

# MORE THAN A SHARED EXPERIENCE

A theoretical and practical  
exploration of intergenerational  
learning in families in an  
art museum



## FOREWORD

First and foremost, I would like to thank my daughter Liz, as she was an inspiration for this research. Liz reminds me to never stop learning, loving and be amazed by everything in life. She was the indicator for this research, for she makes me, her father, grandparents and others have new insights into art, share perspectives of art and have us make meaning of what we see together with her.

My thanks go out to everyone who supported me and made it possible to invest time in this research. In particular, my family and friends. I would like to thank all my tutors: Sjoerd, Fianne, Jolande and Ingrid. Thank you Annemarie Vels Heijn, it is an honour to have you as an external critic. Your contribution was most valuable to this research.

I would like to thank my colleagues at Museum Boijmans Van Beuningen, for supporting me and not shying back from being critical and sharing your knowledge and experience. Thank you Jeroen, for your valuable contribution in the educational project. A special thank you to Catrien, for her in-depth reading, never ending support and guidance and help keeping me focussed.

I would like to thank all the families who devoted their time to this research to test the programme and not shying away from giving constructive feedback. Thank you Sieds, Nicole, Wouter, Nora, Lotte, Dominique, Wessel, Sven, Nicole, Rosalie, Jacco, Karen, Mette and Inne. Thank you, members of the Boijmans Children's Board for welcoming me in your meetings and sharing your ideas.

A special thank you to Chris for editing this research and to Erik for helping me with the lay-out. Finally, I would like to thank all tutors and students of the Piet Zwart Institute for sharing their knowledge.

## TABLE OF CONTENT

<b>FOREWORD</b>	<b>2</b>
<b>ABSTRACT</b>	<b>5</b>
<b>INTRODUCTION</b>	<b>7</b>
<b>1. THEORETICAL FRAMEWORK</b>	<b>16</b>
1.1 intergenerational learning	16
1.2 international discourse	22
1.3 intergenerational learning in the museum	28
1.4 subconclusion	31
<b>2. INTERGENERATIONAL LEARNING IN PRACTICE</b>	<b>34</b>
2.1 Museum Dice Game	35
2.2 Textile Museum's Family Assignments	38
2.3 MoMA's intergenerational exchange programme	41
2.4 Tate Modern's Inside Out Programme	44
2.5 subconclusion	47
<b>3. FAMILY TOUR</b>	<b>49</b>
3.1 The Boijmans Children's Board	49
3.2 creating the family tour	53
3.3 the focus group of families	56
3.4 subconclusion	65
3.5 The Boijmans Family Tour	69

<b>4 CONCLUSION AND RECOMMENDATIONS</b>	<b>77</b>
4.1 recommendations for further research	79
<b>BIBLIOGRAPHY</b>	<b>81</b>
<b>APPENDICES</b>	
A – interview with the Boijmans Children’s Board	84
B – content of the Boijmans Family Tour	88
C – selection of artworks used in the Boijmans Family Tour	92

## ABSTRACT

This research discusses intergenerational learning in families in an art museum, with the intend to use this for the development of an unguided family tour. As a museum educator with a professional and personal interest in family learning, I noticed an increase in educational programmes in museums designed specifically for families. This rich offer of activities makes a museum visit much more appealing for families. When such a family programme would be based on knowledge about intergenerational learning, mutual learning between generations while interacting (Vels Heijn, 2006), can make the experience a more meaningful one, for it can become a learning experience for all family members, and a way for families to increase their family bonds.

In her publication *Time for cultural mediation* (2015) Carmen Morsch describes an international increase in programmes museums offer for families due to the fact the number of families visiting museums has been and is still growing. She stresses the importance of an intergenerational approach for these programmes, addressing not only nuclear families (heterosexual parents and their biological children) but also non-nuclear families, that take up an increasing percentage in today's changing society. Study shows that families spend 15 to 20 percent of their visit in a museum interacting socially as a family (Falk, 1991). The outcome of this research provides ways to increase that time of interaction.

This research is a theoretical and practical exploration of family learning in museums. With this thesis, I try to answer the following question: How can an unguided family tour actively stimulate intergenerational learning in an art museum?

The theoretical framework provides insight into the three ways of learning that I connected to intergenerational learning: learning, with, from and about each other. I use, amongst others, George Hein's (1998) theory on *The Constructivist Museum*, as well as learning theories of Kolb (1984) to frame current approaches of museum education as a base for intergenerational learning in the museum. The practice of intergenerational learning is examined through case studies on family programmes in museums. The theoretical framework and research on theory and case studies lead into a series of design principles for designing an unguided family tour.

Using this framework, I designed a family tour in Museum Boijmans Van Beuningen with the aim of stimulating intergenerational learning. The Boijmans Children's Board was actively involved in the brainstorming sessions for the design of the tour. Four families joined in a trajectory in which they tested the programme, which was modified each time using the family's feedback.

Firstly, the research resulted in a list of design principles; recommendations for museum educators and others interested in designing an educational family programme in a museum based on intergenerational learning in the form of an unguided family tour. Secondly this research has allowed me to develop and test and refine the *Boijmans Family Tour*.

## INTRODUCTION

One of the things my four-year-old daughter and I love to do is look at and talk about art together. The photo on the right shows us in Museum Boijmans Van Beuningen. While we discuss what we see, play games or create something while inspired by what we saw, we get to know each other a little better. I learn about what she knows, feels, sees and interprets, and vice versa. We learn about art together and listening to each other's opinion broadens our individual perspectives. One of the things I enjoy most about looking at art together



Image: my daughter Liz and myself in Museum Boijmans Van Beuningen.  
Image by: Museum Boijmans Van Beuningen

with her, is that she lets me see, hear and feel things I don't experience without her. Her reaction to art emanates from pure emotion, as it is less influenced by her knowledge and experiences in life as it is with me. I think it is this difference of approach to art between adult and child that makes sharing views on art between generations a rich experience for all.

With an increase of families visiting museums over recent years (Mörsch, 2015), leading museums in Europe and the United States, like Tate Modern in London, Museum Boijmans Van Beuningen in Rotterdam and the Museum of Modern Art in New York, have been organising more and more free time activities for families. From family tours and workshops to family festivals and games. In this research I talk about a family in the broader sense of the word: any group of people from different generations, including at least one child, who arrive together in the museum. A child, in this research, is defined as a person between the ages of 4-12 years. The definition is not confined to parents and their children, or to groups related by bloodline, or even marriage, but to any multi-generational group. The definition excludes groups of school children, because they come to engage in a more formal type of learning. It also excludes couples and other all-adult family groups because they tend to behave as groups of adults, and thus behave quite differently from those visiting with children. (Borun, 1995).

The Tate Modern in London, UK, has family hosts available, who help families find their way in child friendly activities and exhibitions. Interactive objects throughout the museum help children and their families discover and learn about the art collection. Activity packs and trails help families explore materials and objects in the



Image 3: family station in Tate Modern (London)  
Image by Tate Modern

collection by exploring curious objects and words in the pack. The Museum of Modern Art in New York has a similar offer for families, with family tours and art workshops, activity stations, family films, and an art lab.

In the Netherlands, several museums offer similar programmes for their family-visitors and are experimenting with new ways to engage families. In 2014, the Rijksmuseum in Amsterdam launched a family game compatible with smartphones. The game asks all family members to answer questions individually as well as collectively. Leading the team to find the answer to a puzzle. The Kunsthal in Rotterdam appointed their fall exhibition of 2017 *Cat Love: nine lives in the arts* a family-exhibition. All of the programs mentioned above are intended for families; a social group of different generations, with various learning styles and learning needs. Learning between people of different generations, while interacting, could also be called intergenerational learning. (Vels Hein, 2012)

This research is conducted in Museum Boijmans Van Beuningen in Rotterdam. The museum has slowly made a start implementing intergenerational learning in various projects. For instance, through establishing a children's board in the fall of 2016. The advisory board members are children from Rotterdam in the age of eight up to twelve years old. As the museum's website states:

'The Children's Advisory Board holds an important mirror up to the museum and gives a voice to a large portion of Rotterdam's population: primary-school children.'  
(Museum Boijmans Van Beuningen, 2018)



Image 4: members of the Boijmans Children's Board 2017/2018  
Image: Museum Boijmans Van Beuningen

As employees of the museum, the children learn about the art historical context of artworks, but also about the practical sides: how and why were they purchased, stored, exhibited, loaned, and packed. They learn about how the museum functions as a company and about the work different people in the museum do. They learn all of this from adults. In exchange, museum staff learns from them about their views on exhibitions, children and family activities, mediation tools, and much more. The children's board is an example of intergenerational learning (or intergenerational exchange), because the younger and older generation learn from each other. By letting the children become employees of the museum the exchange takes place on a peer to peer level.

In the autumn of 2016 Museum Boijmans Van Beuningen opened an exhibition designed especially for children (in the age of six to twelve). As the museum states: children can explore their visual literacy in a playful manner in the exhibition *Everything OK?* (Museum Boijmans Van Beuningen, 2018).

In a space specifically designed for children; with artworks at children's eye level instead of adults', seating area's with games and associative objects and creative assignments, children were made to feel comfortable and it enticed them to look closer at the artworks. There were no long texts on the wall, introductions were given by children on video. Although the exhibition was designed for children, philosophical

questions next to each artwork were placed to stimulate conversation between (grand)parents and their (grand-)children. In each room there was a cluster of questions that would have children and adults think about the artworks and provoke more philosophical discussion amongst themselves.



Images 5a+b: artworks by Eric van Lieshout (left) and Mike Kelley (right) in the exhibition Everything OK? in Museum Boijmans Van Beuningen Image: Museum Boijmans Van Beuningen

An example of an artwork in the exhibition is Ahhh ...Youth! by Mike Kelley (1991). The work shown in the image above (5b) was accompanied by questions like: 'Do adults like cuddly toys too?', 'Can something worn down still be pretty?' and 'Does art need to be pretty?'

With the increasing amount of family programmes available, museums become a more interesting place to visit for families. A missed opportunity for a lot of these family programmes, as well as the projects in Museum Boijmans Van Beuningen mentioned above, is the fact they don't provide a whole-family approach to learning activities, but merely meet the learning needs of children and have adults take the role of supervisor. An approach of intergenerational learning, in which the learning needs of all generations were held in account, in family activities in museums, would be a more interesting approach, for the activities will become a learning experience to all family members. The diversity in learning needs of children and adults make a family a very diverse and interesting learning group.

I am interested in family learning, and more specifically intergenerational learning in families, in the art museum. I am responsible for family programming in Museum Boijmans Van Beuningen.

As a programmer I aim to create an opportunity for anybody to engage with art. I organise activities for different audiences, from toddlers to scientists. As an art educator I am a mediator between art and people and I aim to create meaningful encounters between them, I believe art can be a catalyst for many things, such as: creativity, critical thinking, emotional reflection and (important in this research:) social interaction. It is a tool to spark conversation. Kirstin Broussard (2017), educator of the Museum of Modern Art in New York, noted in her presentation at the Master of Education in Arts (Piet Zwart Institute, October 14, 2017) that art can be a tool to dispose your deepest self without the focus being on you. I am intrigued by the potential of intergenerational learning and the way learning takes place outside of school and in family context. I want to find out if I can design an educational programme in the museum that can be a catalyst for these types of learning, making family visits to the museum more meaningful.

The trigger for this research is an essay by Annemarie Vels Heijn: *All together now* (2012), which I came across in a search for literature on family learning in museums. Heijn wrote about an intergenerational approach in designing an exhibition for museum Huis Berg ('s Heerenberg, the Netherlands). She emphasizes the importance of addressing different learning styles for adults (Kolb, 1984) and learning phases for children (Piaget, 1950) in the design of a family programme in the museum, as well as the importance of interaction between all generations involved. Little research on intergenerational learning in the museum has been done and my research is a contribution to what is being researched in order to fill the gap in knowledge about intergenerational learning in the museum; it looks into what intergenerational learning exactly is, how it can be a part of family learning, what the benefits are and how museum art educators can address these in the form of an unguided family tour. This research also adds to the (mainly theoretical) research that has been done by Annemarie Vels Heijn, by involving families and a board of children in the research. They were involved in the development, refinement and iteration of the different versions of the tour.

This research discusses intergenerational learning within families in an art museum. Intergenerational learning is best described as: mutual learning of different generations while interacting (Vels Heijn, 2012).

The aim of this research is to find answers to the following research question:

**How can an unguided family tour actively stimulate intergenerational learning in an art museum?**

I choose the form of an unguided family tour because I want the program to be available for families at any time, not being dependent on any set time or date. Also I wanted the families to keep the intimacy of their family group and therefore not have any third party (like a tour guide, or workshop guide) interfering with their experience.

The theoretical context of intergenerational learning is explored in a literature review, as well as more general theories on museum education and family learning. Case studies show the practice of intergenerational learning in the museum field. These theories and case studies form a list of design principles for designing a family tour that is based on intergenerational learning. This list was the base of the design of an unguided family tour with the aim to stimulate intergenerational learning.

This project applies qualitative research (Boeije, 2010) and includes a focus group, individual and group interviews and monitored participation in the family tour.

The following sub-questions are addressed:

- What is known about intergenerational learning and what are useful existing pedagogical approaches? (chapter 1)
- What are considered benefits of intergenerational learning; which of these can be encouraged in a family tour in an art museum? (chapter 1, paragraph 1)
- What are interesting examples (case studies) to look at? (chapter 2)
- Which are useful design principles and educational methods a museum educator could consider and apply when making programs for intergenerational learning in the museum? (chapter 1.4)

## RESEARCH APPROACH

To answer my research question *How can an unguided family tour stimulate intergenerational learning in an art museum?* I started by researching literature on intergenerational learning and museum education, that is documented in a theoretical framework. This framework led into a list of design principles; important considerations for the designer of intergenerational learning programmes. I continued by exploring intergenerational learning in practice and analysed several case studies, using the theoretical framework and list of design principles.

With the evolving list of design principles as a starting point, I designed a programme, an unguided family tour, and started testing this out with a focus group of four families.. After each test, the outcomes led me to modify the tour.

This is a practice based education research project which is thought up and conducted within my place of work: Museum Boijmans Van Beuningen in Rotterdam. The aim of the research is to design an unguided family tour. As museum educator I had access to the museums resources, its visitors and Children's Board. My long term involvement with and fondness of the museum are naturally also what colours my ideas on what museum education can and should be and I am aware of the subjectivity and possible influence of my own role in the outcomes of my research. Therefore, I have applied several methods of obtaining information, which would hopefully make the project more intersubjective. I therefore welcomed a diverse array of expertise, from children and their families to education experts, theorists and museum educators.

Beyond studying existing knowledge on the matter, I have analysed several case studies. I held several interviews and a collaboration with the Boijmans Children's board. In the development phase of the Family Tour, a focus group of four families trialled and tested the programme and with feedback from each test round, the programme was adjusted.

Chapter 1 starts with a description of intergenerational learning. I then describe current theories in museum education, as museum education is the context in which my research takes place. This exploration of theories leads into a theoretical framework for intergenerational learning in an art museum and a first version of a list of design

principles for designing an unguided family tour in an art museum that stimulates intergenerational learning.

In the second chapter of this thesis, I look into the practice of intergenerational learning through case studies. I will describe four educational programmes that are based on intergenerational learning and I will analyse them through the theoretical framework of the second chapter. The case studies are:

- *Family Dice Game* of the Kröller Müller Museum (Otterlo)
- *Family Assignments* in the Textile Museum Tilburg
- *Intergenerational Exchange* programme of the Museum of Modern Art in New York
- Tate Modern's (London) *Inside Out Programme*.

I had three meetings with the Boijmans Children's Board; a group of eight children between the ages of 8-12 years old. Together we spoke about intergenerational learning as a base for a family programme in the museum. They provided me with input on what they would like to gain from a family programme. This input was used in the design of the educational programme: the family tour.

To help test the design principles for intergenerational learning in an unguided family tour in the museum, I formed a focus group consisting of four families. During the period of March - May 2018 I met with all the families (one at the time) in the museum, to test out the programme I had developed. The programme was designed as a result of the list of recommendations for intergenerational learning in a museum which I had created according to the theoretical framework and analyses of the case studies. Each of the sessions ended with an interview, in which all family members express their thoughts about the assignments they did, and whether the goals of the programme were accomplished. Each session led into constructive feedback on the programme. All feedback was taken into account and implemented before the following session with the next family.



## 1 THEORETICAL FRAMEWORK

In this chapter I aim to create a clear understanding of what intergenerational learning is, what the current discourse is around this topic, and what the benefits are for using it as a base for educational museum programmes. I will start by describing theories on intergenerational learning. After that I will explore the context of this research: museum education. I choose George Hein's *Constructivist Museum* (1996) as a ground theory on learning in the museum (and later in this research as the base for intergenerational learning). I will bring in theories of John Dewey (1938), David Kolb (1984) and Jean Piaget (1950) on ways of learning and compare them to Hein's. The chapter also describes how museums could address intergenerational learning in family programmes. This chapter concludes with an initial version of a list of design principles for educational family programmes. In the following chapters this list will be enhanced, trialled and restructured until complete.

### 1.1 INTERGENERATIONAL LEARNING

The key term in the definition of intergenerational learning: mutual learning of different generations while interacting (Vels Heijn, 2012, 3), is the word mutual. As the literal meaning of 'inter' is 'between' or 'mutual'. Learning between generations is not a one-way activity. It means that learning takes place for all the generations involved, and all generations contribute to each other's learning; there is reciprocity. It means that intergenerational learning is different and encompasses more than individual learning. The context of having different generations sharing knowledge, perspectives and stories enriches every intergenerational learning experience and makes each one unique.

Numerous studies have been conducted on intergenerational learning, focussing mostly on the transmission of practices and beliefs and modelling of behaviours from generation to generation (Gadsden, 1996, Villas-Boas, 2014). They highlight the importance of parental involvement in children's lives as they are able to positively affect children's education (academic performance, school attendance, discipline, and value of schooling and education in general). On a psychological level, cognitive transfer influences children's linguistic pattern of psycho-socio-emotional well-being.

Transmission of knowledge and skills can also be an act of the older learning from the younger. Either way, these studies conclude that intergenerational learning increases social and family structures.

The importance of intergenerational learning is highlighted in various studies, but how do people learn in an intergenerational context? And what is learning?

