are institutionalised; that is, embedded in traditions according to the AHD or embedded in the debunking of the AHD?

If heritage and learning in a performance perspective are to make sense as a framing of 'heritage learning', the unsettling of the AHD needs to become a part of the act of doing the discursive facts in order to be able to negotiate the values and meanings of 'heritage'. We need to set 'reflexivity' as the discursive impact on our investigation into the ways people engage with 'heritage' by examining the processes that constitute, frame and facilitate performance in heritage environments, understood as the transitions that take place in, for example, museum contexts, as 'visitors' become 'audiences'⁵⁶ or in this case when 'visitors' become 'learners'. How do we in the heritage settings frame the processes of subjectification in order to make people appear as learners and what happens when they reject the subject position offered – that is, when they do not want to become learners? In a performance perspective, the subject positions are negotiated as the process of valuing and meaning-making in relation to one's identity project. The heritage performance involves a learning approach because of the necessary call for reflexivity when 'things' can be negotiated and take

⁵⁵ For further elaboration, see Anna Hansen's article in this volume.

⁵⁶ Jackson 2011, p. 11

new forms by drawing on different values and meanings. In that sense reflexivity becomes a way to articulate an understanding of learning, meaning that the act of reflexivity can be interpreted as an act of learning. The performing of heritage seems in this case to collapse with heritage learning, which points to reflexivity as the common approach to both performance and learning. This means that 'heritage' requires the act of reflexivity in order to approach the discursive battlefield of 'heritage' as 'heritage learning', thus elaborating 'heritage-based learning' in relation to the performative turn in heritage institutions that follows the educational turn in museums according to Hooper-Greenhill.⁵⁷

When the learner learns through heritage about 'glocal' issues such as the impact of global changes, for example, demographic changes and climate change on local settings and the lives of people in the community, the learning process takes place in the heritage settings and involves a necessarily societal approach to the educational role of the heritage institutions. Taking this approach to heritage learning into account, there seems to be a tendency to enhance the educational role of heritage institutions as key sites for learning. Emphasising 'the power of museum learning' Eilean Hooper-Greenhill elaborates 'the museum-based learning' in relation to a notion of 'the post-museum':

The 'post-museum' is a useful hook on which to hang conceptions that signal a move into a positive and hopeful future for the museums. One of the key dimensions of the emerging post-museum is a more sophisticated understanding of the complex relationships between culture, communication, learning and identity that will support a new approach to museum audiences; a second basic element is the promotion of a more egalitarian and just society; and linked to these is an acceptance that culture works to represent, reproduce and constitute self-identities and that this entails a sense of social and ethical responsibility.⁵⁸

One point that is persistently raised is that education and learning are understood by individuals in very different ways, depending on their experience of educational systems and of learning and teaching styles, which also vary within and between countries as they are underpinned by different theories of learning and teaching.⁵⁹ The educational turn in mu-

⁵⁷ Hooper-Greenhill 2007, p. 5

⁵⁸ Ibid., p. 1

⁵⁹ Ibid., p. 3

seums, according to Hooper-Greenhill⁶⁰, has been the platform for the development of a generic learning concept framed as the Generic Learning Outcome (GLO). The GLO framework was the outcome of a national strategic body established in April 2000 to work with museums, libraries and archives across England. This body commissioned RCMG to develop an approach to ‘measuring’ the outcomes of cultural education⁶¹:

The measurement of educational performance has been experienced as burdensome by many, but the necessity to account for the outcomes and impacts of learning in museums has rendered the educational work of museum systematically knowable; by being able to articulate the value of museum education in new ways it has become more visible. In addition, the generation of material to present government and its agencies with evidence to justify the continued funding of the educational work of museums has produced a huge body of research that, as this book will describe, shows how museums have the power to position themselves as key sites for learning in post-modernity. The measurement of educational performance has revealed new possibilities for the post-museum.⁶²

Taking into account the emphasis on measuring the outcomes and impacts of *educational performance* in heritage settings that followed the development of the Generic Learning Outcomes (GLO) and the Generic Social Outcomes (GSO), the ability to demonstrate achievement of outcomes alongside local priorities will give the sector strategic influence and help advocate for resources that will enable policy makers and practitioners to speak the same language.⁶³ Both the GLO⁶⁴ and the GSO⁶⁵ framework can be used by practitioners in the heritage sector to help provide evidence for how heritage institutions contribute to diverse global agendas and

⁶⁰ Ibid., p. 5

⁶¹ Ibid., p. 8

⁶² Ibid., p. 3

⁶³ Rankin 2012, p.11

⁶⁴ Five Generic Learning Outcomes were identified: Knowledge and Understanding; Skills; Enjoyment, Inspiration, Creativity; Attitudes and Values; Action, Behavior, Progression (see the website www.inspiringlearningforall.gov.uk/ and for further elaboration see Hooper-Greenhill 2007, p. 44-62). For further elaboration see Anna Hansen’s article in this volume.

