

EDITORIAL

Arts and Museum Education

MICHELE CORSI, CONCEPCIÓN NAVAL, FLAVIA STARA

First let me express my deepest gratitude to Flavia Stara, University of Macerata, who oversaw and coordinated this issue of *Education Sciences and Society*, as well as to Concepción Naval, University of Navarra, with whom I am co-signing this editorial. I am also thankful to all the English, Spanish and Italian colleagues. This special issue on *Arts and Museum Education*, continues the international vocation of the journal taking into account science and society, pedagogy and history of education, training and daily practices, territories and communities, cultural heritage and tourism.

On this occasion, we like to present the editorial with a different choice than in the past, by giving the word directly to the authors who have contributed to this issue. The head paper “Contemporary Art in Museums and Parks. Aesthetics and Education”, by F. Stara & G. Corinto, aims to join two quite separate research perspectives and methodologies, factually originating in very diverse academic fields. The paper focuses on contemporary art as the theoretic ground to critically discuss the novelty of artistic ideas and their impact on traditional disciplinary positions. Along with the theoretical perspectives, the paper also presents the analysis of two case-studies of open-air museums: the Fattoria di Celle (in the province of Pistoia/Tuscany), which hosts one of the most valuable private collections of contemporary art in Tuscany, and the institution Tusciaelecta, which organizes, in the Chianti region, open-air exhibition of notable works of contemporary art.

C. Naval and E. Arbués, both from the University of Navarra, focus on the pedagogical-educational research interest for museums, as extraordinary learning opportunity, along with the cooperation between the school and the museum. In “Los museos como espacios de aprendizaje desde la perspectiva del profesorado” the museum is, in fact, a powerful resource for

non-formal education, through which it becomes possible to promote the wealth of educational experiences. In the opinion of the Authors it is urgent to prepare teachers in this direction, by optimizing their action and their process of teaching and learning, also through the promotion of school visits. An important objective even in the period of university training of future teachers. There is also a paper by “many hands”, B. Rodríguez-Rabadán & C. Naval, University of Navarra, & Sara Jiménez Fernández, University of Granada, about “El MoMA. A Museo de garde para familias”.

C. Winstanley, University of Roehampton, in “Spaced Out: The Impact of Museum Spaces on Teaching and Learning”, emphasizes the role of the museum-gallery as educative space, with particular emphasis on the significance of social and emotional learning. Starting with the analysis of three specific case studies; the author reiterates that, overall, museums and galleries are able to offer “con-texts” unique and exciting, such as to have a great impact on the learning experiences of their visitors, enriching the educative processes, and, in many cases, also encouraging a more positive approach to learning in general.

A. Costa París University of Navarra, with “La opera como proyecto educativo en los teatros europeos” moves instead, her attention, and with it that of the readers, more closely to theater art, highlighting the impressive growth of current educational proposals made from the European opera houses. Proposals, that – as the author points out – can become always more consistent with the objectives of music education, (“Bonn Declaration”), encouraging learning arts, in general, and music, in particular. The article in question also presents ten case studies in Europe, with reference to the use of the network, with a view to their music education, which started with the “Bonn Declaration”.

Moving on, to another Italian scholar, C. Laneve, University of Bari, in the essay entitled “The experience of beauty. Didactic Punctuation for the use of cultural heritage”, highlights culture is not only a “well established heritage deposited and inalienable”, but especially a tool and a method, precious and indispensable to continue the journey of humanity, taking the essential thread of continuity between past and present, and looking to a future “full of the future”.

Hence, fundamental, “irrepressible” remains the aesthetic significance of the artwork!

The latter consideration is the contention of M. Musaiò, Catholic University of Milan, in her contribution “Aesthetic Implications of Education as Work of Art of Themselves”. Her perspective faces the relevance of aesthetic dimension within the human education, in order to propose an interpretation that oversteps the prevalent utilitarian and technical-scientific reductionism in the contemporary educational models. Drawing from a “pedagogy of the beauty” that intends to pursue the full humanization of the person, the article tracks the implications between the person and the aesthetic dimension, appealing to a parallelism between work of art and educational work. The work of art is a metaphor for the process of interpretation and the search for meaning that the person is carrying around herself.