*The British Campaign for Learning* (2017) has a definition of learning that I strongly relate to and will use in this research: a process of active engagement with experience. It is what people do when they want to make sense of the world. It may involve an increase in skills, knowledge, understanding, values, feelings, attitudes and capacity to reflect. (British Campaign for Learning, 2017). Learning in a museum entails more than merely learning facts and concepts. 'Museums also support outcomes such as social learning and bonding, increased self-awareness and self-confidence, and learning related to aesthetics and beauty.' (Dierking, 2013, 244) This definition relates to John Dewey's (1938) theories that stress the value of experience for education. Based on Hein's *Constructivist Museum* (1998) one could add that a museum is a place where learning is facilitated through the use of objects. The opportunities to learn are based on the learners' interests, education includes discovery and/or construction of meaning and learners take responsibility for their own activities.

While researching theories on intergenerational learning, I encountered three ways of learning that form an optimal matrix for intergenerational learning together; generations can learn **from**, **with** and **about** each other:

#### Learning **from** each other

The transmission of beliefs and practices and modelling of behaviours from generation to generation, from one person to another person. It is learning within the family. As Vivian Gadsden<sup>1</sup> (1996, 4) describes in an article on intergenerational learning.

#### Learning **with** each other

Learning together (with each other) in a family context means a change in or affirmation of skills, attitude and knowledge for all generations involved. There are learning outcomes for both children and adults (Lamb, 2008)

---

<sup>1</sup> Vivian Gadsden is a Professor in Childs Development and Education and director at The National Centre of Fathers and Families. She wrote a review on the literature on intergenerational learning in 1996.

Learning **about** each other

Learning about the other persons involves learning about their interests, experiences, activities and problems. As behavioural scientist Gary M. Maranell describes in the study *Dimensions of family bonding: a comparative example* (1972), within a family this is called intra family concern. It is a way of bonding by getting to know each other better (Henry, 1994)

As I mentioned before, the first form of learning is the most well-known: learning from each other; transmitting knowledge from one generation to another; from the older to the younger (Lamb 2008, Henry 1994, Gadsden 1996). This chapter will explore the three different ways of (intergenerational) learning.

How do people learn on an intergenerational level in the context of a family?

This intergenerational learning that happens in a family setting is a form of 'learning in a social context as a form of informal learning' as described by John Dewey in his *Democracy and Education; an introduction to the philosophy of education* (1916). He describes this way of learning as an experience sharing process that turns into common possession and states that learning is an ongoing process in social environments.

John Falk and Lynn Dierking highlight the social interaction in a family group during their museum visit in their book *The museum experience* (1992). In previous research, Falk (1991) showed that families spend 15 to 20 percent of a duration of a visit interacting as a family. Social agendas, such as 'spending time together' was dominantly the main aim for families to visit a museum. In the observations of families in museums, it showed that families talked about what they knew from previous experiences, discussing the exhibits in terms of these experiences and memories. The discussions provided parents with opportunities to reinforce their experiences and family history and to develop shared understanding among family members. Falk and Dierking also highlight the difficulties families come across. 'They are frequently disoriented, overwhelmed by the quantity and level of material and desperately trying to personalize the information they are processing, all within the context of the social interaction of the group.' (Falk and Dierking, 1992, 45).

This research and the educational programme resulting from this, will be an attempt to help families overcome these difficulties and create more space for social interaction.

## LEARNING FROM EACH OTHER

Most people I speak to about intergenerational learning, associate the term with learning from each other. Or to put it more eloquently as: the transmission of beliefs, practices and knowledge and modelling of behaviour, from one generation to another. From an older to a younger generation, or the other way around. Defined as: *the transmission of beliefs and practices and the modeling of behaviors from generation to generation* by Vivian Gadsden in her research *Intergenerational Learning: a review of the literature* (1996,5). The learning takes place within the family (Lamb 2008,5); knowledge that is transmitted is already present within the social group. It is transmitted from one person (or more) to another (or more). Where the younger learning from the older is the most common and well known form of intergenerational learning (for instance: parents teaching their children about all aspects of life while raising them, or an adult school teacher, teaching a child in school), the opposite is also happening on a daily basis. Sometimes it is even used to transfer knowledge to an adult generation that is not involved in any form of formal learning. In the United Kingdom and United States for example, in environmental education, knowledge and awareness on environmental issues is distributed in elementary schools with the aim to transfer this knowledge to the children's parents and grandparents. (Vaughan, 2010).

## LEARNING WITH EACH OTHER

One of the main stressors for a family can be 'losing their connectedness' (Henry 1994<sup>2</sup>). When children start growing up, the activities they undertake with different social groups other than their family (school, sports, friends, etc.), increases. Families have to invest in the feeling of being connected by sharing activities and stories to keep their connectedness. Learning, discovering and exploring new things, together can be a way for families to actively work on that feeling of connection. Henry describes the importance of learning together. Learning, as described earlier, can

---

<sup>2</sup> Catherine Henry, professor in Human Development and Family Science at the Oklahoma State University, wrote a journal article about Family System Characteristics, Parental Behaviors and Adolescent Family Life Satisfaction; *Family Relations* in 1994

involve an increase in skills, knowledge, understanding, values, feelings, attitudes and capacity to reflect. (British Campaign for Learning, 2017).

As the NIACE describes (2013): Family learning refers to any learning activity that contributes to a culture of learning in the family, that involves both children and adult family members, and in which learning outcomes are intended for both.

Learning together is one of the main aims of family learning in a museum. One of the pitfalls of family programmes in museums is that they don't manage to contribute to learning for both children and adult family members. To make sure a family learns as a whole, it is important to have all family members actively engaged in an activity and to make the subject of the assignments interesting for a wide range of people (ranging in age, education, background and interests). This is why it is important, as a provider of educational family programmes, to have insight into learning phases (children) and learning styles (adults). Paragraph 2.3 gives more insight on learning styles and learning phases.

## LEARNING ABOUT EACH OTHER

The third, and more social aspect of intergenerational learning is to learn about each other. Family members getting to know each other better, will help them bond as a family (strengthen relationships between family members). Relationships between family members can involve among other things: the locus of recreational activity, the decision making process, the amount of inter-individual concern, and the degree of conflict. These types of family interaction can be referred to collectively as bonds or bonding patterns (Maranell, 1972). Bonding is often described as the most important family system characteristic by theorists and clinicians, for it will make relationships between family members stronger and a family as a whole more resistant to stressor events (Henry, 1994).

In the study *Dimensions of family bonding: a comparative example* (1972), Maranell defines four dimensions of family bonding: 1. Family orientation: the focus of recreational activities located within the family circle (and not peer group or community at large). 2. Parental authority structure: the division of authority between both parents (equal/unequal). 3. Intra family concern: establishes the amount of involvement that the members of a family show towards the interest, experiences, activities and

problems of each other. 4. Family conflict: the attitude toward, and perception of, conflict: what amount of conflict every individual in a family feels is normal and willing to deal with. When looking at intergenerational learning in the museum, I will be focussing on the first and third dimension of family bonding: family orientation and intra-family concern; I aim to organise a (recreational) family activity that will involve learning about one another: learning about each other's interests, experiences and perspective of one another. In my educational project I will use artworks as a way to start conversations, share feelings and memories, and to have families discuss their interpretations of an artwork together. In addition, I will use an artwork to refer to past or future times and have family members share memories of the past and wishes for the future.

## FAMILIES IN AN ART MUSEUM

Visual art is something everybody can engage with, in any way or form. Visitors can learn about the artwork, the artist, but also on a more philosophical note art can help them to learn about themselves and the world around them. Art can be a tool to spark conversation between individuals and within a collective. Learning about all these things can be something any family can do, if they have access to the right tools that facilitate conversation that leads to learning together and more specifically to learning with, from and about each other. Therefore I will design a family tour that is geared towards intergenerational learning; learning with, from and about each other by looking at and discussing visual art.

A family visiting a museum is a very diverse learning group. As opposed to more formal learning groups, like school children or college students, the participants find themselves in different learning phases (children) and have different learning styles ((young) adults). French developmental psychologist Jean Piaget wrote about the different learning phases of children during the mid-twentieth century (Piaget 1950, Vels-Heijn 2006)). His analysis of developmental stages of learning are still relevant today. Piaget states that children try to actively make sense of the world around them in a way that suits them. The development of intelligence, Piaget states, is an autonomous process. Congenital processes of perception and action develop by assimilation (connection to what is known) and accommodation (adjustment through new experiences). In the case of the families in this research, it is interesting to look

at what Piaget calls the pre-operational phase (4-7/8 years) and the concrete operational phase (7/8-12 years). In the pre operational phase, children see themselves as centre of the world. They recognise objects they have seen before and make connections to new objects. They often use fantasy games, conversation, asking questions and observing. Making connections can be a challenge. In the concrete operational phase children can see themselves from a distance. They are no longer the centre of their own experiences. They remember facts and use them to arrange logical orders. They are interested in solving problems and finding reasons. When thinking about an educational programme in a museum based on intergenerational learning, it is important to take in account the different stages of learning of children. Paragraph 2.3 will provide more information on the different learning styles of (young) adults according to the theory of Kolb (1984)

## 1.2 INTERNATIONAL DISCOURSE

Museums and art institutions tend to define their audiences in target groups for their cultural mediation activities. Target groups are traditionally defined in terms of socio-demographic traits with age as the primary focus: children, young people, adults and so on. Carmen Mörsch, in her publication *Time for Cultural Mediation* (2015), describes how she notices an increase in programs for multiple generations in recent years and more specifically for the societal groups: families.

Institutions often define target groups from the socio-demographic, socio-economic and psycho-graphic attributes. The target group “family” predominantly refers to the heterosexual nuclear family, which has long since ceased to be the only mode of life in diversified societies and may not even be the prevalent mode. (Mörsch, 2015, p 45). Vern Bengston (2004) describes the growing importance of multigenerational relations over nuclear family relations. She states that the demographic changes of population aging, resulting in “longer years of shared lives” and the importance of grandparents and other kin in fulfilling family functions. Changes in family structure, involving divorce and stepfamily relationships and the diversity in intergenerational relationship types also contribute to the growth of the percentage of non-nuclear families in society. This research looks into intergenerational learning in families that are either nuclear or non-nuclear.

### 1.3 THEORIES IN MUSEUM EDUCATION – THE CONSTRUCTIVIST MUSEUM

Annemarie Vels Heijn's essay: *All together now* (2012), was a trigger for this research. In her essay, Heijn explains how a family can experience learning for all generations involved when they participate in a museum programme that is based on intergenerational learning. She explains that a family is a rich learning environment, because children and adults have a different way of looking at things. To share their different viewpoints, it is important that all generations interact with each other. Heijn stresses that a group of different generations all have different learning needs. To meet all this different needs, it is important to understand that adults and children have different ways of learning. She uses Kolb's (1984) learning styles as a way to differentiate the different ways in which adults learn, and learning styles by Piaget (1950) that show how the way children learn changes when they grow older and go through phases of learning.

When it comes to learning in a museum specifically, she refers to George Hein's book *Learning in the museum* and his constructivist approach; to learn each person needs to be able to connect new knowledge to knowledge that is already there. This chapter dives deeper into the theories that Annemarie Vels Heijn mentioned in her essay. It gives an understanding of what this theories entails and explains other theories they were founded on.

Educational programmes in museums today are often based on what George Hein calls the *Constructivist Museum*. George Hein wrote his well-known book *Learning in the museum* in 1996. In the concluding chapter of the book, *Constructivist Museum*, he describes how museums can adapt to create an environment that maximizes the learning experience of every visitor. Hein was a Professor at Lesley College, Cambridge Massachusetts and well known for his theories on museum education.

Hein states that visitors can best learn when knowledge is actively constructed in their own minds, in exhibitions which are physically, socially, and intellectually accessible to every single visitor. Hein's theory is founded on Vygotsky's (1986-1934) constructivist learning psychology (Leong, 1996). This theory describes learning as a process in which new knowledge is gained by connecting these to insight one already has. The constructivist learning theory is founded on different learning theories that acknowledge multiple intelligences and learning styles, like the learning cycle of David

Kolb<sup>3</sup> and Howard Gardner's theory on multiple intelligences<sup>4</sup> (Hein, 1996). These learning theories underpin that every person learns in its own way, from his own foreknowledge, emotions, interests and personal experiences.

In 2006 the book *De Leertheorie Van Kolb In Het Museum (The Learning Theory Of Kolb In The Museum)*, written by Els Hoogstraat and Annemarie Vels Heijn was published in the Netherlands. The book offers museums a tool to implement Kolb's experiential learning in their programmes to make exhibitions more accessible for everyone.

Kolb states that every person has one or two dominant learning styles, and each one of them is embedded in a part of the learning cycle. Hoogstraat and Vels Heijn want to encourage museums to address all learning styles, and not just those of the Assimilator and Convergent, as museums often do.

In his *Constructivist Museum* theory, George Hein expresses the importance of experience in learning. Referring to John Dewey's *Education and Experience* (1938) he states that experiences are highly valuable for education, but not every experience is educative. For a museum experience to be educative, it first needs to be more than a routine. In other words, visitors need to actively engage with the artworks from their own foreknowledge and interests. Second, experiences need to be organised for them to have an optimal experience, as visits don't become engaging and interesting without mediation. Hein describes learning in the museum as: transforming the obvious enthusiasm of visitors into connected, engaging, integrated activities that lead to growth.

---

<sup>3</sup> person In 1984 American social-psychologist David Kolb published his book *Experiential Learning: experience as a source of learning and development*. Kolb describes four learning styles: ways of learning people develop through experience. Kolb describes learning styles of the Accommodator, Diverger, Converger and Assimilator, based on four basic learning modes: Concrete Experience, Reflective Observation, Abstract Conceptualization and Active Experimentation. He states that every person owns one or two learning styles. In education, therefore, all learning styles need to be addressed.

<sup>4</sup> Howard Gardner in the eighties distinguished eight intelligences: linguistic, logical-mathematic, special, bodily-kinesthetic, musical, interpersonal, intrapersonal and naturalist intelligence. Gardner states that every person has several dominant intelligences and any form of education needs to be differentiated, to apply to the dominant intelligences of every

I agree with John Dewey<sup>5</sup> that looking at and contemplating the meaning of artworks can be of great value for further experience. The experience of engaging with an artwork itself can help students (or anyone) reflect on the artwork, themselves, and the world around them. Therefore museum visits are a valuable (specialised) experience in itself, for they teach visitors reflecting, meaning making, observing, analysing, closer looking and contextualizing.

A fundamental attribute in constructivism is the need for the learner to be able to associate an educational situation with what is already known to being able to make a connection (with an artwork). For people to be able to be open for this sort of connection, they must feel at ease. Therefore; museums need first to attend to visitors' practical needs, because the degree of comfort influences the value of the museum experience. Hein states four issues for museums to take into account:

- Freedom of movement: visitors need to feel free to move in the space of the museum and exhibitions
- Comfort: the environmental setting should be comfortable, one which matches the human factor needs for sensory stimulation.
- Competence: visitors should feel competent, and not overwhelmed by all unfamiliar and new. Experience should not exceed their adaptive capabilities.
- Control: visitors want to feel safe in a space (for instance: standing with your back to an open space feels unnatural for humans, but is often required in museums)

---

<sup>5</sup>. In 1916 John Dewey published *Democracy and Education*. *Experience and Education* was published 1938. Dewey was a psychologist, philosopher and seen as an educational reformer. His writings were established in the late eighteenth and early nineteenth century in a United States that faced troubled times (First World War, Economic crisis of 1920). During a transition from traditional to progressive (free) education, Dewey criticised both. Traditional education for having students passively absorbing information and progressive education for being too liberal and not giving students the guidance they require. Dewey argues an experiential way of learning: students are guided by the teachers in an active, hands-on way of learning. Dewey claims that experience is the key to the transmission of knowledge. Dewey defines the school as a living union of thought and the instrument of expression. He describes the ideal school as an institution that includes libraries and museums in an organic whole in which life-experiences and specialized experiences, such as reading and museum visits are unified.

These issues were merged into the point of Comfort and Safety on the list of design principles for intergenerational learning in the museum (end of this chapter).

Another issue Hein addresses in the *Constructivist Museum* is the notion of intellectual comfort; the ability to associate the content with prior knowledge. It is very hard to engage with something that is not connected to what is familiar. In the case of family programming in a museum it means that family assignments need to facilitate (or broaden) this connection.

To address variable ways of learning, it is also important to have the audience exploit all the senses. Museums should provide opportunities for learning using all possible modalities. To address variable categories of visitors, information must be given in a layered manner; expert knowledge, information for lay visitors and information for children should all be available.

The *Constructivist Museum* theory states the importance of social interaction for learning in the museum; 'social interaction allows learners to go beyond their individual experience, to extend their own knowledge and even their ability to learn. Individual visitors bring their unique experiences, prior knowledge and preferred learning styles to the museum. Interaction between individual visitors and the rich resource of the exhibition leads to unique outcomes for each visitor'. (Hein, 1996, 172).

According to constructivism, people need to connect to what is familiar, but learning by definition goes beyond the known. To be able to learn, visitors need to have the familiar, the comfortable and the known, as a starting point to explore deeper. To make sure visitors will be able to do so and be intellectually challenged, without the guidance of a "teacher"; visitors need to be provided with enough familiar context.

I agree with Hein that a connection to what is familiar can help visitors to connect and engage with an artwork. And don't think that an opportunity to do so needs to be organised for every visitor, because, as Hein states, some people are able to make this connection on their own. I do think that a diverse intergenerational social group like a family, would benefit from a programme that is set up to encourage individual and collective connectedness to the familiar. That engaging with an artwork is a very valuable personal experience was shown in a study carried out by Vessel (2012). The study shows that anybody can have an aesthetic experience with an emotional response. However, the aesthetic experience is highly individual as the research, tracking neural activity combining MRI and behavioural analysis of individual

differences in aesthetic response, shows; observers vary significantly in their responses to the same artwork. Experiences vary from sensation and perception to emotion and self-reflection. The reasons why people get 'touched' by an artwork are very different and very personal, but the experience of emotion can have great personal value.