⁶⁵ Three Generic Social Outcomes were identified: Stronger and Safer Communities; Strengthening Public Life; Health and Well-Being (see the website www.inspiringlearningforall.gov.uk/ and for further elaboration Rankin 2012, p. 15-17). For further elaboration see Anna Hansen’s article in this volume.

demonstrate their value for local communities. In order to elaborate on the impact of the heritage institutions on global issues, there is a need for organisational emphasis on how the global agendas and the local issues can be brought together in the activities or performances that take place in the heritage institutions, thereby emphasising the role of these settings as key sites for educational performance. This form of performing through heritage fits in well with the notion of learning through heritage and could be understood as ‘performing heritage learning’ but the case with the educational performance is that it is a specific elaboration of the ‘performing (of) heritage’- meaning that ‘performing heritage’ is more than the educational performances. If we approach the heritage performances as educational performances we install an educational imperative in the framing of the ‘heritage learning outcomes’ and in that sense we reproduce the pedagogical traditions and disciplines, which have framed the notion on *heritage learning*:

Heritage learning can be defined as a specific part of cultural learning that is specified by the use of a time perspective in pedagogical practice. This may include the use of a historical perspective but it doesn’t have to since the present time perspective is often apparent. Even the difficult border between the present time and timelessness occurs: but a time perspective always will be there some way or another. Heritage learning is used as a term for the sum of learning activities from four different disciplines and traditions: museum pedagogy, archival pedagogy, heritage site pedagogy and art pedagogy. If we see the four learning activities as heritage learning disciplines, we focus on the pedagogical practice and possibilities related directly to the use of museum objects, archival records, heritage sites and art. When we see the four pedagogical practices as traditions we emphasize the organizational background for the pedagogical development. For most of the twentieth century, museums, archives, galleries and the organizations working with heritage sites developed different ways of pedagogical practice.⁶⁶

The framing of ‘heritage learning’ as learning through the different heritage disciplines or discourses makes the disciplines appear as discursive sites for learning across the life course, which emphasises the role of the institutional settings in heritage institutions as the platform for institutionalised pedagogical development:

⁶⁶ Zipsane 2008, p. 174

There is, however, an important point that becomes very clear when we see these four different disciplines and traditions in heritage learning: archives, museums and galleries do as a rule find their roots in different sectors of society and have performed different basic public tasks. Consequently, different cultures have developed in the organizations and they have also developed different pedagogical practices. At the start of the twenty-first century, we still see fundamental differences between archives, museums and galleries in their approach to heritage learning in many countries, but some of the differences can be traced to the different status of pedagogical work in the organizations.⁶⁷

The different pedagogical approaches in the four institutional settings are organised around four different traditions, which divide the concept of heritage learning into different learning strategies relating to the notion of 'heritage' as different from 'art'. *Archival pedagogy*, *museum pedagogy* and *heritage site pedagogy* belong to the category of 'heritage' because of the focus on *authenticity* and *art pedagogy* as different from 'heritage'. This difference derives from the focus on *performance* previously discussed in this article and elaborated as the difference between 'facts' and 'acts'. Zipsane points to the divide as the difference between 'fact' and 'fiction':

Art pedagogy may be said to have two equally important starting points. It is not least because of this equality that art pedagogy stands out as very different from the other disciplines and traditions of heritage pedagogy. On the one hand, art pedagogy deals with the images and other creations of art that surround us. On the other hand, it includes such pictures, films or other creations that 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 other equally important starting points, since it often includes both the pedagogical possibilities of the experience of other people's works 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 the interpretation of other people's work and the learners' own creativity are the main factors in the learning process.⁶⁸

⁶⁷ Ibid.

