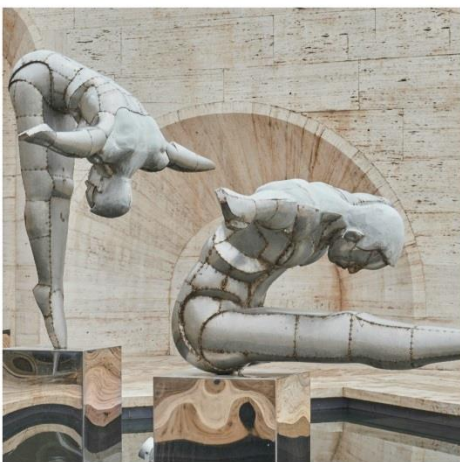


## Learning, Engagement and Museums



**Yerevan, Armenia  
25 – 28 October 2016**

***Learning, Engagement and Museums***, a collaboration between the Museum Education Centre, Armenia, Manchester Art Gallery and the British Museum's International Training Programme (ITP), took place between 25 – 28 October 2016 in Yerevan, Armenia. Including a mix of presentations, shared case studies, group workshops and facilitated discussions, the conference focused on museum learning and engagement programmes as well as professional development, and offered colleagues both in Armenia and internationally the opportunity to share stories, ideas and challenges in their current work. ITP fellows, generously supported by the Marie-Louise von Motesiczky Charitable Trust, were invited to facilitate and feed into project working groups and to demonstrate how the ITP has enhanced their expertise and professional growth. Delegates were also invited to analyse their current skills and opportunities for skills-building within the museum sector.



Press Conference with Davit Poghosyan, Ronan Brindley, Hayk Mkrtychyan, Claire Messenger and Marine Mkrtychyan

### ***A global partnership***

*Learning, engagement and museums* proves the wide-reaching and essential value of global networks and partnerships and stemmed from conversations between the Museums Education Centre, Armenia and Manchester Art Gallery at the ITP's 10<sup>th</sup> Anniversary event *Creating museums of world stories* which took place in Mumbai from 20 - 21 November 2015 with the support of the Getty Foundation. The Yerevan workshop brought together colleagues from seven countries across the international heritage sector to form new networks and discuss ways in which museums can work together, both within Armenia and worldwide.

'A diverse collaborative project, focusing on specific topics and with a 'mini ITP' format, *Learning, Engagement and Museums* was a model for wide collaborative experiences between ITP fellows and their Armenian colleagues, who were invited to take part through an open application process. As mentioned during the conference and interviews, museum education projects and public engagement are one of the crucial parts of the museum transformation process in Armenia. So, the topic of the conference was already highly relevant to all participating museums and organizations. Specially developed toolkits and the opportunity for group work and sharing ideas of different approaches can be another useful skill development model for Armenian museums and also within the ITP network. Positive feedback and materials from museum professionals and organizations can be seen as an indicator of success of such kinds of collaborations supported by the ITP and its partner museums. Four projects were created and presented during the conference, and the



presentations and case studies given are a great way of personalising the experience gained during the ITP, inspiring new projects within the network of ITP and Armenian professionals’.

*Davit Poghosyan, Lecturer (PhD), Armenian State Pedagogical University after KH. Abovyan, Chair of Museology, Armenia (ITP 2015)*

‘The International Training Programme is a globally renowned network for museum and heritage professionals. Annual activities in the frame of the ITP open up new opportunities and possibilities to create and build a sustainable future for museums. In fact we can call the ITP a big database for creative, innovative and fresh ideas that can be received through global partnerships and collaboration. And partnership will be much stronger when you are able to accept newcomers to your network. This has been nicely done during workshop “Learning, Engagement, Museums” in Yerevan. Together with local specialists, ITP fellows and key experts from the UK and Germany tried to share existing trends in museums worldwide in order to develop new strategies in audience engagement, public and learning programmes. We tried to introduce with the best of Armenian cultural heritage in order to strengthen future partnerships and to pin Armenia on the map of the International Training Programme’s global network’.

*Hayk Mkrtychyan, Coordinator, Museum Education Centre*



Hayk Mkrtychyan introducing *Learning, Engagement and Museums* at Cafesjian Centre for the Arts

‘Manchester’s approach to this project was to re-examine what works in its own learning programmes and to see if these ideas resonate with international peers and delegates. The aspiration is that this ‘trading’ of experiences at an international level has the potential to give rise to new priorities and dimensions for learning and educational programmes, ones that we might not think of in isolation. In addition, Manchester as a growing city within the UK has always been aware and mindful of its international connections. At this crucial period in history when division and isolation appear to be in the ascendancy and when the value of tolerance is under threat, it is even more vital that we use our cultural connections to foster dialogue. Museums and cultural collections can promote national identity in a positive, confident and connecting manner. Learning and engagement programmes have the ability to enhance this further, to encourage dialogue and to aid cultural sharing and understanding’.

*Ronan Brindley, Head of Learning, Manchester Art Gallery*

'The International Training Programme (ITP) works to develop a sustainable global network of inspired museum and heritage professionals through sharing knowledge, skills and experiences. In order to build on the learning achieved by fellows, and to strengthen the network of colleagues around the world, we work throughout the year on developing plans which support this. When colleagues in Armenia suggested a conference and workshop that would enhance our relations with our fellows and give us the opportunity to cascade training and support development in-country, we were delighted to be part of this project. Not only was there an opportunity to share experiences and learning with our colleagues in Armenia but the potential outcomes, aimed at supporting institutions in planning, developing and delivering their own learning and engagement offerings, was something we could share with the rest of our alumni. Working with fellow professions and the opportunity to visit in museums in and around Yerevan, would also help give us a strong steer as to how best we might be able to support Armenian museums in the future. The post-fellowship opportunities are essential to the core objectives of the ITP. These projects ensure those in our network keep talking and working together after the summer programme. They provide further training and research opportunities, and open up potential collaborations. They promise a lifelong commitment to our network from the British Museum, our partners and from our fellows'.