Today in international art museums constructivism is often used as a main learning theory; there is a strong focus on interactivity and dialogue in museum education. Museums like the Museum voor Hedendaagse Kunst Antwerpen, Stedelijk Museum Amsterdam and Museum Boijmans Van Beuningen,,Victoria and Albert Museum in London and MoMA in New York train their guides and gallery teachers to encourage participants to be actively involved in the programmes. Museum tours, the most common form of an educational programme for formal and informal learning, are always interactive in these museums; by being based on conversation. To start, and deepen, conversation, different techniques can be used. The most popular and recent technique is Visual Thinking Strategy; a strategy that leads participants to think, share observations and ideas, listen, and build understandings together (Housen, 2017). In their instructions for guides the Stedelijk Museum Amsterdam mentions: 'as a museum guide it is important to have the ability to transfer specialist knowledge, equally important: stimulating the visitor to actively look for and give meaning' (Stedelijk Museum Amsterdam, 2012).

Dewey, Kolb and Hein all describe how learning is a different process for every person and how it should relate to the different learning styles, interests, foreknowledge and what is familiar. Every visitor to a museum has different needs when it comes to engaging with an artwork. I will use Hein's constructivist approach to learning in the educational project, where participants will be able to connect new insights to what is familiar. These familiarities will be individual, as well as collective. They are designed to encourage family bonding. I will use the dimensions of Kolb's learning cycle in the design of the educational project: concrete experience, reflective observation, abstract conceptualization and active experimentation.

## 1.4 INTERGENERATIONAL LEARNING IN THE MUSEUM

Why is a museum an ideal place for intergenerational learning? As George Hein writes in *Learning in the Museum* (1998) the museum is a rich and differentiated learning environment. It offers every visitor what he or she needs, based on their interests and foreknowledge, thus providing them with the ultimate learning experience (constructivist learning theory). As Kristin Broussard (educator at Museum of Modern Art, New York, 2017) states: “art is a way to talk about emotions, perspectives and all different kind of issues without you being the topic of conversation. It can get people to open up more quickly, when talking about art; art is a tool to dispose your deepest self without the focus being on you.”

When integrating intergenerational learning as part of family programmes in a museum it is important to have notion of ways and methods that encourage this process. Taking into account the different learning styles of amongst others Kolb (Hoogstraat, 2006). It is important to integrate the different styles and learning requirements of all the different types of people in family groups when it comes to creating educational programmes in museums.

Methods for educational museum programmes for families that stimulate intergenerational learning, are methods that appeal to an audience that varies in age, education and interest. Therefore the activities should vary in form and content. Another important aspect is that methods should stimulate conversation and interactivity. In *The Education Toolkit*, Arja Veldhuizen (2017) describes a range of different methods for museum education. She analysed various methods that are often used by museum educators when designing educational programs in the museum. Veldhuizen analysed to what extent the methods are suitable for different groups of audiences, including families. She also mentioned to what extent each method involves and/or encourages external guidance, independence, transfer of knowledge and working together. Out of this list I chose the methods that would be suitable for an unguided family tour that stimulates intergenerational learning. I choose the following methods that Veldhuizen assigns as suitable for families

## **Dialogue**

This is a way to actively get all group members to think and have an optimal connection with their personal experiences, as well as sharing thoughts and opinions (learning about each other). It can help to keep all participants actively involved. Methods for dialogue can be based on the Socratic dialogue method (Munns, 2001), philosophy and transmission techniques like visual thinking strategies (dialogue between people happens from individual observations of each person). It is suitable for all ages (from the age of 4). It can help to develop critical thinking/thinking skills. One of the disadvantages of an assignment in an unguided tour that encourages dialogue is that one of the participants can take over the conversation, not leaving enough room for the others to speak their mind.

## **Scavenger hunt with assignments.**

A way to activate families to discover and learn. This format provides a structure for the museum visit without a facilitator and therefore easily to integrate in the family tour. It encourages each participant to be actively involved and is suitable for all ages. It is a method that is easily combined with other methods; for instance it can lead into dialogue or a creative assignment. It has to be registered carefully, because it can also cause a distraction, if the assignment is too unclear, or the area that is to be searched is too big.

## **From assignments to conversation**

A combination of independent research and joint reflection in group discussion. A method in which individual participants gain information about artworks and share their findings collectively. This method is suitable for all ages and to incorporate in an unguided family tour. One of the disadvantages is that not every group is able to have enough focus (individually and as a group) to complete the assignment.

### **Learning by doing**

creating more insight by gaining experience. From smaller elements of touch, smell and try to bigger assignments like creating something (a drawing, construction, composition, etc.) together. It is a challenge to make sure all participants are involved in a creative assignment that is executed together.

**Associative assignments:** thinking about what you see based on own knowledge and background, creating more meaning because of link with personal world. An associative assignment that themes around something that is familiar to all involved, can create an opportunity to share about individual viewpoints.

### **Storytelling**

A method that creates emotional involvement with all participants. This method strongly relates to the experience world of younger children, that use fantasy and stories as a way to process experiences.

## 1.5 SUBCONCLUSION

A family program in a museum with an intergenerational approach can provide a learning experience for all generations involved. Out of this rich theoretical framework, that covers numerous theories and methods, I choose to use the intergenerational matrix (learning with, from and about each other), the learning phases of Piaget (1950), the learning styles of Kolb (1985) and the Constructivist Museum theory of Hein (1998) as a base for the rest of this research because together they provide an optimal approach of intergenerational learning in a museum that is most efficient for everyone involved.

To make sure all different learning styles of adults (Kolb, 1984) are addressed, there should be a focus on on both concrete experience, reflective observation, abstract conceptualization and active experimentation

As Hein's Constructivist Museum theory states: learning is a process in which new knowledge is gained by connecting these to insight and knowledge one already has. (Hein, 1996). Although challenging, it is important that the family programme provides sufficient leads for all individuals involved. These can be individual starting points, as well as collaborative ones.

Finally, to make sure there is enough room for everyone involved to learn and attribute, it is important that the family authority structure shifts from where one or both of parents are in control of decision making (Maranell, 1972) to a structure in which all family members are equals and where decisions are made together.

In *The Education Toolkit* (2017) Arja Veldhuizen describes a range of different educational methods that are suitable for museum education. The methods that are suitable for families according to Veldhuizen, and stimulate intergenerational learning because they encourage dialogue, working together, the transfer of knowledge, independency and researching, These methods are: dialogue, scavenger hunt with assignments, from assignment to conversation, learning by doing, associative assignments and storytelling. Taking in account the theoretical framework from this chapter, I created the following list of design principles for an intergenerational learning programme for families (see next page).

The next chapter will take a further look in the practical application of the chosen theoretical underpinnings and the application of the design principles.

# DESIGN PRINCIPLES FOR A FAMILY TOUR IN AN ART MUSEUM THAT STIMULATES INTERGENERATIONAL LEARNING

## OPTIMAL MATRIX

The optimal matrix for intergenerational learning contains all ways of learning together: learning from, with and about each other.

## INTERACTION

Interaction between the generations, by creating opportunity for discussion, is necessary for the learning experience to become a mutual experience. It is also a must in providing an opportunity for the generations to engage in all ways of learning mentioned above.

## COMFORT AND SAFETY

Families should feel comfortable and safe to be able to open up and share thoughts. This sense of comfort and safety can be found in the physical space. A way to make sure families find themselves in spaces that feel comfortable and safe, is to avoid spaces that are too big and often crowded and letting them choose the spaces they use. Preferably use rooms of medium size with daylight and no artworks with loud noises for the assignments.

## EQUAL ENGAGEMENT

Changing typical family structure authority (where the parents/adults have authority) into a situation in which families become each other's peers will have every family member equally involved and creates the feeling they are equally important. Appointing turns, for instance in sharing stories, or reading the assignments out loud, is an effective way to keep all participants engaged.

## INDIVIDUAL VERSUS GROUP

There should be a balance between group and individual assignments. Individual assignments give participants the chance to choose artworks they connect with, which can lead to a valuable aesthetic experience. Group assignments can facilitate intergenerational learning. Sharing thoughts and views collectively about the personal assignments can generate both a personal experience as intergenerational learning.

## CONNECTION

It is very hard to engage with something that is not connected to what is familiar, the programme needs to facilitate (or broaden) this connection. To ensure there is an individual connection that also has familiarities within the group, collective themes, like 'youth' and 'home' are recommended.

## EMOTIONAL ENCOUNTER

An emotional encounter is a valuable experience. Which artwork touches a person is very personal. Assignments in which participants are free to choose an artwork that appeals to them are recommended.

## ARTWORKS AS A TOOL

Artworks are used as a tool for intergenerational learning; looking and talking about art together and finding meaning together can be a bonding experience. They don't necessarily need to learn about the artwork or its art historical context. Artworks can have people think about many different issues, without showing a right or wrong. In discussing art, and making meaning, there is no right or wrong. Every opinion and association with an artwork is right, for it is personal and different for everyone. This is why art is a perfect tool for conversation. These conversations can lead into getting to know each other better; learning about each other's views on different matters.

## FUN

There needs to be an element of fun. Fun can be the anticipation for what will be found at the end of a scavenger hunt or the unexpected twists and excitement that could come with playing a game together.

## DIFFERENT LEARNING NEEDS

A programme should be diverse to make sure it appeals to all possible members of a family; all ages, interests, learning phases and learning styles. The assignments should contain a wide range of methods that can be used in order to appeal to different learning styles and learning phases. The methods on the right are a selection that could be used.

## USEFUL EDUCATIONAL METHODS

### DIALOGUE

This is a way to actively get all group members to think and have an optimal connection with their personal experiences, as well as sharing thoughts and opinions (learning about each other). It can help to keep all participants actively involved. Methods for dialogue can be based on the Socratic dialogue method, philosophy and transmission techniques like visual thinking strategies (dialogue between people happens from individual observations of each person). It is suitable for all ages (from the age of 4).

### ASSOCIATIVE ASSIGNMENTS

Thinking about what you see based on your own knowledge and background. Creating more meaning because of the link with personal world. An associative assignment that themes around something that is familiar to all involved, can create an opportunity to share about individual viewpoints.

### STORYTELLING

A method that creates emotional involvement with all participants. This method strongly relates to the experience world of younger children, that use fantasy and stories as a way to process experience.

### LEARNING BY DOING

Creating more insight by gaining experience. From smaller elements of touch, smell and try to bigger assignments like creating something (a drawing, construction, composition, etc.) together. It is a challenge to make sure all participants are involved in a creative assignment that is executed together.

### SCAVENGER HUNT WITH ASSIGNMENTS

A way to activate families to discover and learn. This format provides a structure for the museum visit without a facilitator and therefore easily to integrate in the family tour. It encourages each participant to be actively involved and is suitable for all ages. It is a method that is easily combined with other methods; for instance, it can lead into dialogue or a creative assignment. It has to be registered carefully, because it can also cause a distraction, of the assignment is too unclear, or the area that is to be searched is too big.



## 2.INTERGENERATIONAL LEARNING IN PRACTICE

During my research I collected numerous examples of programmes that I used as inspiration for the design of the educational project. The programmes were inspirational for different reasons such as their pedagogical approach or form. This chapter discusses four case studies of (family) programmes in national and international art museums that have a degree of intergenerational learning. I will analyse each of these case studies, using the findings of the theoretical framework explained in the previous chapter. A family programme based on intergenerational learning aims to stimulate learning together and learning about each other. Learning together is best done when all family members are equally engaged in the activity. Therefore, the activity should be suited to all possible different learning phases and learning styles of family members.

I will use the list design principles (chapter 1.4) to analyse the different case studies. I will look for these points in particular (abstract from the list of design principles):

- The programme provides in the sense of **comfort and safety** for the families
- There are both **group and individual assignments**.
- All forms of intergenerational learning are being addressed: **learning from, with and about each other**.
- **Interaction** is encouraged, to ensure all ways of learning are stimulated.
- **Learning phases:** assignments that apply to both children in the pre-operational phase (4-7/8 years old) and concrete operational phase (7/8-12 years old) (Piaget, 1950)
- Assignments that apply to all **adult learning styles** (Kolb, 1984) meaning there should be a focus on both concrete experience, reflective observation, abstract conceptualization and active experimentation
- A **connection to what is already known** for all involved. These can be individual starting points, as well as collaborative ones.
- A structure in which all family members are **equals** and where decisions are made together.
- Which ones of the recommended methods were used: dialogue, scavenger hunt with assignments, from assignment to conversation, learning by doing, associative assignments and storytelling. And how and if did the methods used stimulate intergenerational learning

## 2.1 MUSEUM DICE GAME

In 2016 the Kröller Müller Museum in Otterlo released the Museum Dice Game (Kröller Müller Museum, 2017). Every family (with a child aged 4 years or older) receives a free game when they enter the museum. The game is set up in such a way it can be played in any museum. The game contains a card with a list of questions divided into different themes. Each side of the dice refers to one of these themes. After choosing a gallery room in the museum and throwing the dice, families get a question to which they need to find the answer to. Questions range from: 'How many persons do you count in the artworks in this room' to 'Which artwork in this room makes you happiest' to 'Choose one artwork in this room and choose a sound it would make. One by one, share your sound with the others.'



Image 6: Museum Dice Game. Image: Kroller Muller Museum

### Comfort and safety

The way the game is set up, it can be played in any room of the museum, gives families the opportunity to choose a space that feels comfortable and safe to them. Although it might or might not be the intention of the game, it is a clever way to make sure the families locate themselves where they are at ease.

### Equal engagement

There are no clear instructions that make family members become each other's peers. The game would benefit from some simple instructions that would encourage equal engagement, like appointing turns in the assignments, to make sure every family member is involved equally.

### **Group and individual assignments**

The game has five themes: 'what do you think', 'imagine', 'are you joining?', 'let's investigate' and 'do you see that?'. Out of these five themes only one theme has questions/assignments that address the whole group or at least more than one person. Also, the questions that are asked are mostly closed questions, which can simply be answered with a yes, no, number, colour, etcetera.

I find the aim of the game slightly unclear though. The museum refers to the dice game as a family game. However, most of the questions are addressed to one person (judging by the way the questions are asked, I would say a child).

### **Learning from, with and about each other**

This family activity is mostly geared towards learning together. New information about various artworks is to be obtained together. There are a few questions that address sharing personal opinions.

### **Interaction**

Interaction and dialogue are stimulated within one theme in the game. The theme 'Do you want to join' includes assignments for the group to do together. Some of these questions encourage the group to discuss the choices to be made and share individual motivation. Like: *choose an artwork and come up with a story together. One person starts with a sentence and the next person with the next sentence and so on.*

Out of 75 questions, only fifteen stimulate interaction and dialogue. Throwing the dice decides what theme is to be used. It is therefore not certain that families will encounter this theme.

### **Learning phases**

The game addresses the pre-operational (4-7/8 years) and concrete operational (7/8-12) operational phase. The first phase, where children see themselves as center of the world, is addressed by different fantasy games like: *You can have a sleepover in one of the paintings, which one would you choose?* The second phase, in which children can see themselves from a distance, is addressed by problem solving games like: *What is the oldest painting in the room? Guess first before you start looking at the name tags.*

### **Adult learning styles**

The game is designed towards the perceptions of children in the age of 4-12 years old and are more difficult to relate to for adults. They don't provide a deeper layer of information and make it harder for adults to relate because the questions cover subjects that relate more to children like fairy tales and sounds that animals make. Together with the fact that there is not a lot of diversity in the questions and assignments, the different learning styles of adults are not addressed.

### **Connection to what is already known**

Some of the questions in the game might relate back to what is familiar or already known, however, the questions do not explicitly let the participants relate back to what they know or are familiar with.

### **Methods**

The game uses a few of the different methods that are recommended. One of the theme's holds 15 questions that all encourage associating. For instance: *choose one of the paintings, what kind of music would suit this painting?* Some of the questions encourage dialogue, however, to deepen the dialogue and really stimulate intergenerational learning, they would need follow up questions. As a third method, storytelling is a part of the game. Families are encouraged to make up a story with one of the artworks together, taking turns in making up the next line for the story. An efficient way to engage all family members and very suitable for an intergenerational group.

I do think this game is a very original interface to present a family programme through and I can imagine it can appeal to a lot of families. However, I think intergenerational learning could be more encouraged if dialogue had a central position in the game. If questions would lead to more questions and to learning together and learning about each other, to conversation and to meaning making together. The game has a diversity in assignments, appealing to different learning phases and styles. The fact that families can play the game at an artwork of choice, is also a plus, for they are more likely to choose an artwork that appeals to them, which makes engaging with the artwork easier. This freedom of choice in artwork is something I will take into the design of the Family Tour.

## 2.2 TEXTIELMUSEUMS FAMILY ASSIGNMENTS

The TextielMuseum (Textile Museum) in Tilburg offers families various family assignments. Families can choose the assignment at the entrance of the museum and take a theme card, that contains a description of an assignment, into the museum. The title of the collection of the assignments is SPEUR & ONTDEK, which would translate into TRACE & DISCOVER. There is a choice of twelve different theme cards. On their website, the museum describes the game as follows: *‘trace and discover through the exhibition with the whole family and discover how it feels to be an artist, an artwork or a curator.’* (Textielmuseum, 2018)

Families take the theme card of choice into the exhibition of choice. Inside they choose



an (art)work and carry out the assignment as described on the back of the card. The game is flexible: families have an option to choose what appeals to them, as well as in a choice of card and (art)work.

### **Comfort and safety**

Just like the Museum Dice Game of the Kröller Muller Museum, these family assignments give the opportunity to choose a space that feels comfortable and safe to them.

### **Equal engagement**

Just like in the previously mentioned Museum Dice Game, there are no clear instructions that make family members become each other's peers. The game would benefit from some simple instructions that would encourage equal engagement, like appointing turns in the assignments, to make sure every family member is involved equally.

## Group and individual assignments

The assignments are all group assignments. This means they are meant to be carried out together: all choices that are to be made, are to be made as a group. This way the assignments encourage conversation and discussion, an important part of intergenerational learning. The assignments do not offer individual sections, which can make it difficult for each individual to personally connect to an artwork of choice.



Image 8 a+b: TextielMuseums Family assignments.  
Images: TextielMuseum

The family assignment of the Textile Museum let's families learn together and learn from each other. By letting them choose the assignment and the artwork together, there is more engagement with the assignment and artwork, which will contribute to their learning (Hein, 1996).