⁶⁸ Ibid., p. 176

The division that Zipsane makes in his article between 'heritage' and 'art' results in a division between 'heritage learning' and 'art learning' that excludes the interpretative and creative approach to heritage learning. In that sense, you might say that the performative approach to heritage is not present in Zipsane's approach to heritage, but that is not entirely correct. The case is that what Zipsane is pointing to is what Hooper-Greenhill⁶⁹ unfolded as the educational performance. The 'heritage learning' can then be grounded on the educational performance embedded in the educational imperative, and the 'art learning' can be grounded on the learning performance embedded in the learning imperative. The performing of heritage then becomes more than the elaboration of both the educational performance and the learning performance – but the two approaches divide quite differently according to the imperative they draw upon. The performing of heritage learning can take on an educational approach to heritage learning, according to the former pedagogical traditions in 'heritage learning', and the performing of heritage learning can take on a learning approach to heritage learning, according to the former pedagogical traditions in 'art learning'. In that case we should keep the distinction between the 'heritage learning' and the 'art learning' in order to distinguish between the two imperatives.

In order to elaborate the performing of 'heritage learning' as 'interpretative encounters between different interpretations' drawing upon different imperatives, the reproductive urge to codify heritage as facts within an authentic framework challenges the striving for truth in *archival pedagogy*, *museum pedagogy* and *heritage site pedagogy*. The aesthetic encounter and experience is juxtaposed to the authenticity agenda and widens the heritage learning approach beyond the (pedagogical) traditions in the heritage institutions, thereby enabling the development of interpretation skills that allow the interpreter to relate to past accounts of the aesthetic experience.

The issue that persistently needs to be raised about 'heritage' in order to understand the concept of 'performing heritage learning' is the problematisation of 'heritage' as a *thing* according to the performative turn in heritage studies.⁷⁰ When performing heritage learning, Zipsane's statement that "art pedagogy stands out as very different from the other disciplines and traditions of heritage pedagogy"⁷¹ is challenged, because the performance of heritage learning takes the former *archival pedagogy*, *museum pedagogy* and *heritage site pedagogy* into the latter art pedagogy in the performative

⁶⁹ Hooper-Greenhill 2007

⁷⁰ Jackson & Kidd (eds.) 2011

⁷¹ Zipsane 2008, p. 176

framing of 'heritage learning' as 'the performing of heritage learning' (the 'doing' of heritage – the 'act') and 'heritage learning outcomes' as 'the heritage learning performances' (the doings of heritage – the 'facts'). In that case the understanding of 'performing heritage learning' still draws upon the two performances: educational and learning, according to the two imperatives the educational imperative and the learning imperative.

Performing Heritage Learning Outcomes

When 'the doing' of heritage as a process and 'the doings' of heritage as the product of the process come to the fore of our attention, then heritage learning seen from a performance perspective becomes the elaborated framework for 'performing heritage learning' – meaning that the outcome of the performing can be both elaborated as an educational performance and as a learning performance. We then have an approach to 'performing heritage' that can be articulated as different kinds of performances: educational, learning and other kinds depending on the specific approach taken in the different heritage settings, for example, archives and museums. And then we have an approach to 'performing heritage learning' where the two performances: educational and learning, sets the scene as the former divide between the 'heritage learning' and 'art learning' approach.

The impact of performance (doing heritage) can be articulated as the learning outcome (the doings of heritage), both in accordance with the educational performance and the learning performance – depending on the approach to 'outcome'. We could, for example, understand the learner's interpretations of the performance as the specific learning outcomes of the social negotiations of values and meanings (the Specific Learning Outcomes, SLO) and as the general learning outcomes of the social negotiations of values and meanings in accordance with a categorisation of the learning outcomes (the Generic Learning Outcomes, GLO). The case here is whether we talk about outcomes in relation to 'heritage learning' meaning 'heritage education', because of the emphasis on the educational performance grounded in the educational imperative. Do we now have to make a distinction between 'heritage learning' and 'heritage education' or could we take the 'performing (of) heritage learning' as the framework for two possible elaborations embedded in an understanding of 'heritage education' as the educational performance and 'heritage learning' as the learning performance – meaning that when we talk about 'performing heritage learning' we need to consider whether we talk about 'heritage education' or 'heritage learning' – depending on what kind of imperative that is at stake in interpretation of what's going on in the heritage settings.