*Claire Messenger, Manager, International Training Programme, British Museum*

### ***Why learning is important in the modern museum***

There are three principle responsibilities for museums and galleries. The first is to the collections and objects we hold – the things we show and the things we keep. Our collections and exhibitions give us our identities and definitions and we use them to create and share narratives. Our second is to our audiences and visitors – that we extend and develop our audiences, connect with them in new ways and involve them in the life of the museum. Our third is that we build plans to survive – develop our ability to be sustainable, so that museums, galleries and their connections will thrive and continue to attract audiences.



Ronan Brindley introducing *Learning, Engagement and Museums* at Cafesjian Centre for the Arts

Learning and engagement is a constant and, I argue, the vital thread that runs through these three responsibilities. In a simple way, it is the combining and activating ingredient. We seek more knowledge about our collections and find new ways of displaying them. We learn about and with our audiences, identifying new ways of connecting with them, building new narratives in collaboration with them, working in partnership to widen the museum's knowledge base and developing the museum environment as a social learning space. Our appetite for learning can also feed sustainability, creating and diversifying a demand for what we do, identifying new ways of doing it, and creating powerful arguments for continuation.

Amongst the key challenges of the modern world are intolerance, division and social isolation. Museums and galleries are a 'micro-dot' in the social landscape. But we have the ability and the collections to encourage understanding, enhance positive and confident forms of identity and build social cohesion. Learning and engagement has to be at the heart of our attempts to be a progressive and dynamic museum community.

In conclusion, I wish to add a final responsibility and that is to ourselves. We are learners first. We need to nourish this, share our expertise, build networks and bring this to fore, both in the museums we represent and as a collective and international community.

*Ronan Brindley, Head of Learning, Manchester Art Gallery*



The ITP team and fellows at the Armenian Genocide Museum-Institute

### ***Learning, Engagement and Museums - The case studies***

On day one UK and Programme partners, ITP fellows and Armenian colleagues shared the aims, challenges and processes of learning and engagement programmes at their institutions, along with advice and guidance for future projects.



## **Ronan Brindley, Manchester Art Gallery**

Where: Manchester, England

### **Context:**

Attracting local families into a museum in a city centre is difficult when families who come into the city centre are often too busy doing lots of other things. Once families visit the family space in the museum, the next challenge is to encourage them to spend time in galleries of the museum and art gallery.

### **Work being done:**

To create a sense of a social space a family space has been secured within the building and plants placed at the entrance to soften the look of the museum. Previously families were told they must stay for an entire session, but to encourage families with busy schedules, family programmes have become more like 'drop-in' sessions. Families can come and go as they please. Picnic areas have been set up for families, making life easier and cheaper for parents with multiple children. On the third Saturday of the month the Art Gallery opens its doors earlier for families with autistic children.

## **Elaine Addington, Open Museum Glasgow**



Elaine Addington presenting at Cafesjian Centre for the Arts

Where: Glasgow, Scotland

### **Context:**

Life expectancy in Glasgow is lower than in Scotland. Deprivation, health problems and a lack of skilled workers is costing Glasgow money and Elaine believes this is a challenge that the museum can contribute to overcoming.

### **Work being done:**

Elaine spoke about connecting objects, people and place; putting the collection of her museum at the heart of Glasgow's Community as a means of inspiring conversation and a sense of community. Elaine works with hard to reach communities through handling kits, community exhibition spaces and creating traveling exhibitions contributed to by targeted communities.

Current policies include Homelessness and overcoming isolation and stigma, creating an age friendly city in a changing city and providing educational support to young people recovering from mental health issues.

## **Andrea Martin, The Collection: Art and Archaeology in Lincolnshire**

Where: Lincoln, England

### **Context:**

Encouraging teenagers into museums and art galleries as young adults. Working with schools in the county and a focus group of teenagers to find out what is missing from the curriculum in local schools.

### **Work being done:**

Lincoln Summer School- an immersive week long session of art techniques not available to teenagers in school or locally; enabling 13-16 year olds to gain confidence in asking questions, discussing and spending time in new environments before going to college and/or university. The course began as a life drawing summer school but more recently has adapted to the teenagers interests to include photography and portraiture sessions.

## **Shreen Taher, Children's Museum at the Egyptian Museum**



Shreen Taher presenting at Cafesjian Centre for the Arts

Where: Cairo, Egypt

### **Context:**

A children's museum within the Egyptian Museum presenting the history of Egypt with Lego. Students from the age of 4 can therefore touch objects without any restrictions. Lots of school groups visit but in order to attract families, activities must impress the parent.

### **Work being done:**

A topic from history is selected with a theme, for example music or language. Worksheets pre- and post-visit to the museum are created in line with the age of students participating. An example includes 'Tut in trouble': at the museum children try to find the objects belonging to King Tutankhamen in order to prepare him for burial. They fill in a worksheet as they go and follow up with more information about the objects and mummification using different resources. Once the children have found the objects they prepare a replica King Tut for the afterlife and perform the funeral procession. Courses are run in English and Arabic to attract as many schools as possible and courses incorporate learning French, English and German to appeal to parents who will bring their children to the museum as a result.

## **Christine Fischer, Grassi Museum**

Where: Leipzig, Germany

### **Context:**

The museum objects do not easily link to the needs of the local community, currently large groups of immigrants are suffering from feelings of disconnect with their new home. There is a demand to reposition ethnological museums in the 21<sup>st</sup> Century.

### **Work being done:**

Christine categorised her work under sub-headings including multiperspectivity, 'glocalization', actuality, self-reflexivity and participation. Christine talked about the work which had already been done: running gallery tours aimed at audiences from outside of Germany and given by local community members, and spoke more generally about ways of creating an environment where people from all walks of life can have safe discussions.

Workshops and discussions have been beneficial but Christine recognised that her work so far is only the beginning of a long process, to change the mind-sets of institutions and societies. Christine's strategy is to learn from completed projects and to start with small steps.

## **Nairi Khachadourian, Komitas Museum-Institute**



Nairi Khachadourian presenting at Cafesjian Centre for the Arts

Where: Yerevan, Armenia

### **Context:**

A museum rectifying the loss of singing tradition in Armenia, due to a lack of publications in this field and heavy exposure to more recent technologies. The aim is to increase lullaby singing between parents and children, to reinforce this tradition from a young age.

### **Work being done:**

Workshops with music, circle seating and meditative singing in a group are being held in the museum. Participants choose 4 songs they would like to sing before the workshop and a singing book is ready for them upon their arrival. Lullabies are intimate and increase a sense of community for those participating. To encourage people who come to the classes to practice what they learnt at home, it has been suggested that audio clips should be produced and uploaded online.