The assignments on the cards make families look at and discuss the work together based on a theme. Because the questions relate to a lot of textile techniques some family members are acquainted with, families can learn together and learn from each other. The family member who is familiar with the technique, can share his or her knowledge with

the other family members. An example of this is the assignment in image 8. Families are asked to think about the inside of their artwork of choice. They have to discuss what they think the work looks like on the inside. Anyone familiar with sewing techniques and finishing of clothing, might share their knowledge with the others.

## Interaction

I think intergenerational learning in this activity could be taken to another level by increasing the degree of conversation between family members and having them associate more with what is known to them as individuals as well as a collective.

### **Learning phases and adult learning styles**

The assignments encourage discussion, imagination, meaning making and association. These are all great tools for family learning (Veldhuizen, 2017) because they appeal to children in the pre-operational and concrete operational learning phase and address different adult learning styles at the same time (Kolb, 1984).

### **Connection to what is already known**

The major part of the assignments let families relate to something that is familiar of already known. These are often everyday objects or situations that are common to both children as adults. A few questions let them relate to something that is familiar to the family as a whole: their home. For instance: *Can you think of all things that are textile objects in your home's living room? One by one enumerate these objects.*

Relating to the home as something that is familiar to the whole group is a very clever way to engage everyone involved, it is something I will use in the design of the Family tour.

### **Methods**

The different assignments on the cards are mostly based on dialogue: they encourage the families to discuss what they see, what they know, and what they imagine. Associating is also a part of the assignments. Both of these methods, especially when combined, encourage interacting. To make the assignments more diverse and appealing to a wider age range (especially younger children), it would be interesting to add the other methods to the assignments.

### 2.3 MOMA'S INTERGENERATIONAL EXCHANGE PROGRAMME

Kristin Broussard is a visual artist and educator at The Museum of Modern Art (MoMA) in New York. As an educator she is specialized in socially engaging art projects, educational project for special needs groups (like people with Alzheimer's disease and people with autism). On September 23<sup>rd</sup> 2017 she gave a presentation to me and my fellow students of the Master of Education in Arts on special programmes in museum education (Broussard, 2017). One of the programmes she spoke about was the programme for Intergenerational Exchange. This programme was designed to bring young people and the elderly together and engage in looking at and talking about art together. The aim of the project was to increase bonding between the generations and the artworks were used as a conversation starter. As Kristin Broussard states 'Art is a tool to dispose your deepest self without the focus being on you.'

This programme is not a programme specifically for families, however it is an interesting case to look at for this research because it is a programme that focusses on creating dialogue between people of different generations by using artworks as a starting point for conversation.



Image 9: Georgia O'Keefe's hands, Alfred Stieglitz (1919). Image: Museum of Modern Art

In the programme, which consists of four sessions, participants are paired up. Each pair consists of a senior citizen and a younger person. The pairs remain intact throughout all the sessions, with the aim for the participants to build a connection. Each session a different artwork of the MoMA collection is used as a starting point for different associative and creative assignments. All works show images of hands, like the image of Alfred Stieglitz portraying Georgia O'Keefe's hands (1919) in image 9. Brainstorming together, meaning making (of the artwork, as

well as of their own hand gestures) and creating together are part of each session. The creative assignment is different for every session. For example: writing a poem about what the participant's hands have touched, done, felt, meant, etc..., making their own hand gestures or making a collage of words in an outline of their hands. The outcomes are presented to and discussed with the whole group at the end of each session.

Broussard designed the programme where different artworks, all depicting hands, were bridged to wider themes, with the use of different assignments. The poem assignment got participants to think about their own history and learn about each other's history, where the sign language assignments made couples think about the meaning of body and hand language instead of verbal expressions. The programme has a strong focus on mutual learning about each other (bonding).

### **Comfort and safety**

Creating an environment in where participants felt comfortable and safe were an important issue for Broussard. The sense of comfort and safety were mostly pursued by creating a friendly environment in which participants felt safe to talk and share stories.

### **Equal engagement**

In this programme, participants work in duo's and are encouraged to participate equally.

### **Group and individual assignments**

Broussard let's participants relate to their own daily life or history in every assignment, ensuring this programme has a constructivist approach. The assignments were conducted in pairs, and had some individual components as well.

### **Learning from, with and about each other**

This programme is an example of a programme designed specifically to generate intergenerational exchange: people of different generations are paired and learn about each other through different assignments, each with an artwork as a starting point. Learning about each other is one of the main aims of the programme. Learning with each other (for instance: learning about the different artworks together) and learning

from each other (for instance sharing their knowledge about sign language with each other) are also part of the programme.

### **Interaction**

All assignments encourage interaction between the two people of different generations in the pairs. Broussard designed a range of different creative and associative assignments all designed to stimulate conversation within the couples. Sharing stories from their past (especially the older generation sharing stories from their youth) is an interesting way to get the participants to know each other and relate to each other; the participant of the older generation sharing stories from when they were younger, maybe even the same age as the younger participant. This is something I will take with me in the design of the Family Tour.

### **Learning phases and adult learning styles**

By using different methods (meaning making, dialogues, creating, etc) the programme also addresses different learning styles (Kolb, 1984). The programme is geared towards adults divided into pairs and would therefore need some adjustments to make it suitable for families because children's learning phases were not held in account.

### **Connection to what is already known**

A major part of the programme has participants associate to personal memories, a way for all participants to engage with an artwork on a personal level.

### **Methods**

This programme is very much geared towards conversation. Dialogue, from assignment to conversation, associative assignments and storytelling are all contributing to sharing thoughts, memories and opinions. The programme is not designed for children. To make it suitable for children as well, and therefore for families, the other methods could be added to the programme: scavenger hunt and learning by doing.

## 2.4 TATE MODERN'S INSIDE OUT PROGRAMME

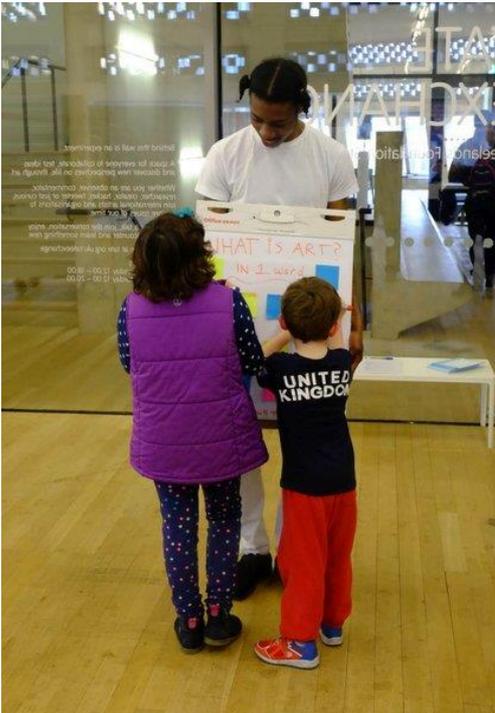


Image 10: Inside Out programme at Tate Modern. Image: Tate Modern

In the spring of 2018 London's Tate Modern Museum offered a week of free workshops for children, young adults and adults. Their website (Tate Modern, 2018) describes the programme as follows:

‘Join in the interplay between words and images, and see where it takes you! Guided by professional artists and writers, children, young people and adults will spend the week exploring new ways to produce and express ideas together’.

The museum works together with a creative writing foundation and several artists. Participants are encouraged to create visual and verbal artworks together, and share their

experience about the joint effort. The activity is focussed on intergenerational learning, as it is open to all ages and there is an emphasis on creating together and exchanging thoughts and ideas.

### **Comfort and safety**

It is not really clear to me in what way comfort and safety are being secured in this programme. However, workshop guides are always present and able to make sure the setting remains a comfortable and safe one.

### **Equal engagement**

The workshop guides could have an efficient role in making sure all participants are equally involved in the different assignments. However, not having taken part in the programme myself, I don't know if they managed to do so.

### **Group and individual assignments**

Both group and individual assignments are part of this programme. Sharing individual creations with the group and talking about each other's work. This provides a chance for all participants to personally engage with the subject as well as collectively.

### **Learning from, with and about each other**

All three forms of learning come forward in this programme. Looking at art and creating something new together is a way to learn with each other. Creating together, and sharing thoughts and views in the process is also a way to learn from and about each other.

### **Interaction**

All workshops are guided by artist and writers who encourage exchange of thoughts and ideas between all participants, of all ages. The focus is on interaction between all participants because the assignments focus on sharing and discussing the process of creating new artworks and writing. The presence of workshop guides that are trained in guiding conversation between different generations ensure interaction takes place and all participants are involved.

### **Learning phases and adult learning styles**

The activities based on creative writing, can appeal to all ages and learning styles, as it encourages participants to use their imagination. Creating a visual artworks together (for instance, making a drawing together) is a way that can appeal to children in all learning phases and adults with different learning styles. Making decisions together, and sharing thoughts and ideas is a way to get to know each other better. Creating an artwork together is something I will use as one of the assignments in the Family Tour.

### **Connection to what is already known**

Creative (writing) assignments are a way that encourage participants to engage with the artworks. It is a way to incorporate previous experiences and thoughts into something visual.

## **Methods**

These workshops are based around creating and exchanging thoughts and ideas between the participants on the process of creating. Associative assignments and dialogue are mainly used as methods.

## 2.5 SUBCONCLUSION

The case studies show different ways to stimulate intergenerational learning in an educational museum programme.

The Museum Game of the Kroller Muller Museum and the Textile Museum's Family Assignments, both show how a series of unguided tasks that can be carried out with artworks of choice provides families the opportunity to choose artworks they feel a connection with and find a space that makes them feel comfortable and safe. Both programmes also contain assignments that refer to a theme that is familiar to each individual as well as the family as a group, a smart way to establish a personal and collective connection and a good base for conversation. I will be using this free choice format for the assignments as much as possible in the unguided family tour.

Adult participants sharing stories from their past (especially the older generation sharing stories from their youth) is an interesting way to get the participants to know each other and relate to each other; the participant of the older generation sharing stories from when they were younger, maybe even the same age as the younger participants. It is a main method from the Tate programme that is used as a conversation starter. It is also a suitable method that I will use in an unguided family tour.

Tate's programme focussed on the process of creating. Co-creating an artwork together, talking about the process and end result are a suitable method that appeals to all learning phases, and there for all ages, and all learning styles. I will be implementing a creative assignment in the family tour.

The case studies in this chapter show examples of (parts of) the design principles for a family program based on intergenerational learning in practice. All four case studies show interesting ways to implement a few of these principles.



### 3. FAMILY TOUR

This research asks how intergenerational learning in families in an art museum can be stimulated through an unguided family tour. I used a variety of material to compile the different questions and assignments for the family tour: the theoretical framework from chapter two, the case studies from chapter three and the input from the Boijmans Children's Board. These three sources resulted in a list of design principles for designing an unguided family tour in an art museum that stimulates intergenerational learning (chapter 1.4). I used this list as a base while creating the tour. This chapter describes the phase in which the Children's Board was involved, and the two phases that followed; creating the tour, and testing and iterating the tour with a focus group of families.

Throughout the course of February – April 2018 a group of five families took part in this research in Museum Boijmans Van Beuningen. During this time the families tried out different versions of the family tour, (as described in paragraph 1.4) to test out if and how they would encourage intergenerational learning. After the testing all family members were interviewed. Each time, the outcomes of these test sessions and interviews were used as an iteration to adjust and refine the family tour.

#### 3.1 THE BOIJMANS CHILDREN'S BOARD

In November 2017 I interviewed the Boijmans Children's Board to speak with them about intergenerational learning in the museum. After explaining my research project, we discussed intergenerational learning and how (and if) this could be a base for family programming in the museum.

The members of the board are: Issa (boy, 11), Louk (boy, 10), Mette (girl, 10), Wessel (boy, 10), Hannah (girl, 9), Rosalie (girl, 11), Mirthe (girl, 10), Helena (girl, 9), Fabian (boy, 10).



Image 11: meeting with the Boijmans Children's Board

We spoke about what intergenerational learning means and entails and I was interested in finding out what they would like to learn with, from or about their families. Their answers varied, but there was a strong preference to learn more about each other<sup>6</sup>:

*I would like to know what my dad used to do for fun when he was my age. He asks me all the time what I like to do, but I wonder what he was like when he was my age.*

*Issa*

*I would like my parents to know what goes on in my school and when I am with the Boijmans Children's Board. I would like them to know what it is really like.*

*Louk*

(See appendix B for the full interview with the members of the Children's Board). Not only Issa and Louk, but all children expressed a longing for spending quality time together with their families. Quality meaning not just to be part of something at the same time, but to also really experience and learn together. To all be involved in an activity together, without being distracted by external factors like mobile phones. To get to know each other better, by learning about each other's thoughts, opinions and interests and thus work on their family bonding. They expressed the need for a family activity to become more than a shared experience, hence the name of this thesis. The programme I designed could help fulfil this need. They all agreed on a need for a programme that is designed especially for families. We talked about different types of family programmes. What would they, and their families, enjoy most. What would help

---

<sup>6</sup> Appendix B shows full interview with the Boijmans Children's Board

them to learn together and learn about each other? Overall there was a need to spend quality time together during which all members of the family were actively involved, and all voices would be heard. They all acknowledged there was a lack of genuine family time in daily life.

*As a family, there are not a lot of moments where we all take the time to talk to each other, I wish we would do that more often.*

Sarah

*I would like to play more games with my family, we hardly ever do that. When we are together, everybody does something for himself like staring at his phone or reading a book. We hardly ever really do things together.*

Rosalie

I spend two more sessions with the members of the Children's Board in December 2017 and February 2018. We brainstormed about types of assignments that would be enjoyable (fun), practical and were founded on learning about each other and learning together. A lot of the assignments the children came up with were based on storytelling, like: *take a look at all the paintings in this room. In which of the backgrounds would you like to live? Tell all the other family members about what is going on in your background of choice. And: imagine this painting is an illustration of a story. What would the story be? Share with the other family members.*

I used the input from the meetings with the children's board for some of the assignments in the family tour I designed (a written out version of the assignments in the tour can be found in appendice B),

The aforementioned quote and the wish for storytelling assignments resulted into the first assignment of the tour: *Er was eens (Once upon a time)*. In the assignment the group is asked to choose an artwork together and study it carefully together. Then they are asked to consider the artwork as a scene from a film. One by one they continue the story by telling what will happen next.

Several children expressed that they would like to know more about their parents lives when they were young. For instance, Louk:

*I would like to know what things were like at my parents' homes and in school at the time they were my age and maybe a few years older.*

*Louk*

This resulted in the fourth assignment in the tour, that revolves around a sculpture of a dancer girl of fourteen years old by Edgar Degas. In this assignment parents are asked to relate back to the time they were about the same age as the dancer and recall some memories and share these with the group.

### 3.2 CREATING THE FAMILY TOUR

I chose the form of an unguided family tour as a format for an educational programme for families with the aim to encourage intergenerational learning in families. One of the reasons I chose this form, is because families can take part in it at any time they want. Another reason is that families can take the tour independently, without the interference of a mediator (for instance a guide) and no participants from outside of the group are involved. This way the intimacy of the small social group that a family is, remains.

My initial idea was that the final version of the family tour, trialled and tested by the focus group, could be offered to Museum Boijmans Van Beunings visitors after the research was finished. At that time unfortunately, I did not know that the museum would close for a long term renovation in the spring of 2019 and would already close the main collection, where the tour takes place, at the end of 2018. Therefore the finished product was never offered to its audience.

I used the list of design principles for designing an unguided family tour that stimulates intergenerational learning (chapter 1.4) as a base when I created the tour; making sure I took all points on the list into account. I started out by choosing the rooms the different assignments would take place in. I decided on the amount of seven questions/assignments to make the tour last for about an hour. If each assignment would take about five minutes (and the last assignment a little longer) and traveling from each room to the other would take a few minutes as well. I chose rooms with artworks from various historical times and various genres. A selection of artworks from each room can be found in appendix C. All rooms had a wide selection of artworks, were broad so the families could move around freely and did not involve busy places like the entrance area and the square so there wouldn't be too much distraction. This ensures the comfort and safety (first point on the list of design principles) families need to have an optimal experience.

The first page on the inside of the tour shows a floorplan of the museum. The rooms that are used in the tour are marked with a red outline.

When thinking out the different assignments that would take place in the different rooms, I started by making sure the programme contains a wide range of methods, that appeal to the different learning needs of the possible participants (point two from

the list of design principles); dialogue, scavenger hunt with assignments, from assignment to conversation, learning by doing, associative assignment and storytelling.

All of the assignments encourage dialogue, some of them at the beginning, for instance the first assignment where they are asked to look at the artworks in the room and then pick their favorite together. It encourages them to motivate their choice and listen to each others choices. Some assignments encourage dialogue at the end when all individuals are asked to share their experiences or choice with the others.

A lot of the assignments are associative; they make the participants think about what they see based on their own knowledge and background and this way creating more meaning because of the link with the personal world. The assignment in room 25 for instance has the families associate what they see and what they feel when they watch the artworks in that room to their own homes. Because 'home' is something that is familiar to all involved, can create an opportunity to share about individual viewpoints.

For the assignment in room 19 I used the method 'from assignment to conversation'; a combination of independent research and joint reflection in group discussion. In this assignment the participants choose an artwork individually and gain information about it by studying the work and reading the text label. Afterwards, they share their findings collectively and discuss each work as a group.

There are two storytelling assignments in the family tour. The first assignment (room 13) asks the families to consider their favorite painting in the room a scene in a film, and asks them to continue the story. Another assignment later on in the tour (room 34) asks the adults to share stories from their youth, and children to think of stories about the (adult) people they see depicted in paintings.

The tour ends with a creative assignment; the families are asked to draw a portrait of their own family together, inspired by all portraits in room 5 and 6. This assignment is not a direct application of, but inspired by a 'scavenger hunt with assignment' and 'learning by doing'; the families are asked to search for portraits in two rooms and then discuss what they see, after that they start the drawing assignment.

I made sure there was balance between group and individual assignments (second point from the list of design principles), and that (with the exception of the assignment in room 13) the families could choose the artwork they connected with most for the assignments. This ensured there was space for emotional encounter and connection with the artworks (point four and five from the list of design principles).

The combination of assignments covered learning with, from and about each other, the optimal matrix for intergenerational learning, encouraged by discussion with every assignment (point 7 and 8 on the list).