The project "Acquiring key competences through heritage education (AQUEDUCT)"⁷² links the notion of 'the key competences' with the notion of 'heritage education', even though the models used demonstrate a perspective on 'learning' as the process of acquiring key competences. Translated into a performance perspective on heritage learning, heritage education will provide the necessary learning environment for the learner to acquire the key competences. In other words, the educational setting (the cause) will result in the acquisition of the key competences (the effect) or the educational performance will result in a presumed learning outcome due to the educational imperative, and there will be a causal relationship between the cause and the effect. We presuppose that the cause will be identical with the effect – and vice versa. When the effect is articulated as a 'learning' outcome – the acquisition of all or some of the key competences, the cause of 'heritage education' is simply to acquire these key competences. In that sense, the 'learning' outcomes can more correctly be articulated as the 'educational' outcomes, because the outcomes of the educational performance follow the causal relationship between the cause and the effect. In the causal frame we are not interested in the learning outcomes because the learning outcomes may be quite different from the intended and presupposed 'outcomes'. In relation to the learning performances there is not a causal relationship between the educational framing of the learning environments (the teaching) and the learning outcomes (the learning).

In the case of the 'heritage learning' as a learning performance the teaching and the learning are not identical but may at times intersect, even though it is not possible to identify a causal relationship between teaching and learning – or between education and learning or performing and learning. In the framework of education, teaching or the teacher plays the main role and in the framework of learning, the learner plays the main role. If we set out to teach in accordance with a specific outcome – with the intention that the students learn what we teach them to learn – the intentionality of our teaching may have an impact on the students' learning but not necessarily in accordance with the presupposed intention of the impact. In order to 'measure' the students' learning outcomes, we must focus on the intended outcomes and set up categories in order to create an order that legitimises the educational framework or the teaching taking place in the teaching environments, which are articulated as the learning environments. In other words, the teaching process within the educational performance becomes an implementing process in which cau-

⁷² Van Lakerveld & Gussen 2011

ality between teaching and learning is the goal, as the success criterion or the outcome-driven agenda of the implementing project. In order to turn the implementing problem into a learning problem i.e. turning the educational performance (heritage education) into a learning performance (heritage learning), we need to dissolve the causality-driven outcome agenda and turn the statement that there is no causality or identity between performing and learning – i.e. teaching and learning, education and learning, performing and implementing – into a statement about the possibility of intersection between the different categories. However, there are no guarantees – not even with a very well-structured educational setting or inspiring teaching or performing.

Performing Implementing Heritage Learning Outcomes

The aim of the Nordplus project was to implement the ‘Heritage Learning Outcomes’ as a framework for ‘heritage learning’. My argument in this case is that the HLO framework turned out to be a framework for ‘heritage education’ and not for ‘heritage learning’ in accordance with the concepts that have been unfolded previously in this article. How come that the ‘learning’ problem turned into an ‘implementation’ problem and that the ‘heritage learning’ turned into an educational ‘cause and effect’ problem and ended up as a framework for ‘heritage education’ rather than for ‘heritage learning’? In order to raise these questions I have gone through all of the material used for and during the workshops as part of the establishment of the six HLO centres. And I have read carefully through all the articles in this volume, from the first drafts to the final versions.

The outcome-driven agenda in this Nordplus project is driven by the educational imperative with a presupposed focus on, for example, the teaching as the way to acquire the intended (learning) outcomes of, for example, key competences. This educational imperative results in the measuring of the presupposed teaching impact on the participants’ learning processes in order to celebrate the success of the educational settings as a way of legitimising the ‘educational performances’ of the heritage institutions according to the educational turn that we previously elaborated. The problem is that the workshops were organised around and driven by this educational imperative even though the manager of the workshops understood her role as facilitating the establishment of the six HLO (Heritage Learning Outcomes) centres in the Nordic and Baltic countries (Lithuania, Finland, Iceland, Norway, Sweden and Denmark)⁷³. In order to facili-

tate the implementing of the HLO framework in each of the HLO centres, you would, as a facilitator, have to turn the implementing process into a learning process and establish an experimental scene where the staff in the local settings could practise the HLO framework in an organised environment – separated from the everyday work life in the institutional settings – this was the case of the workshops, but the problem with the implementing process is that it takes time and practise – it takes a learning process to be able to implement the HLO framework. In that case the workshops could easily have been organised around and driven by the learning imperative and focused on how to establish a learning environment in the institutional settings in order to iterate the content of the workshop over and over again, but in this situation with a facilitator among the staff. The workshops should in this case have facilitated the process of facilitating the implementing of the HLO framework – a facilitating that has to do with the performing of the implementing of heritage learning outcomes.