## **Narine Khachaturian, Hovhannes Toumanian Museum**

Where: Yerevan, Armenia

### **Context:**

A Museum named after a famous Armenian writer for both adults and children. The art of storytelling and fairy tale narration is a part of Armenia's intangible heritage which is being lost. These stories are a part of Armenian heritage and ensure the dialects within the Armenian language are remembered; the Hovhannes Toumanian Museum encourages families to keep telling these stories to the next generation.

### **Work being done:**

Once a year since 2008 a festival of narration is held for competitors and audiences of all ages and prizes are awarded to the best performances. Performances initially take place in rural villages and the final is held in Yerevan. The emotion, the traditional dress and the creativity of participants adds to the overall performance. Initially participants are timid but their confidence grows throughout the festival.

## **Ani Avagyan, National Gallery of Armenia**



Ani Avagyan, speaking at the Armenian Genocide Museum-Institute

Where: Yerevan, Armenia

### **Context:**

An institution where object collecting increased during 70 years of Soviet rule, now containing 40,000 pieces of art from Armenia, Russia, Europe and Asia. However, it has only been since 2009 that educational activities have developed and this year (2016) an education department, consisting of 3 members of staff, will open.

Work being done:

The aim is to fill the gaps in mainstream institutions via interactive education programs, working with schools throughout the year, lectures, printed educational material, game planning and social media. Establishing a relationship between museums and schools is an on-going project with the hope that museum work and the national curriculum will be connected in the future. Since 2009 the number of student groups visiting the National Gallery has risen from 5 to 123.

### **Arusyak Ghazaryan, Yeghishe Charents Museum of Literature and Art**

Where: Yerevan, Armenia

Context:

In modern times new topics are interesting to children but, old objects are forgotten. There is a problem with the absorption of national values in recent generations and the museum aims to increase interest in various objects from different ages and cultures, in particular playing traditional instruments. Armenians should be able to distinguish between Armenian and eastern instruments.

Work being done:

Promotion of musical studies and learning to play national instruments to students aged 13-14 years in their own time and in schools. To create a modern and sensory experience, for example a screen where you can hear how instruments play whilst looking at them.

### **Mikayel Badalyan, 'Erebuni' Historical and Archaeological Museum-Reserve, 'Karmir Blur' Branch**



Mikayel Badalyan presenting at Cafesjian Centre for the Arts

Where: Yerevan, Armenia

Context:

The 'Erebuni' Historical and Archaeological Museum-Reserve is currently aiming to bring new audiences to museums and instil a sense of responsibility to look after Armenian heritage.

Work being done:

An annual 'School of junior archaeologists' consisting of 14 lessons and a 20 question exam aimed at teenagers. Based at a heritage site, museum and artificial site students gain practical and theoretical experience in archaeology and learning cuneiform. After passing the final exam students receive a certificate and badge, enabling them to visit heritage sites for free in the future and to bring family and friends with them. Junior archaeologists have given talks about the collection to younger audience during European heritage week.

### **Astghik Marabyan, Cafesjian Centre for the Arts**

Where: Yerevan, Armenia

Context:

To use the museum as a tool for integrating children from different ethnic and socio-economic backgrounds; to integrate culturally and to merge with the social life in the countryside.

Work being done:

Engaging Syrian Armenians, aged between 12-14 years old, through art activities. Working with other museums and art galleries students were asked to present the cultural landscape of Armenia to enable people from different backgrounds to start thinking about Armenia as their home. The creation of an exhibition 'The Landscape of my Country' where during the opening ceremony children were asked to explain their work to visitors.

### **Marine Mkrtychyan, Russian Art Museum**



Marine Mkrtychyan presenting at Cafesjian Centre for the Arts

Where: Yerevan, Armenia

Context:

Before 2014 the Russian Art Museum had an excellent space and a good location but needed more. Marine went on the International Training Programme in 2014 for inspiration and to develop a programme for the Museum to work by.



Work being done:

In 2015 educational initiatives were established culminating in 7 education programmes and 1 summer school in 2016. In 2016 the Museum began creating education material for over 200 schools in Yerevan. Work still needs to be done to change people's mind-sets about what a museum is and who should visit them. The Museum is encouraging young people to visit and opening up the museum to new functions, such as holding marriage ceremonies.

### ***In summary***

The aim of these case studies were to offer unique perspectives on engaging and educating audiences from diverse backgrounds. Despite the often localized context and different priorities of each institution, many interesting common themes were revealed, including:

- Partnerships – how they help you achieve more and provide additional resources.
- Diversity – making programmes work for you, your collections and your space.
- Tolerance – awareness of cultural differences and being aware of stereotypes.
- Self-awareness – personal development to help you deliver more effectively.
- Atmosphere – leadership in institutions supporting and encouraging the programmes that are proposed.
- Competition – the need to 'raise our game' in light of programmes in other institutions and attractions.
- Awareness – 'filling a gap'; looking around, and outside of, the sector to see what your audience/community needs.

*'I was amazed by the passion of the experts present in the workshop and I greatly appreciated their readiness to help and share their own knowledge as they gave me great ideas that I would like to apply in the future'. Nathalie El Alam, Archaeologist, Beirut National Museum (Lebanon, ITP 2012)*



Workshop groups, Cafesjian Centre for the Arts

### ***Learning and Engagement Workshop - The remit***

After sharing case studies with colleagues across the sector, delegates were split into groups, based on their individual role profiles and areas of interest, to develop their own learning and engagement projects. Each working group was allocated a target audience and asked to plan a session, programme, resource, event or activity on: Family Learning; Teenage-friendly Engagement; New Audiences; and working with Older Audiences.

Delegates were asked to consider aims and objectives, project scope, budget, timescales, risks and benefits, and how their projects could be supported through partnerships: whether nationally or internationally. By the end of the sessions delegates had identified and planned a viable learning or engagement project which could be delivered in their institutions, identified partners resources and potential risks, developed strategies to overcome challenges and created a framework to assess the success and sustainability of the project.