For the testphase with the focus group of families I chose to use the questions printed on paper on a clipboard (Appendice B). After all the families tested the tour, and all iterations were done, the tour was designed in Museum Boijmans Van Beunings corporate identity (chapter 3.5). I searched for a design that was cheerful (bright colours) but was still simple. The design was supposed to appeal to both children and adults, but also had to be easy-view. I chose an A5-sized booklet as the eventual form. Small enough to be easily carried around by the smaller children, yet big enough to make the texts and pictures clear and with enough space for the final assignment.

### 3.3 THE FOCUS GROUP OF FAMILIES

I worked with a focus group of four families. The families all came from the Rotterdam area. Some of them were frequent museum visitors, some of them hardly ever visited museums. The families all had a different composition:

1. Family 1: Sieds (father, 39), Wouter (son, 11), Nora (daughter, 8)
2. Family 2: Dominique (mother, 37), Wessel (son, 10), Sven (son, 9)
3. Family 3: Nicole (mother, 52) and Rosalie (daughter, 12)
4. Family 4: Jacco (father, 50), Karen (mother, 46), Mette (daughter, 10), Inne (son, 8)

The educational project took place in the main collection of Museum Boijmans Van Beuningen, containing a selection of different rooms, all showing more than ten artworks from different time periods (late middle ages up to contemporary art). In each room the families were given an assignment. At the start the families received a written assignment and there was no mediator. I chose this form to avoid influence of the research by being the mediator myself. Also, my aim was to design a tool that families could independently at their own convenience. As there was no mediator, the structure and intimacy of the family during the activity was kept intact.

The four families that participated, varied in composition. As I tried to create a diverse focus group for the educational project. The amount of children varied from one to three. One family joined with both parents (father and mother). One family was a non-nuclear family: single mother and her daughter. Unfortunately, none of the grandparents were able to join the project. Three of the families were regular museum visitors, who were also familiar with Museum Boijmans Van Beuningen. One family hardly ever visits museums.



With each family I had one intensive session in the museum. I had been in contact with them a few times before that. On email, over the phone or in person, to explain about my research. The time spend in the museum was spend efficiently. Each session took two-and-a-half hours to three hours. The first half hour

was an introduction by me on the programme. The next hour (up to an hour and a half) was spend taking the tour. The families conducted the tour on their own, I was there to observe. The last 30 to 60 minutes we spend talking about and evaluating the tour.<sup>7</sup> After each session I took the feedback and used it to modify the tour before I started testing it out with a new family. The tests with the families eventually led into the final version of the content of the tour, which was then designed into a booklet (chapter 3.5).

The tour is a handout the families receive upon entering the museum (Appendice B). It starts with an introduction that explained what was expected of the participants. It states that with every new assignment, a new member of the family had to read the assignment out loud. For me this was a way to keep all of them engaged during the various assignments, and to break the family authority structure. During all evaluations the families found this to be a positive method of engaging everybody.

---

<sup>7</sup> full interviews available from Fieke Dieleman

The first assignment was a storytelling assignment. Families were asked to choose their favourite artwork in the room, and make up a story about what they think the artwork depicts. One person was asked to start with a sentence, and the next was to follow. They had to continue until they had created a whole story. The aim of this assignment was to work together on making a decision on the artwork and the subsequent story. and the story. It made them take a closer look at the painting, and use their imagination and improvisational skills while making up the story. For this assignment I choose a room with late medieval paintings<sup>8</sup>, depicting biblical stories and stories from Greek mythology. This visual representation of stories might relate to comic books, fairy tales and comic novels, familiar to both children as well as adults. The assignment makes the participants study the artwork closely and use their fantasy to continue and finish the story. None of the families had a problem choosing an artwork together, nor did they struggle with inventing a story. In the evaluation they all had positive things to say about the assignment. A few changes were made on how the assignment was formulated, to make it more clear, but not on the content of the assignment. They liked both form of the assignment (they all stated they had fun together) as well as hearing about each other's imagination.



‘I liked this assignment, it made me take a really good look at the painting to see what is going on and I had to use my imagination to make up the rest of the story. I also liked hearing about what my dad and sister made up.’

Wouter (11)<sup>9</sup>

---

<sup>8</sup> Appendix C shows a selection of artworks from each room used in the educational product. Full list of artworks is available from Fieke Dieleman

<sup>9</sup> This chapter shows several quotes of participants of the educational project. Full interviews available from Fieke Dieleman

The second assignment related to something very familiar to all family members: their homes. In this room they had to individually pick an artwork that represented the same feeling as the thought of their home would give them. After each of them picked one work, they all showed each other their choices and discuss their reason's.

For this assignment I chose a room with mainly abstract painting. This type of non-figurative paintings, made the families associate on a deeper level. Which feelings relate to which combination of colour, form and order?

In the first version of the tour there were less questions introducing the assignment. The families were asked to have a look at all the paintings in the room and then they were asked which of the paintings would suit their home best, or reminded them of their home. After testing with the first group, we noticed that especially the children needed more input to make associations with their homes. Especially the smallest ones in the age of 4-7/8 that are in the pre-operational phase (Piaget, 1950), who see themselves as centre of the world. For them making connections can be a challenge. Therefore I added a few guidelines:

*Think about your house. What does it look like? What can be found inside of the house? What kind of things do you and your family do together in the house? What is your favourite space in the house?*

Family members' associations varied significantly. A few examples: happy, orderly, chaos, cosy, musically and quiet. Some of the family members associated more figuratively: an item depicted on an artwork, reminded them of their homes: a dog, a dining table or a bed. The evaluations showed that all families enjoyed this assignment.



In the next assignment all family members were asked to choose an artwork that appealed to them most. For this assignment I chose a room with pop art in it. The room contained various paintings and sculptures. One of the families struggled to find an artwork of their personal liking. The aim was for everyone to engage with an artwork individually (Hein, 1998) and then share their reasons with the

others afterwards. Also, they were to share one fact from the artwork of their choice with the rest of the group. Nearly all children (under the age of 10) struggled with this, for the labels displayed descriptions that were hard for them to understand. The aim of this assignment was for all family members to share their views on an artwork with each other, and to learn about the artwork by sharing information written on the label that they found most interesting. This didn't always work out well, due to the descriptions being too difficult to read and understand. Like Inne (8 years old) explains:

*'I really liked this assignment, for I got to choose an artwork that I liked, and I got to explain to everyone why. I would have liked to share a fun fact about the work, but I couldn't understand the label.'*

*Inne*

Remarkable is that all families agreed that the assignment should stay and shouldn't be changed, although reading the labels was hard for the younger children. Like Inne stated in the quote above; the assignment was experienced in a positive way for various reasons.

All families agreed on how they enjoyed both sharing their story, and listening to each other's story; an important aim of this assignment.



For the next assignment the families looked at the statue of Rodin's 14 year old dancer girl. After discussing what they saw (What is the girl doing? What is she thinking? Why has the artist depicted her like this? Could they imitate the movements?) adults were asked to share a story from their childhood (from around this age). After they finished sharing their story they collectively chose an artwork in that room that depicted an adult. Children were then asked to share what they think they would be doing when they reached adulthood. Although the families enjoyed these assignments, the children really struggled with thinking about

their future adulthood. Some of them couldn't even think of an answer, and the conversation that was supposed to take place (adults were to ask questions about the adulthood) sometimes failed. Nicole (mother) explains:

*'I love to share stories of my youth with Rosalie (daughter), although it was hard for me to think back to when I was 14. I experienced some difficult times back then. I also like to hear from my daughter what her ideas for the future are, but this assignment might have been too difficult. Thinking about what she would like to be when she grows up is difficult enough.'*

*Nicole*

Although the conversations about the future sometimes failed, in some cases they worked well. This is why I decided not to skip this final part of the assignment, but to simplify the question. In the case of not being able to answer the question, families can move on quickly. In the first version of the tour the children were asked to think about themselves when they would be adult, and would be asked a few questions like: - *where would you live?*, - *what would you do in the weekends?*, - *would you have a family?* After the first, second and third round of tests, the question eventually became: *what do you think would be your favourite thing to do when you will be an adult?*

The next assignment takes place in a room that contained various dadaistic and surrealist artworks. A few objects show dreamlike creations of artworks where uncommon objects become everyday objects. The different artworks in the room were looked at and talked about before the families had to take a closer look at Man Ray's (1971) artwork *L'enigme d'Isidore Ducasse* (The riddle of Isidore Ducasse).



The families talked about the artwork, what was hidden, why it was hidden, what the card on the front saying 'Do not disturb' meant and if some things need to stay hidden. After that they talked about what they kept hidden. They were also asked if they would like to share a secret with the others. About half of the participants shared secrets with each other, the other half didn't, because they didn't want to or they didn't have any secrets. During the evaluation some of the family members shared how it made them uncomfortable to share a secret in a semi-public space. Dominique (mother) explains:

*'I enjoyed this assignment. Sharing secrets is fun: having a shared secret, feels like you have a secret pact or a special bond. However, it feels uncomfortable to share this in a space where other visitors could hear. I would be better to share it in private after the museum visit, elsewhere.'*

*Dominique;*

This is the reason why I added the sentence: *you can also agree on sharing the secret at a later time.*

The second and fourth group stated that they would like to look at and talk about a few more artworks. That is why I added a few extra, optional questions to the tour after the fourth test round:

- Why do you think the artist has wrapped this object?
- Look at all the other artworks in the room, what stands out?
- What artwork appeals the most to you? What feeling does this artwork give you?



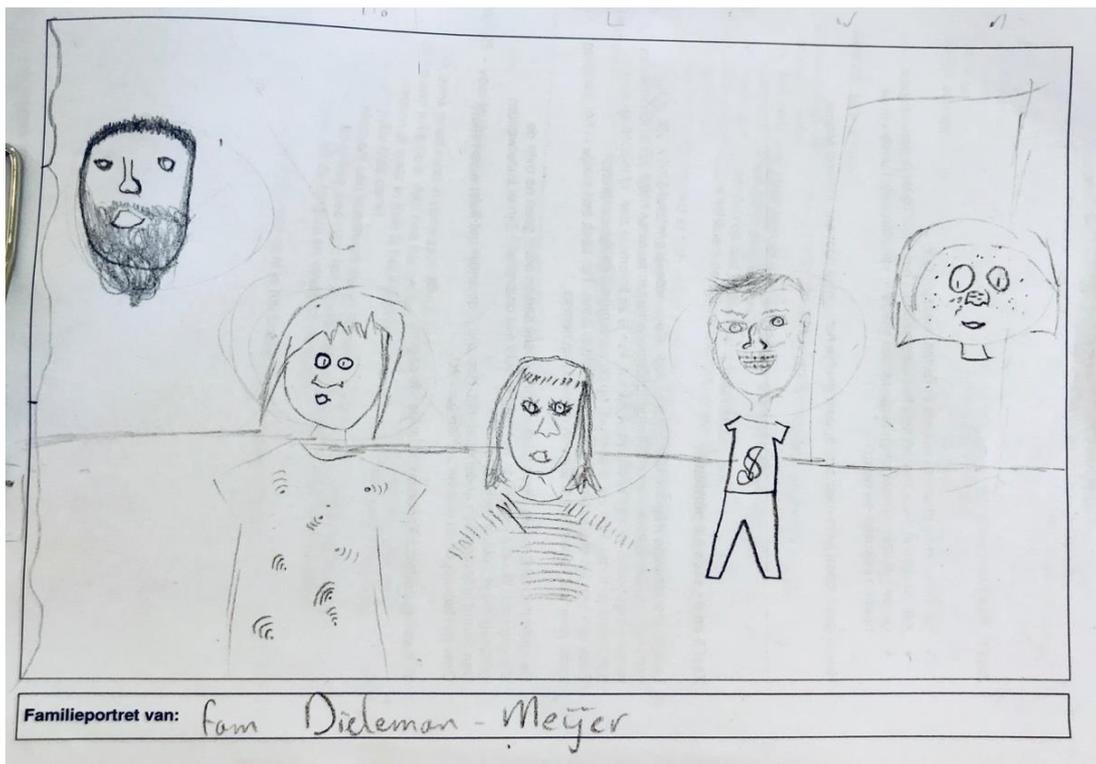
All images in this paragraph were taken during the educational project in Museum Boijmans Van Beuningen.

For the next assignment every family member had to choose one artwork that represented another person in the family. After sharing their choice with each other, and explaining why these choices were made. Discussed whether the person that they felt was represented in the artwork felt the same way. They were also asked to explain why. The aim of this assignment is to share views of each other and learn how to translate how they see each other into a visual representation. The families all agreed on how they really enjoyed this assignment. Some of them remarked that this assignment might create sensitive situations where people might associate one another with something negative. However, this didn't happen in any of the cases when the

assignments were carried out. This assignment took place in a room with postmodern figurative paintings. The rooms show a very diverse collection of paintings, with a lot of references to everyday object and the human body, but also more abstract paintings that leave association more to the imagination.

For the final assignment the families studied different (group) portraits from various styles and periods. After looking at the paintings and sculptures and discussing what they saw and what appealed to them, they started the last creative assignment: drawing their own family portrait. They had to agree on the background first. Then each family member was asked to draw one other family member. They also had to come up with a title for the work together.

The two rooms where this assignment took place show portraits from different time periods and in different styles. The assignment makes them think about ways of depicting a person and how the background, colours used, placement of the figures, abstract or realistic forms could attribute to what they want to express in their group portrait.



Images 7 a+b: two examples of family portraits that were made in the educational project

### 3.4 EVALUATION AND DISCUSSION

Structured interviews with the families formed the key components of evaluation. I used this data to evaluate the family tour. In this paragraph I will use the list of design principles for designing a family tour (chapter 1.4) and see if all point were met. I will also elaborate on the limitations and difficulties.

#### **Comfort and safety**

There was an overall feeling of comfort and safety while executing the tour within the families. However, two of the families pointed out that there was one point in the tour where they felt uncomfortable: sharing personal stories in an open space. It was the only time a sense of discomfort appeared.

#### **Equal engagement**

The aim was to have every family member actively involved. As I noticed in the observations, and was confirmed in all interviews, the way the programme was set up (having them become peers), ensured all family members were equally involved and made decisions together. In the interviews all participants stated they felt that everyone was equally involved.

#### **Individual versus group**

All family members answered positively on the question if they thought there was a good balance between individual assignments and group assignments and if there was enough opportunity to choose an artwork individually they connect with. The assignments in room 25 and 19 asks all the participant to choose an artwork they connect with. The assignment in room 7 let's them choose an artwork that they connect with another person in the group. All other assignments have the families choose an artwork together.

#### **Connection and emotional encounter**

To engage with an artwork, it is important that there is a connection to what is familiar (Hein's (1998) constructivist theory). To ensure there is an individual connection that also has familiarities within the group, Collective themes, 'youth' and 'home' were used in two of the assignments. This connection is important to create the opportunity for participants to have an emotional encounter with an artwork. An emotional encounter

is a valuable experience (Vessel, 2012). There are several assignments in the tour where participants are free to choose an artwork that appeals to them, to give them the opportunity to connect. One family stated that they felt it was hard for them to connect with the artworks in some assignments. In a room with several artworks, the mother as well as the daughter didn't connect with any of the works. The other families did not mention this problem.

The way themes like 'home' and 'youth' were used first individually and then collectively was noticed as a positive by the families.

It is hard to say if there was an emotional encounter with an artwork for any of the participants. This would ask for thorough (even neurological) research. I think the way the tour was set up, it increased the opportunity for the encounter.

### **Artwork as a tool**

In the tour each assignment evolved around several artworks. Every time starting off with looking at the work and talking about it.

Learning about the artworks was not stated as a main goal, however it was mentioned by the families. Some participants explained how the programme helped them learn more about the artworks. The assignments and discussions made them take a closer look and search for information. For others, the tour wasn't as much about learning about the artworks, as it was about learning about each other and they would have liked to learn more. This is why after the final round of tests I added three questions to the assignment in room 4 to stimulate the families to look at the other artworks in the room and discuss them together.

### **Optimal matrix**

The main aims of the programme were to stimulate learning from, with and about each other; the optimal matrix for intergenerational learning. All participants reacted positively when they were asked if these aims were met. They all said they got to know each other better and learned things both individually as well as together. They learned about each other's personal stories, and several participants mentioned that they liked learning about each other's opinions and perspectives on different artworks as it not only taught them something about that person, but also made them look at art in a different way.

### **Interaction**

An important means for stimulating intergenerational learning is interaction through discussion. All families, to an extent, discussed the artworks, but the depth of the conversations varied significantly per family. More tools to deepen conversation, on a more philosophical level, would have helped.

### **Fun**

There was an aim to have a degree of fun/play in the experience. About half of the participants (mostly children) mentioned that they missed a more challenging aspect in the programme. They would have preferred challenges or puzzles in between the different assignments. A next version of the tour would benefit from a level of playfulness in (or in between) the assignments, to keep the tour interesting for all family members.

### **Learning needs**

The assignments in the tour contain a wide range of methods in order to appeal to different learning styles and learning phases, including dialogue, scavenger hunt with assignments, from assignment to conversation, learning by doing, associative assignments and storytelling from The Educational Toolkit (Veldhuizen, 2017).

All participants answered positively when I asked them if they thought the different assignments were suitable for themselves and the others in the family. The tour had four rounds of iterations that focussed mainly on making the assignments more suitable for the younger children.