On the topic of “beauty”, also reflect R. Mason, University of Roehampton, in her article “Exploring Citizenship through contemporary art”. She does not dwell on old paintings or the sculptures in museums, or on aesthetic contemplation, to appreciate, rather, the beauty in and of itself, by addressing the issue of how art can “inform” the debates about the identity of art and civic education in schools. With a specific attention paid to the aspects of teaching, the paper carefully examines art education in its social dimension, as part of a research and development on a large scale, making reference to a curriculum on “Images and Identity: Improving citizenship Education through digital Art”.

Featuring an increased interest in the area of the community and, not least, in tourism, are the three papers by: Maria João Rodrigues de Araújo, Suárez Gracia Botas and Andrea Traverso.

The paper by A. Traverso, University of Genova, focuses on the recent documents presented by the Culture and Education Committee. The said documents clearly point out our society’s commitment to developing a collective critical consciousness that could interact with cultural events and that could generate an “audience development”. The matter is specifically addressed from a pedagogic view, paying special attention to the audience’s role in connection with Land Art and with the environmental dimension.

In “Reaching Out”, M. João Rodrigues de Araújo, University of Oxford, further develops the theme of how, in the second decade of the twenty-first century, museums – all over the world – have changed their structures, nevertheless their educational value, so as to achieve a greater impact on “public examination” and on those parts of the population, usually not reached by the offer of museums. The article, especially, explores the experience of these four museums: the “Museu de Serralves” (Porto), the “Tate Gallery” (London), “the Singapore Art Museum” (Singapore) and the “Serpentine Galleries” (London).

With attention on the university system and tourism, G. Botas Suárez, University of Oviedo, in the paper “Enseñar art tourism y fuera of the classroom. Propuestas didácticas en la Escuela Universitaria de Turismo de Asturias”, investigates the various training proposals that connect the cultural heritage management of the city of Oviedo with the Bachelor of Science in Tourism, within the local University. The article explores, on one hand, policies to promote tourism linked to the exploitation of the rich Spanish heritage; on the other, the need to offer a new degree title useful in the management and praise, as in the interpretation, of that heritage and its resources for tourism.

The “present” for the “future”, so far argued in the examined essays, combines well, then, with the specific historical perspective addressed by G. Costabile, University of Calabria, in paper “L’arte come ‘pedagogia dello spirito’ in Giovanni Gentile. L’attualità della sua pedagogia estetica”. The objective of this paper is to actualize the aesthetic pedagogy of Gentile, as part of a new reading of the museum experience: from the traditional museum closed and static, to the territorial museum, open and dynamic, proposed as an accomplished structure, as an educational experience for the community able to affect the “space-time” organization of everyday social life.

In “Aesthetic Sensibility and Creativity in Education through the Experience of an Integrated arts Project”, C. Doddington and C. Urpi, University of Cambridge, focus on the current state of research in the arts and aesthetic education. By appreciating the specific skills learned through the artistic creative work, the essay focuses on how the integration of the various arts may rather strengthen aesthetic sensibility and creativity, pre-

senting and discussing the experience of a project in art education for the training of teachers.

S. Polenta, University of Macerata, in his article: “The aesthetic experience in the time of complexity” deepens the “present”, pointing out as the theories of complexity allow us to redefine the meaningfulness of the *Bildung*. The organicistic thought appears the most suitable to combine science and humanism, emphasizing the ethical and educational value of aesthetic experience.

To sum up, the topics afforded in this “Arts and Museum Education” confirm us that in our knowledge society, life-long learning is seen as one of the conditions for the development and the promotion of the personal and social dimension of human beings.

When, indeed, we talk about aesthetic education or training, the most common reference is the development of our capacity to note and appreciate beauty.

Thus, a person with aesthetic education is one who takes pleasure in the contemplation of the beauty of works of art and the many wonderful situations we encounter in life. Taken in this way, this capacity involves both rational and sensitive faculties.

In this context, *museums* stand out as learning institutions for society, as social environments for learning and knowledge; *museums*, that have gained a considerable cultural value from the final quarter of the 20th century: a starting-point for *new museum studies*.

G. Aleandri, University of Macerata, in her article: “Lifelong and Trans-Generational Education through Arts” considers Arts as a pedagogical strategy aimed at educating *to* Arts, *for* Arts and *through* Arts. The Autor, outlines a theoretical framework supported by some of the most famous philosophers and pedagogists, as well as by some international outcomes and strategies. Furthermore, she presents a research project named “Culture days with family”, pursued at nursery and kindergarten, aimed to lifelong learning and education and to trans-generational education, moving from parent-training theoretical approach.