### ***The projects***

#### ***Families against War – Family Learning.***

With Haykuhi Avagyan, Ronan Brindley, Arusyak Ghazaryan, Zhanna Manukyan, Davit Poghosyan, Tatev Saroyan, Shreen Taher, Nigel Tallis.



Families against War Workshop, Cafesjian Centre for the Arts

My group focused on family learning, and the name of our project was “Families against War”, which was suggested as a possible title. Our aims were to shed light on the memories of war and military families as a way of documenting this aspect of Armenian intangible cultural heritage, where older people who served during war will tell their experiences to their families, especially children, in a special programme focusing on families involved in current conflicts. The programme will approach 10 families that will be selected to participate. More than four Armenian museums will be involved in cooperation with Armenian ministry of defence and Armenian NGOs working with war families. The duration of this program will be three months - all these experiences will be recorded on the Armenian Museums’ YouTube channels. The programme aims to engage war families with Armenian museums, and to highlight experiences of war. Special educational programs in the four Armenian museums will be designed aiming to engage those families.

*Shreen Taher, Director, Children’s Museum at the Egyptian Museum, Cairo.*



### **The Teen Council of Museums – Teen Engagement.**

With Ani Avagyan, Mikayel Badalyan, Nathalie El Alam, Rebecca Horton, Liana Karapetyan, Astghik Marabyan, Andrea Martin, Marine Mkrtychyan.

The outline idea for this project was to establish a teen council for museums, creating an actively engaged audience who would be involved directly within the heritage sector. The project would create a council of 15 teenagers which would have twice monthly meetings, with discussions and activities over a 4 month period including two activities when members could invite a '+1'. By bringing in a '+1' there is a more friendly and inclusive atmosphere, and the council reaches out to more teenagers.

The project would maintain a relationship with the old teen council in many ways, including inviting them back to special events and creating social platforms and webpages to stay connected, thereby encouraging the sustainability of the audience. The teen council of museums would be an annual programme, with new council members joining each year.



Teen Council of Museums Workshop, Cafesjian Centre for the Arts

Three museums would be at the core of the project - Cafesjian Centre for the Arts; National Gallery of Armenia and Aram Khachaturian Museum and each cycle of 'councils' would be a year in the planning, delivery, evaluation - and celebration!

The aim of the project was not just to encourage teenagers into the museums, to give them a sense of community and place, but the process would give the participants confidence, life skills such as team working and decision making and a professional orientation. This collaborative approach would also provide a continual dialogue with the teenage audience where their interests and opinions can be heard.

*Andrea Martin, Collection Access Team Leader, The Collection: Art and Archaeology in Lincolnshire, UK*



### ***The Colour of Sound – New Audiences.***

With Christine Fischer, Emma Croft, Nairi Khachadourian, Narine Khachaturyan, Anahit Mikayelyan, Tugba Tanyeri Erdemir, Artavazd Zakyan.

*The Colour of Sound* is an interdisciplinary, international project, focusing in the first instance on cooperation between museums and universities in Armenia and Turkey. The aim is to investigate the musical heritage of Armenia, such as the music of Komitas Vardapet or the art works of Sergej Paradjanow, and its connection to other regions and countries, alongside its archaeological history.

The project aims to work closely together with students, a target group which is not easy to reach for a museum. The museums in this project will try to attract their target audience via contemporary media. In the first project phase the students are asked to research in archives and museums about an object of their choice, focusing on the topic of Armenian musical heritage.

In the second phase, students will translate their results into a visual language, creating short films together with a visual artist. This way they can use old audio or visual databases, as well as modern media and their own material. These will serve as a basis for longer group films to be integrated into permanent exhibitions currently under development in Armenia and eventually in Turkey. A public presentation will be followed by an event programme for the students, friends, families and visitors, to celebrate success.



Colour of Sound Workshop, Cafesjian Centre for the Arts

It is a grand and long-term project; we expect it will take a year to approach partners and build the team, deliver initial workshops and agree on a project plan. Research and the production of the short films will take at least one year, with another half year to produce the final versions and six months to measure outcomes and evaluate. If the project is successful in Armenia and Turkey it could be transferred into other European countries, because of the strong link of the Armenian artists to Europe.

The project will hopefully establish long-term cooperation between museums and universities. Students will get the possibility to work together with museum staff, to integrate new ideas, gain insights for their work and to become the visitors of tomorrow.

*Christine Fischer, Performance and Audience Development, Grassi Museum, Leipzig*

### **Building Memories – Older Audiences.**

With Elaine Addington, Mushegh Alaverdyan, Shubha Banerji, Ani Grigoryan, Sona Khechikyan, Marianna Manucharyan, Suren Manukyan, Claire Messenger, Hayk Mkrtchyan.

Our group was full of ideas which were great to share and brainstorm. Finally, we decided on the idea of bringing together two museums, with the National Museum-Institute of Armenian Architecture after Alexandr Tamanyan being at the lead and in Year One, partnering with the Armenian Genocide Museum-Institute. The group wanted to focus on the people who had created and designed these spaces, the architects and the builders and also the people who lived in and around them.

We looked primarily at older people as this is the generation who would have designed, built and live in or near lived in the space, but the project was approached as a cross generational one, which might link older and younger generations through understanding and respect and shared common histories, whilst encouraging a shared pride in built heritage.



Building Memories presentation at Cafesjian Centre for the Arts

The group realised that costs would be minimal as the project slotted nicely into their exhibition/ public programming priorities and agreed that this project could be adapted to suit many different locations across Armenia, and talked of it becoming an annual event.

*Elaine Addington, Open Museum Curator, Glasgow Museums Resource Centre, UK*

### **The outcomes**

As well as providing advice and feedback to delegates, facilitators from each working group were asked to contribute to the production of four 'toolkits' - resource materials based on the workshop projects developed, to share with colleagues across the sector in Armenia and among ITP alumni. These toolkits aim to support institutions in planning, developing and delivering their own learning and engagement offerings.

There will be a separate toolkit for each workshop project – with detailed notes on the planning and delivery processes. These will include further 'things to consider' and step-by-step guidelines for



colleagues using the toolkits as templates for their own work. Each toolkit will be available as an online resource and will be shared among our global network.

### ***How learning makes us better professionals***

Sessions on the final day of *Learning, Engagement and Museums* invited delegates to examine how they might build upon their skills to inform their current roles and plan for the future. They were asked to consider how their personal development could help them deliver more effectively.