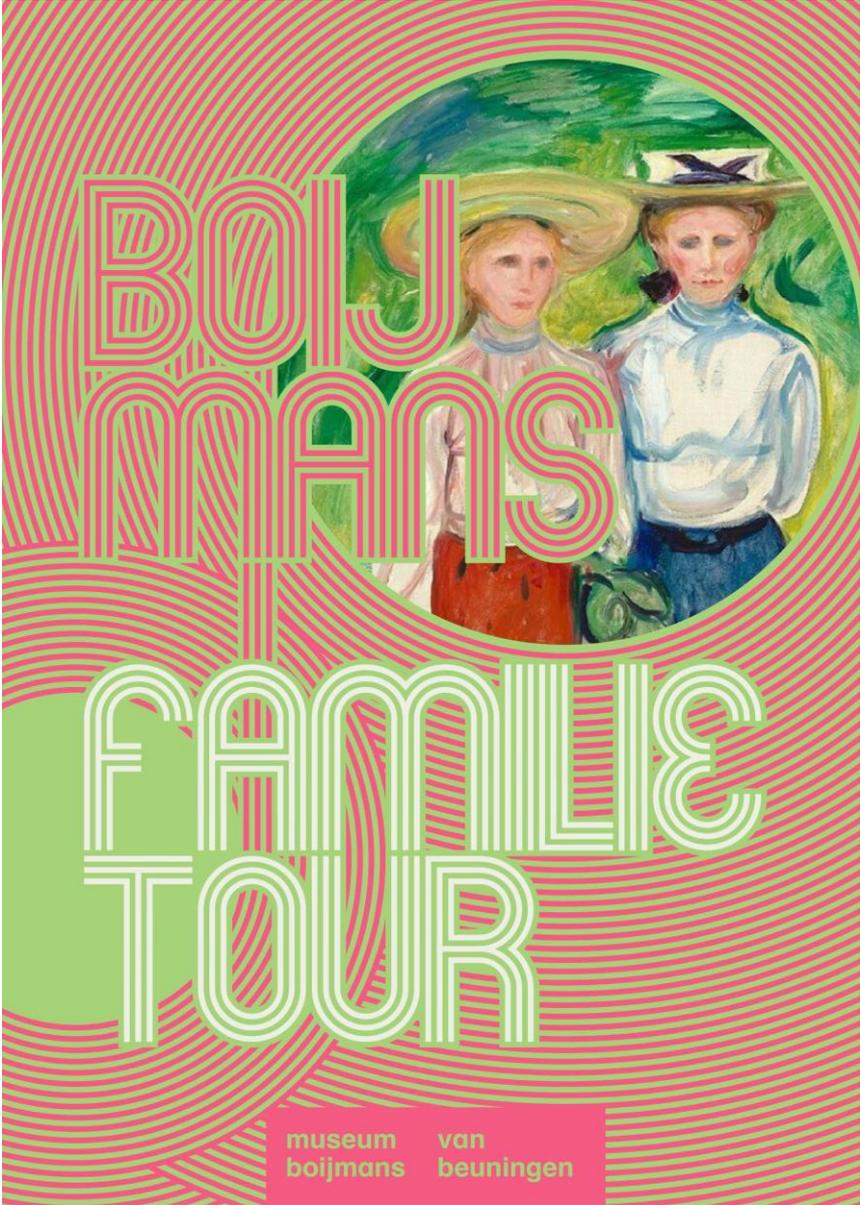
### 3.4 SUBCONCLUSION

The part of the research had some limitations and unexpected difficulties. The first limitation was the size and formation of the focus group. The educational project was conducted with four different families. The families varied in composition and their experience with museum visits. Unfortunately, there were no grandparents involved. It would have been interesting to have an additional generation involved, besides parents and children. One of the families intended to bring a grandparent, but unfortunately this fell through at the last minute. Also, it would be interesting to test this programme on a much larger scale, with more families of different compositions, to get a broader take on the experience for families.

Another difficulty I encountered during the project was the fact that sensitive issues in the families arose whilst doing the assignments. One of the children told a secret that upset her mother. In another case, where parents were asked to share a story from their youth, one of the parents was reminded of a grim period in his youth that had him obviously upset. When further developing this family tour, it would be interesting to see if the assignments that have participants share personal stories have more options for them to choose from with regards to what to share and what not to share. To focus more on positive memories for instance, rather than referring to a significant age that might make them recall a negative experience.

The test with the families resulted in a final version of the Boijmans Family Tour, which can be found in the next paragraph.

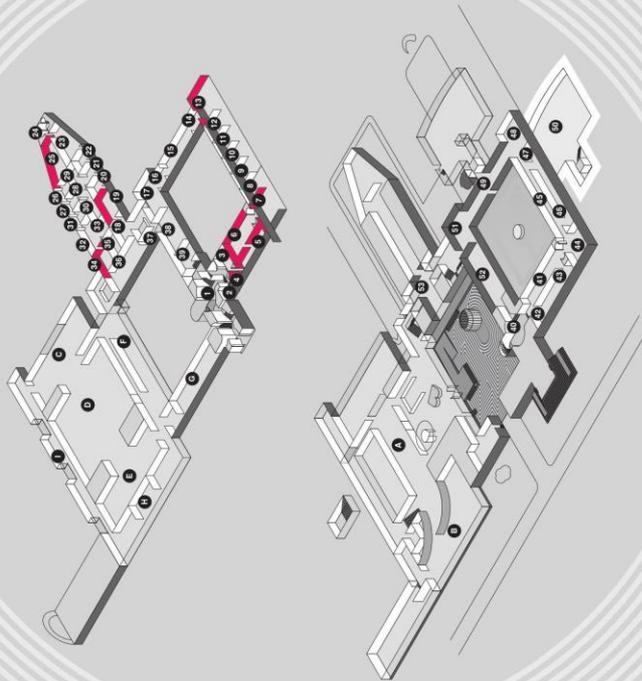
3.5 THE BOIJMANS FAMILY TOUR



# Welkom Boumans

Een van jullie mag deze tekst nu hardop aan de hele groep voorlezen.

Wat leuk dat jullie samen deze tour gaan volgen. Door de verschillende opdrachten leer je het museum, de kunstwerken, maar ook elkaar een beetje beter kennen. Iedereen in jullie groep is even belangrijk in deze tour en doet dus met alle opdrachten mee. Steeds als jullie een nieuwe opdracht gaan doen, wordt het boekje doorgegeven aan iemand uit de groep die nog niet aan de beurt is geweest (als iedereen is geweest beginnen jullie van voren af aan). Diegene leest de volgende opdracht dan hardop voor. Voor de eerste opdracht gaan jullie naar zaal 34. Dat is de houten trap op en dan twee keer naar links. Je kunt ook even op de plattegrond kijken. Als jullie in zaal 34 zijn, geef je dit boekje aan iemand anders uit de groep.



## zaal 34

### er was eens..

Kijk eens goed rond in deze zaal en kies dan samen het schilderij dat jullie het meest interessant vinden.

- Kijk eens heel goed naar dit schilderij, zonder iets tegen elkaar te zeggen. Wat zie je allemaal? En wat zie je allemaal niet?
- Noem dan om beurten op wat je allemaal in het schilderij ziet
- Stel je voor dat het schilderij een scène is uit een film, wat zou er hierna gebeuren?
- Vertel om beurten wat er zich verder afspeelt. Je vult elkaars verhaal dus steeds aan. Je mag zelf weten hoe lang het verhaal wordt, maar iedereen moet minimaal een keer aan de beurt zijn geweest.

Hierna lopen jullie naar zaal 25, daar geef je het boekje door aan iemand anders.



## zaal 25

### ons huis

- Kijk eens goed rond in deze zaal. Bekijk alle schilderijen en kunstwerken.
- Denk dan eens aan jouw huis. Aan hoe het eruit ziet, wat er allemaal in staat, wat jullie daar doen samen of waar in huis jij het liefste bent.
- Denk dan aan het gevoel dat je krijgt als je aan je huis denkt.
- Kies dan allemaal een kunstwerk dat je hetzelfde gevoel geeft. Daarna nemen jullie om de beurt de groep mee naar het kunstwerk dat je gekozen hebt om te vertellen waarom. Begin bij de jongste en eindig bij de oudste.

Hierna lopen jullie naar zaal 19, daar geef je het boekje door aan iemand anders.



## zaal 19

### ik zie ik zie wat jij niet ziet?

Kies allemaal een (ander) kunstwerk in deze zaal

- Bekijk het kunstwerk goed. Lees daarna het titelkaartje en kijk nog een keer goed. Wat vond je het meest bijzonder om over dit kunstwerk te lezen? En wat vind je het meest bijzonder als je naar dit kunstwerk kijkt?
- Per kunstwerk vertelt degene die het heeft gekozen, wat hij het meest bijzonder vindt om te zien, daarna mag de rest aanvullen. Dan vertelt degene die het werk heeft gekozen wat hij/zij het meest bijzonder vond om over het werk te lezen.
- Daarna kijken jullie allemaal nog een keer. Kijk je anders nu je dit weet?
- Ga zo alle gekozen kunstwerken langs

Hierna gaan lopen jullie naar zaal 13, daar geef je het boekje door aan iemand anders.



## zaal 13

### over vroeger en later

Zie je dat beeld van het danseresje? Ga er eens met zijn allen omheen staan en kijk er goed naar.

- Vertel om beurten wat jullie opvalt aan dit beeld.
- Het danseresje is ongeveer 14 jaar oud. Alle volwassenen in de groep vertellen hun mooiste herinnering van toen ze ongeveer net zo oud waren.
- Dan kiezen jullie samen het mooiste schilderij in deze zaal, waar een of meer volwassen mensen op te zien zijn.
- Kies een persoon van het schilderij en bedenk met elkaar? Hoe oud is deze persoon? Wat zouden zijn of haar hobby's zijn? Wat zou hij of zij in het weekend graag doen?
- Dan mogen alle kinderen in de groep vertellen wat zij denken dat ze het liefst zouden doen als ze later zo oud zijn als deze persoon. De volwassenen mogen hierover vragen stellen.

Hierna lopen jullie naar zaal 4, daar geef je het boekje door aan iemand anders.





## zaal 4

### wat een geheim!

Zie je dat kunstwerk onder die glazen kap; dat ingepakte ding?

- Wat denken jullie dat er in zou zitten? Zeg om beurten wat jij denkt dat er in zit.
- Het is een soort geheim dit kunstwerk. Vertel elkaar om beurten een van je geheimen. Dat geheim mag zo klein of groot zijn als je zelf wilt. Het geheim mag van nu zijn of van heel lang geleden. Je mag ook afspreken om het geheim later met elkaar te delen zodat je er nog even over na kan denken.

Hierna lopen jullie terug naar zaal 7, daar geef je het boekje door aan iemand anders.

## zaal 7

### wie hoort waarbij?

- Ga in een kring staan en kijk wie er rechts naast je staat.
- Kijk nu rond in deze zaal en kies het kunstwerk dat het beste bij deze persoon past.
- Ga de gekozen kunstwerken langs en laat iedereen vertellen welk kunstwerk ze hebben gekozen en waarom.

Hierna gaan lopen jullie naar zaal 5, daar geef je het boekje door aan iemand anders.

## zaal 5,6

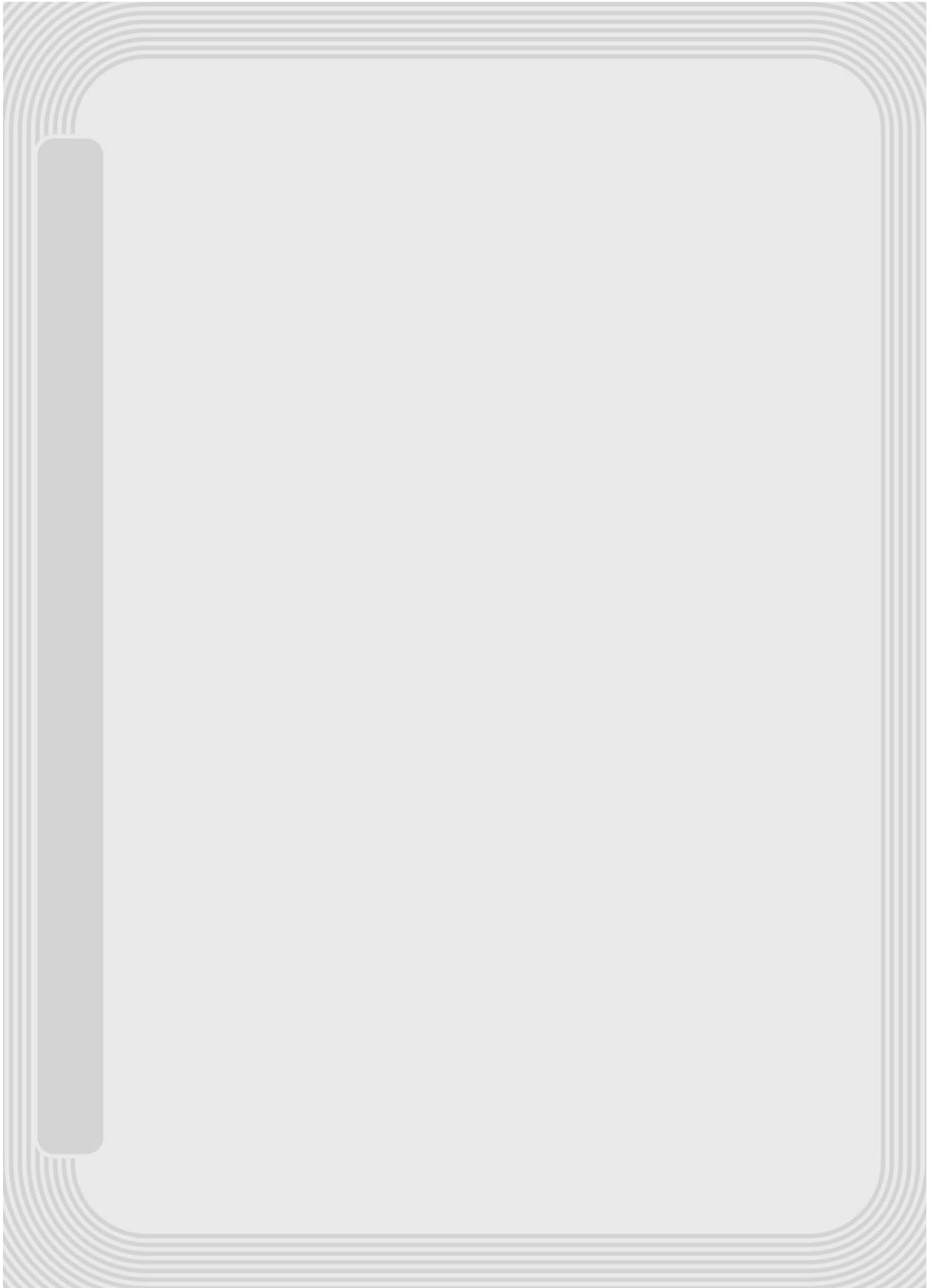
### allemaal portretten

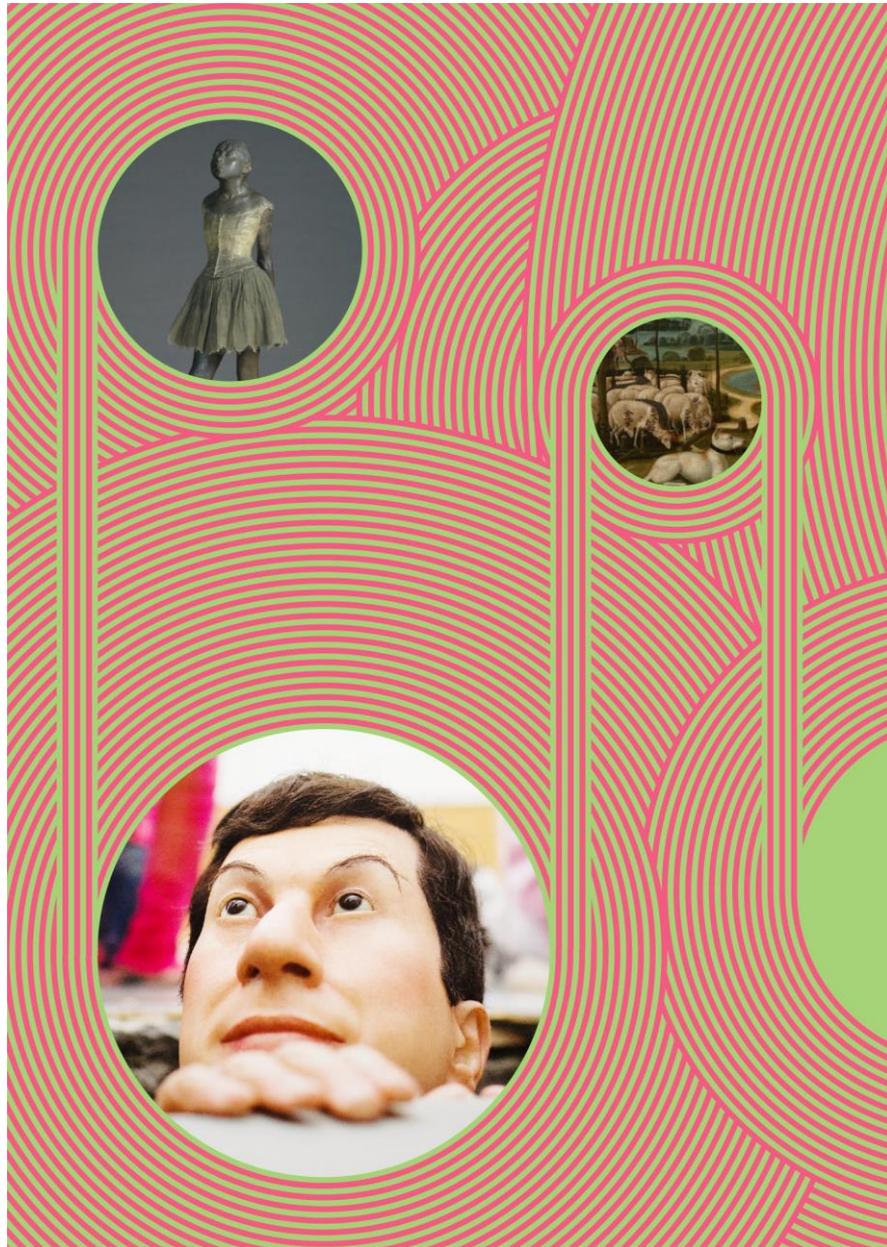
Laat je voor de laatste opdracht inspireren door alle schilderijen in zaal 5 en 6. Zie je hoe verschillend de kunstenaars verschillende (groeps)portretten maakten? Kijk eens hoe mensen worden afgebeeld, van de voorkant of zijkant, kun je ze helemaal zien, of misschien alleen hun hoofd en romp? Wat zie je allemaal op de achtergrond en de voorgrond? Zoek dan een fijn plekje om de laatste opdracht te doen.

De opdracht: teken jullie eigen familieportret. Denk samen eerst goed na over de achtergrond. Waar zijn jullie en wat mag er echt niet ontbreken? Zijn er kunstwerken vandaag die je hebben geïnspireerd? Dan tekent iedereen een ander familieid. Hoe zou jij de ander het liefst willen zien? Geef het familieportret daarna samen een titel. Je kunt het portret tekenen op de volgende pagina.