The presentations and evaluations from each of the workshops reveal that the framing of the workshops centring on the implementation of the HLO ‘method’ with a focus on the following outcomes: the KC, the GLO, the GSO and contextualised in the SLO is driven by the educational imperative and not the learning imperative. In order to install a new perspective on the performing of heritage and enter a new vocabulary outlined in the HLO framework, the focus on implementing ‘heritage learning outcomes’ became the forefront of the facilitating process during the workshops. It was not the process of facilitating ‘the facilitating processes’ in the local settings that became the forefront of the workshops.

The aim of the HLO centres is to implement the HLO framework but the first and foremost aim is to unsettle the ‘Authorised Heritage Discourse’ (AHD) and question heritage as a ‘thing’ by approaching heritage as ‘performing’ in order to negotiate the values and meanings of ‘heritage’ in relation to the process of both learning about heritage and through heritage. The unsettling of the institutionalised traditions and former pedagogical approaches is grounded in the development of the HLO framework, but such an unsettling process takes time and effort that goes beyond the workshops and into the management of everyday work life in the institutional settings – in order to make room for the learning processes that is needed to implement the heritage learning outcomes – in relation to the content of the workshops.

In this case the learning process in the HLO centres could look like the learning process that the facilitator went through during the time spend on the six workshops. It is clear that if the workshops were seen on a horizontal line, each of the performances demonstrates a learning potential

⁷³ For further elaboration see the introduction chapter.

– a development or progression in the facilitators’ understanding of the conceptual framework of the HLO. The progression that the facilitator had undergone during the workshops could also have been the target of the establishment of the HLO centres in accordance with the aim of implementing the HLO framework grounded in a learning imperative – ‘a lifelong learning imperative’. It seems as if the facilitator becomes more and more confident with the HLO framework during the six workshops and the article in this volume that elaborates the framework, written by the facilitator and manager Anna Hansen, surely demonstrates a skilled presentation of the framework that she was allowed to develop during the workshops⁷⁴. On the vertical line, each of the HLO centres had only one workshop and did not have the horizontal learning process to cultivate an understanding of the framework that would allow them to develop and implement the HLO in the long run. Even though the workshops were intended to be the local starting point of a horizontal learning process in order for the local centres to take over the learning process, this did not function in practice according to the participants in the Nordplus project. Instead, the workshops became a vertical implementation process driven by the educational imperative and the workshops’ educational performances.

The HLO framework is in many ways “attached” to the everyday practises in each of the heritage institutions. In accordance with the articles from each of the HLO centres, the HLO is not a framework that shapes the way the writers think, it does not give them a vocabulary or categories in accordance with which they can order their activities. They mostly use their own words (developed through traditions and disciplines in accordance with Zipsane’s work⁷⁵, and when they use concepts from the HLO framework, they do not build up an argument that states how or even why they use the framework. It seems as if the HLO framework does not make a difference; the authors could have written about their activities without drawing upon the concepts from the framework. But when this is said, there seems to be a great interest in developing and implementing the HLO framework in the local HLO centres but they find it difficult to find room for the learning process in everyday work life. At the moment the way to get around the HLO framework is a bit superficial and very uncertain when it comes to the use of the concepts in the framework.

⁷⁴ There was a change in the management of the workshops after the first workshop due to professional circumstances – and Anna Hansen took over from Sofia Kling after the first workshop.

⁷⁵ Zipsane 2008

When the framework is referred to, it is either only the GLO approach or the HLO that is placed in line with the GLO and the GSO, not as the framework for the KC, the GLO, the GSO, and the SLO. Moreover, the framework is mostly mentioned at the end of the articles, like some kind of an ‘attachment’ to what has previously been written. According to the authors, they use the HLO framework when they plan activities in order to produce evidence for their educational performances in connection with public relations, which requires them to legitimise their practices. However, it seems as if the legitimising process is more driven by the educational imperative than an actual interest in offering the ‘visitors’ a subject position as ‘learners’ and in becoming involved in the ‘learners’ learning processes with the help of the HLO framework – as a way to grasp the possible outcomes of both the educational performances and learning performances that takes place in the heritage institutional settings. If the centres are to develop as HLO centres, there needs to be an emphasis on developing horizontal learning lines in the everyday work life that can develop the workshops’ vertical implementation line into learning performances in the organizational framing.