With stories of their work and career development post-ITP, fellows Tugba Tanyeri Erdemir (Turkey, ITP 2015), Nathalie El Alam (Lebanon, ITP 2012), Shubha Banerji (India, ITP 2014) and Davit Poghosyan (Armenia, ITP 2015) demonstrated how opportunities for sharing knowledge, skills and experiences during the summer programme informed their own roles and approaches to museum projects.

The ITP team then delivered a hands-on workshop, providing frameworks for plans and approaches to professional development. Delegates were asked to design a 'career pathway' with past professional and personal experiences and to detail how these have provided them with hard skills (certificates, formal qualifications etc.), and soft (interpersonal) skills. Finally, delegates were encouraged to 'fill the gaps', identifying what skills were missing and how they might be gained.

### ***Engaging with Armenian Museums – study visits***

Engaging with institutions around Yerevan and Armenia provided visiting delegates with new approaches and perspectives on museum practice. It also enabled us to experience first-hand Armenia's unique cultural heritage and to make new connections, further enriching our global network.



*Visit to Temple of Garni*

As well as being kindly hosted by the Cafesjian Centre of the Arts and the Armenian Genocide Museum-Institute for the conference and workshop days, the programme included study tours and facilitated visits to the Komitas Museum-Institute; the Ararat Brandy Museum; the History Museum of Armenia; the Megerian Carpet Factory Museum; the Sergej Parajanov Museum; 'Garni' Historical and



Cultural Museum-Reserve; the Museum of Russian Art and UNESCO heritages sites - 'Zvartnots' Historical and Cultural Museum-Reserve ; the Holy See of Armenian Apostolic Church, its museums and St Hripsime in Vagharshapt city and 'Geghard' Monastery Complex.

*'I was blown away by the vibrant museum and culture scene in Yerevan. We had a chance to visit a select few museums, and had the privilege of being guided by our colleagues. Dynamic intellectual exchange amongst us continued throughout our four days in Armenia, extending well into our breaks, dinners, and excursions', Tugba Tanyeri Erdemir, Director, Science and Technology Museum (Turkey, ITP 2015)*

### **Press and Publicity**

Publicising the work of the ITP, our Partners and the global network of fellows has become increasingly important and to celebrate our 10<sup>th</sup> Anniversary workshop in Mumbai the programme launched its ITP Twitter account. One year on, *Learning, Engagement and Museums* has offered the ITP a unique opportunity to put its media presence and visibility to the test.

An opening event at the Komitas Museum-Institute was attended by Her Majesty's Ambassador to Armenia, Judith Farnworth and Narek Tovmasyan, Art Programmes and Partnerships Manager of the British Council Armenia, bringing wider attention to the ITP's ongoing projects amongst the public and other government institutions.

A dedicated 'media centre' recorded and evaluated the workshop as it took place, providing continuous content for the ITP blog, Facebook Group and Twitter. ITP partners, team members and fellows live-tweeted the event using the hashtag #itpyerevan, with one tweet reaching over 840 people – a wonderful expansion of our global reach.



Further, press and media events including press conferences and local TV appearances, arranged by Hayk, Davit and Marine saw the team promoting and advocating the ITP to an entirely new audience in Armenia. It was encouraging to see such interest from a broad range of people across the country, and has prompted the ITP team to look at ways to continue this level of media involvement for future ITP events abroad.

Media and publicity in Armenia and beyond included:

#### **UK Embassy in Yerevan**

<https://www.facebook.com/britishembassyerevan/posts/10153908019705811>

<https://twitter.com/UKinArmenia/status/793447949489545217>

#### **Armenian News and Television**

CIVILNET - <http://bit.ly/2iaXrJw>

Eritasard - <http://www.erit.am/news/hy/73229>

Armenpress - <http://www.armenpress.am/arm/multimedia/slideshows/57814/>

1TV Armenia - <http://www.1tv.am/en/videos/2016/10/27/Early-In-The-Morning-Part-II/48137>

## Museum Education Centre

<http://museumedu.am/welcome-reception-of-the-international-workshop-learning-engagement-museum-in-komitas-museum-institute/>

## Partner Museums

<https://www.facebook.com/mvlgrassimuseum/posts/209342696168820>

## Looking ahead

### Evaluation

External evaluations are becoming an increasingly important part of developing and delivering ITP collaborative projects. All *Learning, Engagement and Museums* delegates were asked to complete an online survey, the results of which will help us shape how future workshops are organised and delivered.

The full evaluation is publically available online; however particular highlights from delegate feedback include:

- International networking
- The opportunity to find new collaborations
- Learning about Armenia (colleagues and museum practices)
- Understanding about working with communities
- Working in teams
- The idea of toolkits
- Case studies
- Encouragement to be creative in designing new projects

*“(The most useful insight) was meeting my Armenian colleagues - I was very inspired by their work, and seeing the dynamic and young museum culture in Yerevan actually gave me a lot of hope for the future.” – Tugba Tanyeri Erdemir, Director, Science and Technology Museum, Middle East Technical University, Turkey (ITP 2015)*

*‘The insights into working with older audiences were an immensely useful part in the whole workshop. The experiences of Elaine Addington from Glasgow Museums and also Christine Fischer from Grassi Museum, Leipzig helped to visualise a community oriented programme through my museum for older generations.’ – Shubha Banerji, Indira Gandhi National Centre for the Arts, India (ITP 2014)*

*‘The workshop itself was organized well and very productive. As for me it was very full and rich of information. The most insight of the workshop was working with groups, discussing with colleagues from different countries and exchanging professional skills.’ – Zhanna Manukyan, Martiros Sarian House-Museum, Armenia*

Delegates also expressed a keen interest in another workshop being delivered, to follow-on from the original event.

### Legacy (future collaborations, Armenia and beyond)

While some of the outcomes of the workshop *Learning, Engagement and Museums* are still in the process of being identified and developed, there are already clear and immediate results in terms of legacy:

- The creation of four ‘toolkits’ - resource materials - based on the workshop projects, to share with colleagues across the sector in Armenia and amongst ITP alumni. These toolkits will aim to support institutions in planning, developing and delivering their own learning and engagement offerings.
- Enhanced relationships across the ITP network between fellows, UK and programme partner museums and the British Museum.
- Development of a new network of museum professionals across Armenia.
- Initial development of ideas around learning and engagement in museums and an assessment of the appetite for innovative themes and programmes that could be used across the sector globally.