### Extra vragen, om samen te bespreken:

- Waarom zou de kunstenaar dit voorwerp hebben ingepakt?
- Kijk eens naar de andere kunstwerken in deze ruimte, wat valt je op?
- Welk kunstwerk spreekt je het meeste aan? Welk gevoel geeft dit kunstwerk jou?







#### 4. CONCLUSION AND RECOMMENDATIONS

With a wide offer of family programs, not only in Museum Boijmans Van Beuningen, but art museums nationwide and internationally, I noticed that most programmes for families were designed to meet the learning needs of children, and not of all generations.

I started this research with the belief that a family programme in the museum could be a more valuable one to any family member. That it could be a learning experience for every generation involved and families could learn together. In her publication *Time for cultural mediation* (2015) Carmen Morsch expresses how she notices an international increase in programmes museum offer for families, due to the fact the number of families visiting museum has been and is still growing. She expresses the importance of an intergenerational approach for these programmes. addressing not only nuclear families (heterosexual parents and their biological children) but also non-nuclear families, that take up an increasing percentage in today's changing society. Annemarie Vels Heijn wrote an essay on the importance of intergenerational learning in the museum in 2006: *All Together Now*.

Intergenerational learning is best described as: mutual learning of different generations while interacting (Vels Heijn, 2012, 3). Intergenerational learning entails three ways of learning together: learning from, with and about each other. These three forms of learning combined form the optimal form of intergenerational learning.

I chose the form of an unguided family tour as the format of the educational programme in Museum Boijmans Van Beuningen. A list of design principles for designing a such a programme that stimulates intergenerational learning formed the base for the design of the programme (chapter 1.4). This list was underpinned by a theoretical framework, with learning theories of George Hein (1998), Kolb (1985) and Piaget (1950).

In the *Constructivist Museum* (1996), George Heijn states: learning is a process in which new knowledge is gained by connecting these to insight and knowledge one already has. (Hein, 1996). Although challenging, it is important that the family programme provides sufficient leads for all individuals involved. These can be individual starting points, as well as collaborative ones such as 'your home'.

Piaget's (1950) theory on different learning phases of children, explains how children of different ages are in a different learning phase and therefor need a different approach. Where children in the age range of 4-7/8 years use fantasy games,

conversation and observation to learn about the world in which they see themselves as being the centre, children in the age range of 7/8-12 are able to see themselves from a distance and are interested in solving problems and finding reasons. In the Boijmans Family Tour I implemented both assignment that centred around the participants themselves (for example, the assignment in room 13, where children had to fantasize about themselves as an adult), as well as assignments that asked of the participants to find reasons (for example, the assignment in room 4, and the question: 'why do you think the artist has wrapped this object?') . To make sure all different learning styles of adults (Kolb, 1984) are addressed, there should be a focus on on both concrete experience, reflective observation, abstract conceptualization and active experimentation. The variety of assignments in the tour covered all of these areas.

The list of design principles for designing an unguided family tour in an art museum that stimulates intergenerational learning (chapter 1.4) consists of insights I gained through this research. It does not only advices on ways to stimulate intergenerational learning in an unguided family tour, it also suggests a list of possible educational methods to apply. These methods are a selection from the Education Toolkit of Anja Veldhuizen (2017) and are methods that suit all ages and the format of a family.

This list of design principles is the answer to my research question: *How can an unguided family tour actively stimulate intergenerational learning I an art museum?*

Both working with the Boijmans Childrens Board and with the focus group of four families was very insightful and a valuable an necessary addition to the theoretical framework. The data that came back from the interviews with all groups was very useful and used to set up the family tour and enhance it after every test.

My role as an educator in Museum Boijmans Van Beuningen might have been of an influence during the interviews. Although all participants seemed open and willing to be critical, I realise that my position might have intimidated them to be fully honest.

The Boijmans Family Tour and the list of design principles apply to programmes for both nuclear families (heterosexual parents and their biological children) as well as non-nuclear families. However, one of the pitfalls of this research is that no non-nuclear family joined in on the focus groups, so there is no results to proof that a programme is experienced in a positive way by a non-nuclear family and that they experience intergenerational learning within the programme.

#### 4.1 RECOMMENDATIONS FOR FURTHER RESEARCH

This research and thesis are only the tip of the iceberg with regards to what could be researched on intergenerational learning in an art museum. This research focuses primarily on parents and their children. Unfortunately, the attempts to expand the focus group to families where grandparents are involved, failed. It would be interesting to research family learning between grandparents and grandchildren and to have more than two generations involved: children, parents and grandparents. During my research I decided to use the family as a base for intergenerational exchange, looking into what is familiar for a group as a whole, what the shared experiences are and what there is to learn about each other so family bonds can be strengthened or rekindled. It would also be interesting to look into intergenerational exchange, without restricting it to families. This would allow anybody to participate. It would also be recommended to carry out more research on and with non-nuclear families.

The list of design principles and The Boijmans Family Tour, are two concrete outcomes of the test that I will be continuing to use in my work.

I am hoping that upon the reopening of the museum, I can re-introduce the tour and monitor it's effect more thoroughly. I hope this research and it's outcome is useful for anyone working in (museum)education, and is interested in using an unguided family tour to stimulate intergenerational learning in an art museum. I realise the list is an outcome of my personal research and experience. It would be interesting if the list of design principles would be enhanced by the experiences of other's working on this subject. Sharing knowledge and experience with each other can enhance our collective knowledge about intergenerational learning in families in an art museum.

This research has changed my interest in intergenerational learning in families in an art museum into an expertise in this subject through an unguided family tour. I hope to share my knowledge with my peers, and continue developing my expertise on intergenerational learning in families in the art museum in my work.



## BIBLIOGRAPHY

BENGSTON, V (2004) *Beyond the Nuclear Family: The Increasing Importance of Multi-generational Bonds*. Journal of Marriage and Family, Volume 63, Issue 1.

BOEIJE, H (2010) *Analysis in Qualitative Research*. 1<sup>st</sup> ed., SAGE publications Ltd, London

BORUN, Minda, A. Cleghorn, and C. Garfield. *Family learning in museums*. Curator 38 (1995): 262-270.

BRUNER, J. (1985). *Vygotski: an historical and conceptual perspective*. London: Cambridge University Press

Broussard, K (2017, October 14). *What can the institution teach us? How can we use the museum as a tool for education for various publics* [presentation] Rotterdam: Piet Zwart Institute.

DEWEY J. (1916), *Democracy and Education: an introduction to the philosophy of education*. 18<sup>th</sup> ed. New York: Macmillan

DEWEY J. (1938) *Experience and Education*, 18<sup>th</sup> ed. New York, Macmillan

DIERKING, L., Kropf, M., & Wolins, I. (1989). Further Reading: Families and Learning. *The Journal of Museum Education*, 14(2), 4-4.

DIERKING, L, Falk, H (1992), *The Museum Experience*, Whalesback Books, Washington

DIERKING, L, Falk, H (2013), *The Museum Experience Revisited*. Left Coast Press, California

DOORTEN, I. (2009), *Investeren rondom kinderen, Raad voor volksgezondheid en samenleving*.

DUDZINSKA-PRZESMITZKI, D., & Grenier, R. (2008). *Nonformal and Informal Adult Learning in Museums: A Literature Review*. The Journal of Museum Education, 33(1), 9-22.

ERFGOED GELDERLAND, *Gezinnen welkom! Musea... leuk voor kinderen en voor ouders!* <[http://erfgoedgelderland.nl/wp-content/uploads/2016/02/brochure-gezinnen\\_welkom.pdf](http://erfgoed gelderland.nl/wp-content/uploads/2016/02/brochure-gezinnen_welkom.pdf)> (29 juni 2017).

FALK, J.H. (1991) *Analysis of the behaviour of family visitors in history museums*. The National Museum of National History. Curator, 34 (1), 44-50

FERRENCE, E. (2000) *Action Research*. Northeast and Islands Regional Educational Laboratory At Brown University

GADSDEN V, HALL, M (1996) *Intergenerational Learning: a Review of the Literature*, Pensilvania University, Philidelphia, National Centre on Fathers and Families

GIBBS K, Sani M and Thompson J (2007) *Lifelong learning in museums*, A European Handbook

- HAGEMAN, S. *The Community of Inquiry: An Approach to Collaborative Learning*, Studies in Art Education (1990). National Art Education Association.
- HEIN, E. (2002) *Learning in the museum*. Third edition. New York. Routledge.
- HEIN, E. (2004) *John Dewey and Museum Education*. Curator 47 no4 413-27 O 2004
- HENRY, C.S. (1994) *Family System Characteristics, Parental Behaviours, and Adolescent Family Life Satisfaction*. Family Relations, Vol. 43. No. 4, Family Processes and Child and Adolescent Development (Oct., 1994) 447-455
- HOOGSTRAAT, E, Vels Heijn, A (2006), *De leertheorie van Kolb in het museum*. Dromer, Denker, Beslisser, Doener
- HOUSEN, A., Yenaine, P. (2017), *Basic VTW at a Glance*, visualthinkingstrategies.org (November 2017)
- KAPLAN, M (1994). *Environmental Education (in community education) through intergenerational learning. Promoting community education and action through intergenerational programming*. Children's Environments, 11, 48-60.
- KNUTSON, K., Crowley, K., Russel, J., & Steiner, M. (2011). *Approaching Art Education as an Ecology: Exploring the Role of Museums*. Studies in Art Education, 52(4), 310-322.
- KOLB, D, (1984) *Experiential Learning, Experience As The Source Of Learning And Development*. Pearson ft. Press.
- LAMB, P. (2008) *Families Learning and Culture. Inspiring families through museums, libraries and archives*, NIACE/MLA
- LEONG, D., & Bodrova, E. (1996). *Tools of the mind the Vygotskian approach to early childhood education*.
- MÖRSCH, C and others (2015). *Time for Cultural Mediation*. Institute of Art Education of Zurich University of the Arts.
- MARANELL, G.M., HECKMANN, F.W. (1972) *Dimensions of Family Bonding: a comparative example*. International Journal of Sociology of the Family. Vol. 2. No. 2 (September, 1972), 151-158
- MUNNS, C (2001) *The Socratic Dialogue: Step by Step*. The Teaching Professor, October 2001
- PARIS, S. (1997). *Situated Motivation and Informal Learning*. The Journal of Museum Education, 22(2/3), 22-27.
- PERRY, D. L. (1992) *Designing exhibitions that motivate*, Association of Schience-Technology Centers, Newsletter, 20(1):9-10
- PIAGET, J (1950) *The Psychology of Intelligence*. Routledge Classics, Routledge, London

SIMON, N. (2016) *The Art of Relevance*, Museum 2.0, Santa Cruz, California

TEXTIELMUSEUM (2018). *Family activity Trace & Discover*. [ONLINE] Available at: <https://www.textielmuseum.nl/en/arena/new-family-activity-trace-discover>. [Accessed 24 March 2018].

VELDHUIZEN, A. (2017) *Educatie Toolkit, methodes & werkvormen uit de museum- en erfgoededucatie*. LCM, Erfgoedhuis Zuid-Holland en ICOM-CECA

VAUGHAN, C. Gack, J. Solorazana, H. Ray, R. (2010) *The Effect of Environmental Education on Schoolchildren, Their Parents and Community Members: A Study of Intergenerational and Intercommunity Learning*, *The Journal of Environmental Education*, 34:3, 12-21

VELS HEIJN, A (2012) *All together now! Intergenerationeel leren in het museum*

VESSEL, E., Star, G. and Rubin, N. (2012) *The brain on art: intense aesthetic experience activates the default mode network*

VLAAMS STEUNPUNT  
CULTUREEL ERFGOED: *'t Zit in de familie – cultureel erfgoed vanuit gezinsperspectief* (2010)

VLAAMS STEUNPUNT  
CULTUREEL ERFGOED: *ALL IN – Cultureel Erfgoed voor het hele gezin* (2007)

VILLAS BOAS, S., OLIVEIRA, A., RAMOS, N. (2014) *The Intergenerational Learning Programmes, A New Sphere Of Lifelong Education*, conference paper, Researchgate,

## APPENDICE A: INTERVIEW WITH THE BOIJMANS CHILDREN'S BOARD

Interview met de leden van het Boijmans Kinderbestuur.

1-11-2017

De bestuursleden zijn: Issa (jongen, 11), Louk (jongen, 10), Mette (meisje, 10), Wessel (jongen, 10), Hannah (meisje, 9), Rosalie (meisje, 11), Mirthe (meisje, 10), Helena (meisje, 9), Fabian (jongen, 10).

Na een voorstelronde en uitleg over mijn werkzaamheden binnen het museum, starten we een gesprek over intergenerationeel leren.

Fieke: in het museum organiseer ik allerlei verschillende dingen voor kinderen, families en gezinnen. En nu ben ik onderzoek aan het doen naar intergenerationeel leren. *Inter* betekent tussen en *generationeel* gaat over verschillende generaties, dus mensen van verschillende leeftijden. En wat ik eigenlijk aan het onderzoeken ben is hoe mensen van verschillende leeftijden samen kunnen leren. En binnen intergenerationeel leren zijn er twee manieren van samen leren: je kunt van elkaar leren, of je kunt samen nieuwe dingen leren.

Ik zal een voorbeeld geven van *van elkaar leren*. Ik heb een dochter van drie jaar oud. Ik kan haar iets nieuws leren, bijvoorbeeld hoe ze haar veters moet strikken, maar zij kan mij ook nieuwe dingen leren, bijvoorbeeld een liedje dat ze op de crèche heeft geleerd. Zo leren wij nieuwe dingen van elkaar.

Weten jullie een voorbeeld van iets wat jij hebt geleerd aan iemand van een andere leeftijd?

Wessel: ik had pas op school nieuwsbegrip gehad. Mijn moeder wist daar nog niks van en ik heb haar uitgelegd wat ik had geleerd.

Issa: ik heb mijn zusje leren hoe ze moet delen.

Fabian: ik heb mijn kleine broertje leren zeilen.

Rosalie: ik heb mijn neefje keersommen geleerd, want hij snapte er echt helemaal niks van.

Fieke: en hoe heb je dat gedaan?

Rosalie: ik heb samen met hem geoefend met een speciale app.

Fieke: wat een mooie voorbeelden. Wessel gaf een voorbeeld van iets dat hij heeft geleerd aan iemand die ouder is. Kunnen jullie daar nog meer voorbeelden van bedenken? Dat hoeven niet per se je ouders te zijn, dat kunnen ook een opa of oma zijn, of misschien een oom of een buurvrouw.

Issa: ik heb aan mijn vader geleerd hoe hij om moet gaan met zijn nieuwe telefoon.

Mette: dat wilde ik ook zeggen, ik heb dat aan mijn oma geleerd.

Fabian: ik heb mijn ouders geleerd hoe ze Nederlands moeten spreken, omdat ze daar niet zo veel van kunnen.

Fieke: hoe komt dat? Zijn ze in een ander land geboren?

Fabian: nee, ze zijn in Zweden en Italië geboren.

Fieke: dat waren allemaal hele mooie voorbeelden van hoe je elkaar iets kunt leren. Maar je kunt ook samen nieuwe dingen leren. Je kunt bijvoorbeeld samen leren hoe je iets moet doen, dan leer je samen nieuwe vaardigheden. Ik was bijvoorbeeld een paar weken geleden met mijn dochter hier in het museum en toe hebben we samen een etsworkshop gevolgd. We hadden dat allebei nog nooit gedaan, dus we hebben samen iets nieuws geleerd. Maar je kunt ook samen ergens iets over leren, dus nieuwe informatie tot je nemen. Hebben jullie misschien een voorbeeld van iets wat je samen met je ouders hebt geleerd?

Wessel: mijn kleine broertje wou graag leren hoe je een taart moet bakken. Toen ben ik samen met mijn moeder en broertje een workshop taarten bakken gaan volgen. We hebben samen een taart gemaakt van een koe met een hekje er omheen. Hij is heel mooi geworden en ook lekker.

Fieke: ik ben aan het onderzoeken en bedenken hoe ik in het museum dingen kan organiseren die ervoor zorgen dat mensen van verschillende leeftijden samen nieuwe dingen leren en van elkaar leren, waar intergenerationeel leren dus over gaat. Wat ik daarnaast ook heel interessant vind, is dat je elkaar ook beter kan leren kennen door samen dingen te doen.

Zo vind ik het bijvoorbeeld heel leuk om van mijn vader en moeder, nu dus de opa en oma van mijn dochter, te horen hoe het was toen zij net zo oud waren als ik, en ik net zo oud was als mijn dochter. Toen was de wereld een beetje anders dan die nu is en gingen sommige dingen ook anders dan dat ze nu gaan. Ik vind het leuk om mijn ouders zo wat beter te leren kennen. Weten jullie een voorbeeld van momenten waarop je wat over elkaar leerde, zodat je elkaar wat beter leerde kennen?

Fabian: ik heb wel een goed voorbeeld. Weten jullie eigenlijk allemaal wel hoe lang smartphones al bestaan? Die bestaan pas tien jaar.

Fieke: het is wel interessant dat je dat zegt. Toen ik net zo oud was als jullie, dus ongeveer 25 jaar geleden, hadden we nog geen mobiele telefoons. Die begonnen toen net een beetje te komen, maar de smartphone kwam pas veel later. Dingen gingen daarom anders, je kon niet zomaar even iemand bellen.

Ik heb een aantal vragen, waar ik het graag eens met jullie over zou willen hebben. Mijn eerste vraag is: wat zou jij graag van je ouders willen weten of willen leren?

Issa: wat mijn vader vroeger deed in zijn vrije tijd. Mijn vader vraagt heel vaak wat ik graag doe, maar ik weet het niet over hem.

Fieke: en met vroeger, bedoel je dan toen hij net zo oud was als jij?

Issa: ja dat bedoel ik, dat zou ik graag van hem willen weten.

Louk: ik zou graag willen weten hoe het vroeger bij mijn ouders was thuis en op school. En dan bedoel ik toen ze net zo oud waren als ik en wanneer ze een paar jaar ouder waren.

Mette: ik zou heel graag van mijn moeder leren breien, want mijn moeder kan heel goed breien.

Wessel: ik zou graag willen weten wat mijn ouders hadden toen ze net zo oud waren als ik. Wat voor speelgoed ze hadden en of ze al een televisie hadden.

Hannah: ik zou graag willen weten wat hip was toen mijn ouders jong waren.

Fieke: en bedoel je dan wat er toen een rage was om mee te spelen, zoals je nu de fidgetspinnars hebt?