This publication demonstrates how the educational imperative controls the ‘Implementing (of) Heritage Learning Outcomes’, even though Anna Hansen’s article can be interpreted as the product of the horizontal learning process that came out of the ‘Performing (of) Heritage Learning Outcomes’ – a performing that the HLO centres need to perform in order to be able to ‘implement’ the HLO framework in the future. Figure 1 details the horizontal learning process in each of the HLO centres, offering an insight into each of the six HLO centres’ ‘learning performances’. Figure 1 brings to the fore the need for the HLO framework to frame ‘heritage learning’ in accordance with both ‘educational and learning performances’ elaborated as, for example, adult learning or intergenerational learning. The ‘lifelong learning’ framing of the HLO framework has to become more evident and present in the everyday work life for each of the HLO centres in order to develop learning performances in the setting of the ‘performing (of) heritage learning outcomes’.

HLO Centre	Setting	Context	Performing heritage	Heritage learning	HLO
Iceland	Archive	Impact on infrastructure Unemployment	Digitalising archival documents	Competence development Carrier guidance	
Denmark	Archive	Collaboration with the local Genealogical Society	Family history: - workshops - Self organised groups	Adult education Self-directed learning	
Norway	Archive	Demographic changes Social isolation in older people	Family history: - Different activities	Older adult education Late-life learning	
Lithuania	Museum	Experiencing the past within generations	Time travel: 3-4 generations travel together in time	Intergenerational learning	
Finland	Museum	Collaboration with the Helsinki Alzheimer Association and local service centres	Reminiscence work	Fourth age learning Supervision	
Sweden	Museum	Open preschool	Pre-school activities within an atmosphere of the past. Children participating with their parents and/or grandparents	Intergenerational learning	

Figure 1. Performing Heritage Learning Outcomes

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Biographical notes

Dimitra Christidou works as a researcher and project manager at NCK. Dimitra holds a PhD in museum studies and has been a reviewer for several peer-reviewed journals in her field.

Anna Hansen is the Managing Director of NCK and has been the project manager for the project “Implementing Heritage Learning Outcomes in the Nordic and Baltic area.” She has also been the facilitator for the workshops in connection to the establishment of HLO-centres in the Nordic and Baltic countries which participated in this project.

Malin Bäckström is the Head of the learning department at Jamtli museum in Östersund, Sweden. She has worked with HLO in several different learning programmes and has worked to develop the method within Jamtli as part of the establishment of an HLO-centre.

Anna Finnilä works as an educator at the Helsinki City Museum and was responsible for the production of the Children’s Town, opened in Helsinki in 2012. Anna has prepared customized museum tours and one Memory Suitcase for people with memory disease in co-operation with Marja Nykänen and the Helsinki Alzheimer Association. For the planning and evaluation of this project, Anna has implemented the Generic Learning Outcomes.

Gita Šapranauškaite is the curator of the Open Air Museum of Lithuania and the directress of the Estate Academy of Rumsiskes Museum (RMDA). Gita has been the leading partner for implementing HLO in the Baltic Area.

Brynja Björk Birgisdóttir, is a historian and an archaeologist. Brynja is the Director of Information and Public Services at the National Archives of Iceland in Reykjavík. Brynja was responsible for an unemployment project, for which she used the HLO method.

Bente Jensen is an archivist, M.A., at Aalborg City Archives and associate professor at Aalborg University. At the archives, Bente is responsible for the user relations, particularly for the Outreach and Communication among that the self-organized family history workshops for which the HLO method was used.

Maria Press, became in April 2014 the director of the Regional State Archives in Östersund, Sweden. Before that, Maria was an archivist at the Regional State Archives in Trondheim, Norway where she was responsible for the outreach work. During 2012-13, Maria was the leader of the project “Let the grey wave in”, which she describes in her article.

Tine Fristrup, PhD in Educational Studies, is an Associate Professor at Aarhus University, Department of Education (DPU) and has conducted research in the fields of Disability and Ageing Studies. Tine has been involved in previous Nordplus projects in relation to heritage learning and for this project specifically, Tine carried out its evaluation.