- Development of a relationship between Museum Education Centre, Armenia, Manchester Art Gallery and the British Museum.
- A framework for future, subject specific workshops, which can be delivered across countries and institutions in the ITP network, to further cascade training to museum and heritage professionals who may not be able to attend the ITP Summer programme. Thus increasing the impact and scope of the ITP.
- Visiting museums and sites across Yerevan and its environs helped give a strong steer as to how best the British Museum might support Armenian museums in the future through the ITP.





## Appendix 1

### Workshop Programme and Contact List

Dates: October 25-28

Venues: Cafesjian Centre for the Arts and the Armenian Genocide Museum-Institute

DATE/PLACE/ TIME	DAY 1: TUESDAY 25 OCTOBER KOMITAS MUSEUM-INSTITUTE
15:00	Transfer of participants from the Hotel to the Komitas Museum-Institute
15:15 – 16:00	Guided tour in the Museum
16.30 – 16:45	<p><b>Welcome Speeches</b></p> <p>Armen Amiryan, Minister of Culture of the Republic of Armenia</p> <p>Hripsime Pikichian, Association of Museum Workers and Friends</p> <p>Claire Messenger, Manager, International Training Programme</p> <p>Ronan Brindley, Head of Learning, Manchester Art Gallery</p> <p>Vahagn Marabyan, Acting Executive Director of the Cafesjian Center for the Arts</p> <p>Lusine Kharatyan, DVV International Armenia Country Office</p>
17:30 – 19:30	<b>Welcome Dinner in Megerian Carpets Restaurant</b>
19:40	Transfer of participants to the Hotel

DATE/PLACE/ TIME	DAY 2: WEDNESDAY 26 OCTOBER CAFESJIAN CENTER FOR THE ARTS				
08:45 – 09:00	Transfer of participants from the Hotel to the <b>Cafesjian Centre for the Arts</b>				
09:15 – 09:45	Registration				
09:45 – 09:55	Housekeeping Announcement				
10:00 – 10:15	<p><b>Opening and Introduction:</b></p> <p>Why learning in museums is important in the modern world</p> <p>Ronan Brindley, Head of Learning, Manchester Art Gallery, UK</p>				
10:15 – 10:45	Coffee Break				
10:45 – 12:45	<p><b>Session 1:</b></p> <p>Case Studies from Manchester Art Gallery, The Collection, Glasgow Museums Resource Centre, Children’s Museum and Grassi Museum</p> <p>Chair: Claire Messenger</p> <p>5 x 20 minute per presentation + 5 minutes Q&amp;A</p>				
	<table border="1"> <tr> <td>Ronan Brindley, Head of Learning, Manchester Art Gallery, UK</td> <td>Family Learning</td> </tr> <tr> <td>Andrea Martin, Collections Access Team Leader</td> <td></td> </tr> </table>	Ronan Brindley, Head of Learning, Manchester Art Gallery, UK	Family Learning	Andrea Martin, Collections Access Team Leader	
Ronan Brindley, Head of Learning, Manchester Art Gallery, UK	Family Learning				
Andrea Martin, Collections Access Team Leader					

	The Collection: Art and Archaeology in Lincolnshire, UK	Teen Engagement
	Elaine Addington, Open Museum Curator, Glasgow Museums Resource Centre, UK	The Open Museum – Communities (including older audiences)
	Shreen Taher, Director, Children’s Museum at the Egyptian Museum, Cairo, Egypt	Children’s Learning
	Christine Fischer, Performance and Audience Development, Grassi Museum, Leipzig, Germany	Working with New Audiences
<b>12:45 – 13:45</b>	Lunch Break	
<b>13:50 – 15:10</b>	<p><b>Session 2:</b> Case Studies from Armenian Museums Chair: Hayk Mkrtychyan 7 x 10minute per presentation + 10 minutes Q&amp;A</p>	
	Narine Khachaturian, Director, Hovhannes Toumanian Museum, Armenia	
	Ani Avagyan, Head of Department of Education, National Gallery of Armenia	
	Arusyak Ghazaryan, Researcher, Yeghishe Charents Museum of Literature and Art, Armenia	
	Nairi Khachadourian, Curator, Komitas Museum-Institute, Armenia	
	Mikayel Badalyan, Head of Branch, “Erebuni” Historical-Archaeological Museum-Reserve	
	Astghik Marabyan, Head of Education, Cafesjian Centre for the Arts	
	Marine Mkrtychyan, Director, Museum of Russian Art, Armenia	
<b>15:10 – 15:30</b>	Coffee Break	
<b>15:30 – 16:45</b>	<p><b>Session 3:</b> Group Workshop Chair: Davit Poghosyan There will be 4 working groups and each will focus on one of the topics below. Groups will be instructed about the structures of future projects.</p>	
	<p><b>Group 1: Family Learning</b></p> <p>Ronan Brindley with Shreen Taher, Davit Poghosyan, Nigel Tallis, Haykuhi Avagyan, Zhanna Manukyan, Tatev Saroyan, Arusyak Ghazaryan</p>	<p><b>Group 2: Teen Engagement</b></p> <p>Andrea Martin with Nathalie El Alam, Rebecca Horton, Marine Mkrtychyan, Ani Avagyan, Mikayel Badalyan, Liana Karapetyan, Astghik Marabyan</p>

	<b>Group 3: Working with New Audiences</b>  Christine Fischer with Tugba Tanyeri Erdemir, Emma Croft, Artavazd Zakyan, Anahit Mikayelyan, Nairi Khachadourian, Narine Khachatryan	<b>Group 4: Communities (including older audiences)</b>  Elaine Addington with Claire Messenger, Shubha Banerji, Hayk Mkrтчyan, Sona Khechikyan, Ani Grigoryan, Marianna Manucharyan, Suren Manukyan, Mushegh Alaverdyan
<b>16:45 – 17:00</b>	<b>Summary of the day:</b> Hayk and Davit Expectations from group presentations and post-workshop outcomes	
<b>17:10 – 18:20</b>	Guided tour in the <b>Cafesjian Centre for the Arts</b>	
<b>18:20 – 19:30</b>	Transfer of Participants to the <b>Ararat Brandy Company Museum, Yerevan</b> Guided Tour and Degustation	
<b>19:30</b>	Transfer of Participants to <b>Nova Hotel</b>	