Hannah: ja dat, maar ook wat voor kleding ze droegen.

Rosalie: ik zou wel willen weten wat er vroeger normaal was en nu niet meer. Vroeger mochten vrouwen bijvoorbeeld geen broeken dragen en nu is dat wel normaal.

Fabian: ik zou graag van mijn moeder beter leren koken.

Fieke: ik hoor dus heel veel kinderen zeggen dat ze graag meer zouden willen weten over hoe het was wanneer je vader en moeder jouw leeftijd hadden. Hoe het was op school en thuis, wat normaal was, welke kleding ze droegen en wat de dingen waren waarmee ze speelden. Mette en Fabian zouden graag iets leren om beter te kunnen, een vaardigheid leren.

De volgende vraag: wat zou jij willen dat je ouders van jou leren of van jou weten?

Issa: ik zou mijn vader graag leren gamen, zodat we samen kunnen gamen.

Louk: ik zou graag vertellen hoe het eraan toegaat op school en bij Boijmans.

Fieke: komt het daar niet zo vaak van?

Louk: mijn moeder werkt heel veel en mijn vader is er ook bijna nooit, dus we hebben niet zo veel tijd om met elkaar te praten.

Fieke: zou je willen dat je wat meer tijd hebt om met je ouders te praten?

Louk: ja heel graag.

Mette: ik zou allebei mijn ouders graag leren schermen, zodat ik dat een keer samen met ze kan doen.

Wessel: ik zou net als Issa mijn ouders wel willen leren gamen, zodat we een keer met het hele gezin kunnen gamen.

Hannah: ik zou heel graag een dag zonder electronica willen. Dus geen smartphones, televisie, laptops en internet. We zijn heel vaak als gezin bij elkaar, maar eigenlijk praten we dan niet met elkaar, omdat we allemaal op ons schermje aan het staren zijn.

Rosalie: ik zou graag wat meer spelletjes willen spelen met mijn familieleden, want dat doen we eigenlijk bijna nooit. Iedereen doet iets voor zichzelf, zoals op zijn telefoon kijken of een boek lezen, maar we doen niet echt dingen samen.

Fabian: ik was mijn moeder op vakantie iets aan het leren en dat heet boom-snap-klap, een klapspelletje. Ze is er nog niet zo goed in en ik wil graag doorgaan met haar er meer over leren.

Fieke: en de laatste vraag: wat vinden jullie het leukst om te doen samen met je gezin of familie?

Issa: met zijn allen naar de film gaan.

Louk: met zijn allen eten en met zijn allen een verjaardag vieren. Dat vind ik leuk omdat we dan veel tijd hebben om met elkaar te praten.

Mette: wij gaan elk jaar met elkaar naar Terschelling en ik vind dat heel leuk. Daar is het heel rustig en hebben we veel tijd voor elkaar. Dan gaan we met zijn allen naar het strand en we gaan daar ook hardlopen.

Wessel: games spelen en met elkaar koken.

Hannah: we gaan elk jaar samen op vakantie naar Frankrijk. Dan moeten we tien uur rijden en dat vind ik heel vervelend, maar als we er dan zijn is het heel leuk. Dan gaan we met zijn allen nieuwe plekken ontdekken en bekijken.

Fieke: gaan jullie dan samen nieuwe avonturen beleven?

Hannah: ja eigenlijk wel, en dat vind ik heel leuk.

Rosalie: ik vind het sowieso heel fijn om met mijn familie bij elkaar te zijn, want dat gebeurt eigenlijk niet zo vaak. En dan vind ik het bijvoorbeeld leuk om spelletjes te spelen of kerst te vieren.

## APPENDICE B – CONTENT OF THE BOIJMANS FAMILY TOUR

---

### Boijmans Familietour

*Een van jullie mag deze tekst nu hardop aan de hele groep voorlezen.*

Welkom bij Boijmans! Wat leuk dat jullie samen deze tour gaan volgen. Door de verschillende opdrachten leer je het museum, de kunstwerken, maar ook elkaar een beetje beter kennen. Iedereen in jullie groep is even belangrijk in deze tour en doet dus met alle opdrachten mee. Steeds als jullie een nieuwe opdracht gaan doen, wordt het boekje doorgegeven aan iemand uit de groep die nog niet aan de beurt is geweest (als iedereen is geweest beginnen jullie van voren af aan). Diegene leest de volgende opdracht dan hardop voor. Voor de eerste opdracht gaan jullie naar zaal 34. Dat is de houten trap op en dan twee keer naar links. Je kunt ook even op de plattegrond kijken. Als jullie in zaal 34 zijn, geef je dit boekje aan iemand anders uit de groep.

---

### Zaal 34 - er was eens..

Kijk eens goed rond in deze zaal en kies dan samen het schilderij dat jullie het meest interessant vinden.

- Kijk eens heel goed naar dit schilderij, zonder iets tegen elkaar te zeggen. Wat zie je allemaal? En wat zie je allemaal niet?
- Noem dan om beurten op wat je allemaal in het schilderij ziet
- Stel je voor dat het schilderij een scène is uit een film, wat zou er hierna gebeuren? Vertel om beurten wat er zich verder afspeelt. Je vult elkaars verhaal dus steeds aan. Je mag zelf weten hoe lang het verhaal wordt, maar iedereen moet minimaal een keer aan de beurt zijn geweest.

Hierna lopen jullie naar zaal 25, daar geef je het boekje door aan iemand anders.

---

### Zaal 25 - ons huis

- Kijk eens goed rond in deze zaal. Bekijk alle schilderijen en kunstwerken. Denk dan eens aan jullie huis. Aan hoe het eruit ziet, wat er allemaal in staat, wat jullie daar doen samen of waar in huis jij het liefste bent. Denk dan aan het gevoel dat je krijgt als je aan jullie huis denkt.
- Kies dan allemaal een kunstwerk dat je hetzelfde gevoel geeft. Daarna nemen jullie om de beurt de groep mee naar het kunstwerk dat je gekozen hebt om te vertellen waarom. Begin bij de jongste en eindig bij de oudste.

Hierna lopen jullie naar zaal 19, daar geef je het boekje door aan iemand anders.

### **Zaal 19 - ik zie ik zie wat jij niet ziet?**

Kies allemaal een (ander) kunstwerk in deze zaal

- Bekijk het kunstwerk goed. Wat vind je het meest bijzonder als je naar dit kunstwerk kijkt? Lees daarna het titelkaartje en kijk nog een keer goed. Wat vond je het meest bijzonder om over dit kunstwerk te lezen?
- Per kunstwerk vertelt degene die het heeft gekozen, wat hij het meest bijzonder vindt om te zien, daarna mag de rest aanvullen. Dan vertelt degene die het werk heeft gekozen wat hij/zij het meest bijzonder vond om over het werk te lezen.
- Daarna kijken jullie allemaal nog een keer. Kijk je anders nu je dit weet?
- Ga zo alle gekozen kunstwerken langs

Hierna gaan lopen jullie naar zaal 13, daar geef je het boekje door aan iemand anders.

---

### **Zaal 13 - over vroeger en later**

Zie je dat beeld van het danseresje? Ga er eens met zijn allen omheen staan en kijk er goed naar.

- Vertel om beurten wat jullie opvalt aan dit beeld.
- Het danseresje is ongeveer 14 jaar oud. Alle volwassenen in de groep vertellen hun mooiste herinnering van toen ze ongeveer net zo oud waren.
- Dan kiezen jullie samen het mooiste schilderij in deze zaal, waar een of meer volwassen mensen op te zien zijn.
- Kies een persoon van het schilderij en bedenk met elkaar? Hoe oud is deze persoon? Wat zouden zijn of haar hobby's zijn? Wat zou hij of zij in het weekend graag doen?
- Dan mogen alle kinderen in de groep vertellen wat zij denken dat ze het liefst zouden doen als ze later zo oud zijn als deze persoon. De volwassenen mogen hierover vragen stellen.

Hierna lopen jullie naar zaal 4, daar geef je het boekje door aan iemand anders.

---

### **Zaal 4 - wat een geheim!**

Kijk eens rond in deze ruimte, naar de kunstwerken aan de muren en in de vitrines aan de zijkant. Wat zie je allemaal? En als je nog eens kijkt, zie je dan nog steeds hetzelfde? Wat staat er op het titelkaartje bij de kunstwerken? Waarom zou een kunstenaar zoiets maken?

Zie je dat kunstwerk onder die glazen kap; dat ingepakte ding?

- Wat denken jullie dat er in zou zitten? Vertel om beurten wat jij denkt dat er in zit.
- Wat vraag jij je af als je dit ziet? En wat denk je dat de kunstenaar wil dat wij ons afvragen?
- Het is een soort geheim dit kunstwerk. Vertel elkaar om beurten een van je geheimen. Dat geheim mag zo klein of groot zijn als je zelf wilt. Het geheim mag van nu zijn of van heel lang geleden. Je mag ook afspreken om het geheim later vandaag met elkaar te delen zodat je er nog even over na kan denken.

Hierna lopen jullie terug naar zaal 7, daar geef je het boekje door aan iemand anders.

---

### **Zaal 7 - Wie hoort waarbij?**

- Ga in een kring staan en kijk wie er rechts naast je staat.
- Kijk nu rond in deze zaal en kies het kunstwerk dat het beste bij deze persoon past.
- Ga de gekozen kunstwerken langs en laat iedereen vertellen welk kunstwerk ze hebben gekozen en waarom.

Hierna gaan lopen jullie naar zaal 5, daar geef je het boekje door aan iemand anders.

---

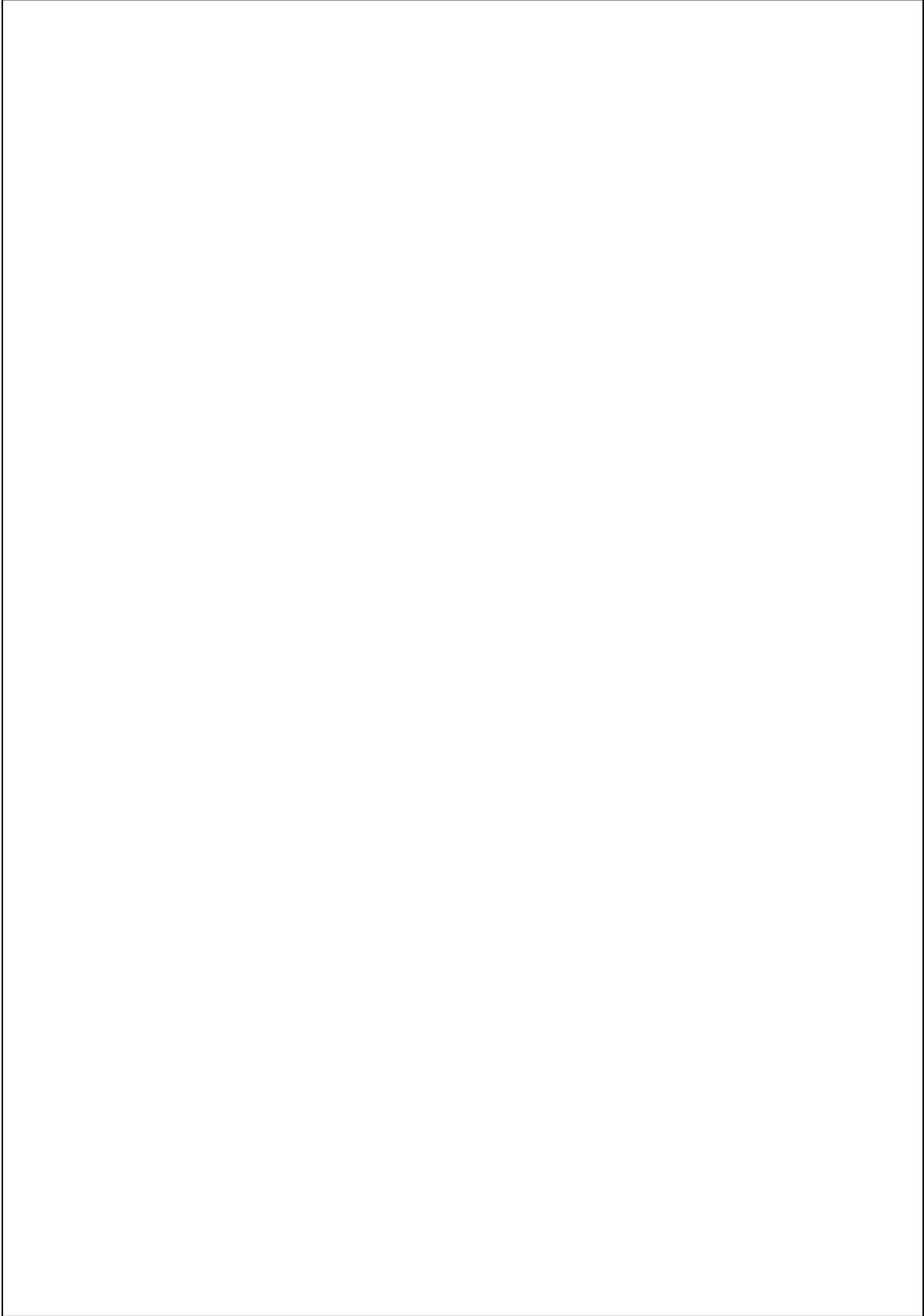
### **Zaal 5 en 6 - allemaal portretten**

Laat je voor de laatste opdracht inspireren door alle schilderijen in zaal 5 en 6. Zie je hoe verschillende kunstenaars verschillende (groeps)portretten maakten? Kijk eens hoe mensen worden afgebeeld, van de voorkant of zijkant, kun je ze helemaal zien, of misschien alleen hun hoofd en romp. Wat zie je allemaal op de achtergrond en de voorgrond? Zoek dan een fijn plekje om de laatste opdracht te doen.

De opdracht: teken jullie eigen familieportret. Denk samen eerst goed na over de achtergrond. Waar zijn jullie en wat mag er echt niet ontbreken? Zijn er kunstwerken vandaag die je hebben geïnspireerd?

Dan tekent iedereen een ander familielid. Hoe zou jij de ander het liefst willen zien? Geef het familieportret daarna samen een titel.

Je kunt het portret tekenen op de volgende pagina.



**Familieportret van:**

## APPENDIX C – SELECTION OF ARTWORKS USED IN THE FAMILY TOUR

---

### Room 34



Jan van Eyck  
Drie maria's aan het graf  
1425-1435



Jacopo del Sallai - Orpheus, Eurydice en Aristaeus - 1475 - 1480

---

Room 25



Mark Rothko  
Grey and Orange on Maroon, Nr 8  
1960



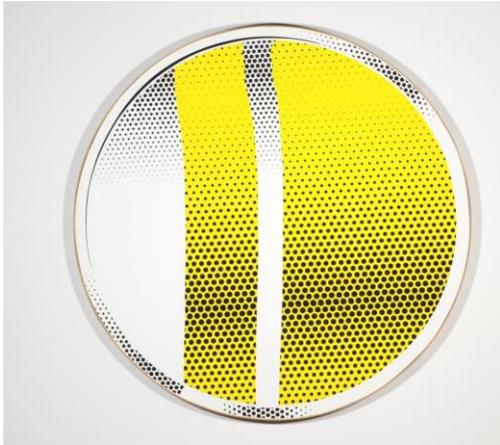
Jan Schoonhoven  
Construction détruite 'Barbara'  
1958



Davie Alan  
Magic Mirror  
1962

---

**Room 19**



Lichtenstein Roy  
Mirror No. 4,  
1970



Maurizio Catalan  
Zonder titel  
2001



Woody van Amen  
Red, White and Blue  
1968

---

**Room 13**



Edgar Degas  
Petite danseuse de quatorze ans  
(1922)



George Hendrik Breitner  
Het ooringetje  
(1923)

---

**Room 4**



Man Ray  
L'enigme d'Isidore Ducasse,  
1920 (1971)



Salvador Dalí  
Metronome  
1944

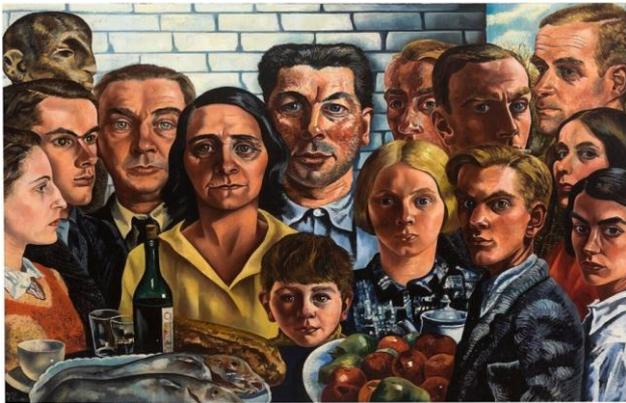




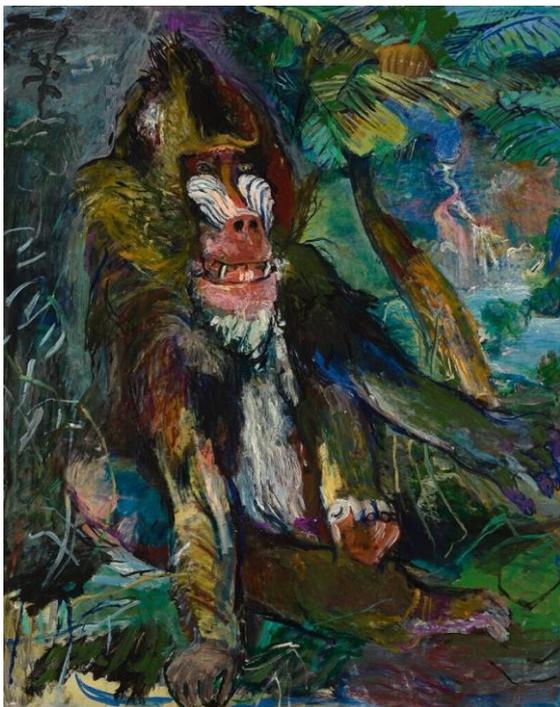
Emo Verkerk  
Portret van Berlage  
1988

---

### Room 5 and 6



Charley Toorop  
Maaltijd der vrienden  
1932-1933



Oskar Kokoschka  
De Mandril  
1962



Edward Munch  
Twee meisjes bij een appelboom  
1905



Marc Franz  
Het schaap  
1913-1914