<b>DATE/PLACE/ TIME</b>	<b>DAY 3: THURSDAY 27 OCTOBER CAFESJIAN CENTER FOR THE ARTS</b>
<b>08:45 – 09:00</b>	Transfer of participants from the Hotel to the <b>Cafesjian Centre for the Arts</b>
<b>09:00 – 12:00</b>	<b>Session 3:</b> Continue to work in Groups  Chair: Davit Poghosyan
<b>12:00 – 12:20</b>	Coffee Break
<b>12:20 – 13:30</b>	<b>Group Presentations:</b>  Findings, next steps, future collaborations and research. One person from each group will give a 15 minute presentation outlining the following:  <i>Project description, Aims &amp; objectives, Potential partnerships, Challenges and mitigations, Outcomes, deadline for those projects. Useful tips and hints.</i>
<b>13:30 – 14:30</b>	Lunch Break
<b>14:45 – 16:00</b>	Visit and Guided tour of the <b>History Museum of Armenia</b>
<b>16:10 – 17:30</b>	Visit and Guided tour of the <b>Sergei Parajanov Museum</b>
<b>17:40</b>	Transfer of participants to <b>Nova Hotel</b>



<b>DATE/PLACE/TIME</b>	<b>DAY 4: FRIDAY 28 OCTOBER ARMENIAN GENOCIDE MUSEUM-INSTITUTE</b>	
<b>08:45 – 09:00</b>	Transfer of participants from the <b>Armenian Genocide Museum-Institute</b>	
<b>09:00 – 09:10</b>	<b>From delivering learning to receiving training</b> Claire Messenger, Manager, International Training Programme Emma Croft, Coordinator, International Training Programme	
<b>09:10 – 10:10</b>	<b>Session 4:</b> ITP Alumni Presentations Chair: Hayk Mkrтчyan 6 x 10 minutes per presentation + 10 minutes Q&A	
	Tugba Tanyeri Erdemir, Director Science and Technology Museum, Turkey	ITP 2015
	Shubha Banerji, Project Coordinator IGNCA, India	ITP 2014
	Nathalie El Alam, Archaeologist Beirut National Museum, Lebanon	ITP 2012
	Davit Poghosyan, Lecturer Armenian State Pedagogical University after KH. Abovyan, Armenia	ITP 2015
<b>10:10 – 10:30</b>	Coffee Break	
<b>10:30 – 12:30</b>	<b>Session 5:</b> 'What skills and attributes will be needed by heritage professionals across the sector in the future' Chairs: Claire Messenger and Emma Croft	
<b>12:30 – 13:30</b>	Lunch Break	
<b>13:40 – 14:30</b>	Guided tour in the <b>Museum of Armenian Genocide and Memorial</b>	
<b>14:40 – 17:40</b>	Study Trips to UNESCO Heritage Sites in Armenia <b>Geghard Monastery</b> and <b>“Garni” Historical-Cultural Museum-Reserve</b>	
<b>18:00</b>	Drive back to Yerevan	
<b>18:45</b>	Gala Dinner in <b>Cafesjian Centre for the Arts</b>	
<b>20:30</b>	Transfer of participants to <b>Nova Hotel</b>	

DATE/PLACE/TIME	DAY 5: SATURDAY 29 OCTOBER STUDY VISITS
10:00	Transfer of participants from the Hotel to the <b>Mother See of Holy Echmiadzin (UNESCO Heritage List)</b>
10:30 – 11:30	Guided Tour of the Territory and visit the Treasury of the Church
11:45 – 12:45	Guided Tour of the 7 <sup>th</sup> Century ruined Cathedral of <b>Zvartnots (UNESCO Heritage List)</b>
12:45 – 13:00	Drive back to Yerevan
13:00 – 14:00	Lunch Break in <b>Artbridge Bookstore-Café</b>
14:15 – 15:30	<b>Visit Museum of Ancient Manuscripts “Matenadaran”</b>
Free time	Optional visit to Arts and Crafts Market “ <b>Vernisage</b> ”
18:45	Transfer to Ararat Hall Restaurant. Farewell dinner
20:30	Transfer of Participants to Hotel

<b>Surname</b>	<b>First Name</b>	<b>Role</b>	<b>Institution/ Organization</b>	<b>Country</b>	<b>Email address</b>
Addington	Elaine	Open Museum Cuarator	Glasgow Museums Resouce Center	UK	<a href="mailto:Elaine.Addington@glasgowlife.org.uk">Elaine.Addington@glasgowlife.org.uk</a>
Abdelmegeed	Shreen Mohamed Amin Taher	Director	The Children's Museum Cairo	Egypt	<a href="mailto:egyptianmuseum@hotmail.com">egyptianmuseum@hotmail.com</a>
Alam	Nathalie	Archaeologist – Assistant Coordinator	Beirut National Museum	Lebanon	<a href="mailto:Nathalie.alam@dga.culture.gov.lb">Nathalie.alam@dga.culture.gov.lb</a>
Alaverdyan	Mushegh	Director	Berdzor Regional Museum	Armenia	<a href="mailto:mushegh_alaverdyan@mail.ru">mushegh_alaverdyan@mail.ru</a>
Avagyan	Ani	Head of Education	National Gallery of Armenia	Armenia	<a href="mailto:avagianani@gmail.com">avagianani@gmail.com</a>
Avagyan	Haykuhi	Deputy Director	Vanadzor Museum of Fine Arts	Armenia	<a href="mailto:haykuhiavagyan@mail.ru">haykuhiavagyan@mail.ru</a>
Badalyan	Mikayel	Head of Branch	“Erebuni” Historical- Archaeological Museum-Reserve, Karmir Blur Branch	Armenia	<a href="mailto:Miq.badalyan@gmail.com">Miq.badalyan@gmail.com</a>
Banerji	Shubha	Project Coordinator	IGNCA (Indira Gandhi National Centre for the Arts)	India	<a href="mailto:banerjishubha@hotmail.com">banerjishubha@hotmail.com</a>
Brindley	Ronan	Head of Learning	Manchester Art Gallery	UK	<a href="mailto:R.Brindley@manchester.gov.uk">R.Brindley@manchester.gov.uk</a>
Croft	Emma	Coordinator, ITP	The British Museum	UK	<a href="mailto:EECroft@britishmuseum.org">EECroft@britishmuseum.org</a>
Tanyeri Erdemir	Tugba	Director, Deputy Director	Science and Technology Museum, Middle East Technical University	Turkey	<a href="mailto:tugbatanyeri@gmail.com">tugbatanyeri@gmail.com</a>
Fischer	Christine	Performance and Audience Development	Grassi Museum	Germany	<a href="mailto:christine.fischer@skd.museum">christine.fischer@skd.museum</a>
Ghazaryan	Arusyak	Senior Researcher	Yeghishe Charents Museum of Literature and Art	Armenia	<a href="mailto:arusyakghazaryan@gmail.com">arusyakghazaryan@gmail.com</a>



Grigoryan	Ani	Deputy Director	National Museum-Institute of Armenian Architecture after Alexandr Tamayan	Armenia	<a href="mailto:ahaykazun@gmail.com">ahaykazun@gmail.com</a>
Horton	Rebecca	Assistant, ITP	The British Museum	UK	<a href="mailto:rhorton@britishmuseum.org">rhorton@britishmuseum.org</a>
Karapetyan	Liana	PR Manager	Aram Khachaturian Museum	Armenia	<a href="mailto:Lkarapetyan77@gmail.com">Lkarapetyan77@gmail.com</a>
Khachadourian	Nairi	Head of Exhibition and Education Department	Komitas Museum-Institute	Armenia	<a href="mailto:n.khachadourian@gmail.com">n.khachadourian@gmail.com</a>
Khechikyan	Sona	Senior Researcher	Avetik Isahakyan House-Museum	Armenia	<a href="mailto:sonkhech@yandex.ru">sonkhech@yandex.ru</a>
Manucharyan	Marianna	Senior Researcher	Armenian State Pedagogical University History Museum	Armenia	<a href="mailto:Mariannadsm1@gmail.com">Mariannadsm1@gmail.com</a>
Manukyan	Suren	Deputy Director	Armenian Genocide Museum-Institute	Armenia	<a href="mailto:Manukyan.suren@gmail.com">Manukyan.suren@gmail.com</a>
Manukyan	Zhanna	Scientific Secretary	Martiros Saryan House-Museum	Armenia	<a href="mailto:manukyanzhanna@yahoo.com">manukyanzhanna@yahoo.com</a>
Marabyan	Astghik	Head of Education	Cafesjian Centre for the Arts	Armenia	<a href="mailto:astghikazatyan@yahoo.com">astghikazatyan@yahoo.com</a>
Martin	Andrea	Collections Access Team Leader	The Collection: Lincoln	UK	<a href="mailto:Andrea.Martin@lincolnshire.gov.uk">Andrea.Martin@lincolnshire.gov.uk</a>
Messenger	Claire	Manager, ITP	The British Museum	UK	<a href="mailto:cmessenger@britishmuseum.org">cmessenger@britishmuseum.org</a>
Mikayelyan	Anahit	Researcher	Sergei Paradjanov Museum	Armenia	<a href="mailto:anahitam@mail.ru">anahitam@mail.ru</a>
Mkrtchyan	Hayk	Coordinator	Museum Education Center	Armenia	<a href="mailto:Mkrtchyanhayk84@gmail.com">Mkrtchyanhayk84@gmail.com</a>
Mkrtchyan	Marine	Director	Russian Art Museum	Armenia	<a href="mailto:Marinemkrtchyan85@gmail.com">Marinemkrtchyan85@gmail.com</a>
Poghosyan	Davit	Lecturer	Armenian State Pedagogical University after KH. Abovyan	Armenia	<a href="mailto:poghosyand@yahoo.com">poghosyand@yahoo.com</a>

Saroyan	Tatev	Head of Exhibition and PR	Museum of Russian Art	Armenia	<a href="mailto:saroyantatev@gmail.com">saroyantatev@gmail.com</a>
Tukhikyan	Narine	Director	Hovhannes Toumanian Museum	Armenia	<a href="mailto:Khachaturyan-narine@rambler.ru">Khachaturyan-narine@rambler.ru</a>
Zakyan	Artavazd	Head of Branch	Metsamor Historical-Archaeological Museum-Reservation	Armenia	<a href="mailto:Artavazdzakyan@gmail.com">Artavazdzakyan@gmail.com</a>

## **Appendix 2**

### **Supporters, sponsors and partners**

#### ***Organisers***

Hayk Mkrtchyan, Coordinator, Museum Education Center, Armenia (ITP 2014)

Davit Poghosyan, Lecturer (PhD), Armenian State Pedagogical University after

Kh. Abovyan, Chair of Museology, Armenia (ITP 2015)

Marine Mkrtchyan, Director, Russian Art Museum, Armenia (ITP 2014)

Ronan Brindley, Head of Learning, Manchester Art Gallery

Claire Messenger, Manager, International Training Programme, The British Museum

Emma Croft, Coordinator, International Training Programme, The British Museum

Rebecca Croft, Assistant, International Training Programme, The British Museum

#### ***Volunteers***

Harutyun Yenokyan, Museum Specialist (BA), student of 1st MA course in History, Armenian State Pedagogical University after Kh. Abovyan

Gayane Petrosyan, student of 4<sup>th</sup> BA course in Museum Studies, Armenian State Pedagogical University after Kh. Abovyan.

Ani Galstyan, BA in Cultural Studies, volunteer in Aram Khachaturian museum.

#### ***Partner Museums and Organisations***

Armenian Genocide Museum-Institute

Cafesjian Center for the Arts

Sergei Paradjanov Museum

Service for the Protection of Historical Environment and Cultural Museum-Reserves

Armenian State Pedagogical University after Kh. Abovyan, Chair of Museology

Yerevan Brandy Company

#### ***Supported by***

Marie-Louise von Motesiczky Charitable Trust

Association of Museum Workers and Friends

DVV International

ICOM Armenia

Ministry of Culture of Armenia