

Project: BSR Museums Co-operation: Tourism and Education

LI0116.01.01.0003

## **ASSESSMENT OF**

International Seminar “Co-operation of Museums of the Baltic Sea  
Region: Tourism and Education” held in *Europos Parkas*  
on 9-12 May 2004

RECOMMENDATIONS FOR  
EDUCATIONAL PROGRAMS

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KAUNAS, 2004

## Contents

1. Structure of the work of the seminar: the character, topicality of the theme, its presentation.....	2
2. Motivation of behaviour of children of pre-school age and pupils of primary forms, needs in the museum education.....	7
3. Teenagers in museums, education for the category of children of this age.....	14
4. Education of adults.....	22
5. Artistic training and the disabled individual.....	24
Conclusions.....	28
References.....	29

## **1. Structure of the Work of the Seminar: the Character, Topicality of the Theme, its Presentation**

Prior to going deep into the work of the seminar held this year it is useful to remember that it was a second event of such type in *Europos parkas* . In May 2003 the first two-day conference “Modern and Contemporary Art – the Principle Focus of Museum Education” was convened. In discussing these two events as a continuous process, which logically compliment each other, one may substantiate the nature, character of organisation of the seminar of this year and its structure more thoroughly, to bring out certain advantages and differences, to reason critical observations.

It should be admitted that the last year project had a clearly defined conception, a purified structure, and a well-considered agenda. Two days of work were sufficient to listen to the reports of the lecturers, to have discussions, to establish contacts and, most important, to ensure an adequate rhythm of work by maintaining keen interest, receptivity, a logical and emotional activity of the audience without any symptoms of tiredness or boredom. The aspiration declared in the conception of the project “<...> to improve the quality of educational programs of the museums presenting modern and contemporary art, to broaden the conception and manner of their organisation and accessibility of target groups <...>, to share experience <...>, to discuss the strategy and prospects of educational events” was in essence realised. The participants in the seminar were provided with the opportunity to get acquainted with the work – the strategy, methods, and problems – of educators of the museums of contemporary art of Great Britain, Denmark, Lithuania, Finland and Sweden. The work of the seminar was crowned with the action of the pupils of Vilnius Children and Youth Art School during which the children revealed their artistic abilities, emphasised the importance of the context, attention to the environment, relation with the sculptures displayed in *Europos parkas* .

Since the present theoretical work contains specific terminology typical of the field of art criticism, to avoid incomprehensibility (misunderstanding), attention should be paid to a very important detail, that is, the inaccurate treatment of the words “modern” and “contemporary” not only in the title of the last-year seminar but also in the terminology, which is quite often used by artists, teachers, journalists and even art critics today.

The word “modern” (French *moderne*) is defined in the Dictionary of International Words as “complying with the present-day requirements, the latest technical achievements”<sup>1</sup>. Consequently, the words “modern” and “contemporary” are synonyms; they cannot be separated, as it is often the case. Thus, the title of the last-year conference had to contain the word “modernistic” instead of the word “modern”, and in the place of “contemporary” the word “post-modernistic” had to be used because modernism (French *modernisme*) means the whole of avant-garde art trends<sup>2</sup> of the beginning of the 20<sup>th</sup> century, whereas post-modernism is an art movement that came into being at the end of the sixth decade of the 20<sup>th</sup> century in the USA (New York), which gave birth to such a new phenomena of art as the Earth art, performance, objects, installations, video art, etc. On the other hand, the use of the term “contemporary art” is fully justifiable where the present-day art processes are characterised in general having in mind the fact that currently both supporters of expression of modernistic art and artists representing post-modernism co-exist successfully in Lithuania.

The objectives of the seminar held this year are defined in the preamble of the program specifying that its main attention is focused on the development of the educational activity in the museums of Lithuania, Latvia and Estonia making use of experience acquired by the countries of the European Union of the Baltic Sea Region. Contrary to the seminar of last year, the structure of the work of the seminar conducted this year was based on the specificity of target groups. The amplitude of interests was also much broader, including not only museums but also other institutions.

The duration of the work of the seminar was four days during which 19 reports were made. Participating in the seminar were 24 educators from the Modern Art Museum of Louisiana (lecturer Ida Braendholt Lundgaard (Denmark), from the Open-air Museum of Pedvale (lecturer Laura Feldberga (Latvia), from Wanås Museum (lecturer Anna Johansson (Sweden), from the Museum of Theatre, Music and Cinema of Lithuania (lecturer Daiva Krutulienė (Lithuania), the Centre for Knowing Art of the Lithuanian Art Museum (lecturer Nideta Jarockienė (Lithuania), the Lithuanian Society of Special Creative Work *Gubojā* and the Public Institution *Mažoji Gubojā* (lecturer Rima Mockienė (Lithuania), the Lithuanian Association of Applying Art Therapy (lecturer Audra Brazauskaitė (Lithuania), Vilnius

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<sup>1</sup> Tarptautinių žodžių žodynas /Compiled by A. Bendorienė, V. Bogušienė, E. Dagitė et al. Vilnius : Alma littera, 2001, p.489.

<sup>2</sup> Tarptautinių žodžių žodynas / Compiled by A. Bendorienė, V. Bogušienė, E. Dagitė et al. Vilnius : Alma littera, 2001, p.489.

Pedagogical University (lecturer Erika Adamonytė (Lithuania), the Museum of New Art (lecturer Vaiko Edur (Estonia), the Technical Library of Lithuania (lecturer Nijolė Popovienė (Lithuania), the Third Age University (lecturers Medardas Čiobatas and Danutė Papeikienė (Lithuania), from *Europos parkas* (lecturer Gintaras Karosas (Lithuania), from Yorkshire Park of Sculpture (lecturer Anna Bowman (Great Britain), from Kiasma Museum of Contemporary Art (lecturers Minna Turtiainen and Kaija Kaitavuori (Finland), from Vilnius J. Vienožinskis Art School (lecturer Aldona Dapkutė (Lithuania), National Mykalojus Konstantinas Čiurlionis Art Museum (lecturers Violeta Jasevičiūtė and Radvilė Racėnaitė (Lithuania), from Vilnius Children and Youth Art School (lecturer Arūnė Tornau (Lithuania). Eleven practical classes were conducted, supervisors: A. Johansson, Daiva Krutulienė, Rima Mockienė, Audra Brazauskaitė and composer Snieguolė Dikčiūtė, Danutė Papeikienė, Justė Kisieliūtė (*Europos parkas*), M. Turtiainen, Aldona Dapkutė, Violeta Jasevičiūtė, Arvydas Baltrūnas and Linas Liandzbergis (Vilnius Children and Youth Art School). Classes for Vilnius Welfare Society for Disabled Children *Viltis* were organised, a concert by the members of the Third University was given and an art exhibition was staged, a performance by the people with physical disabilities of the public enterprise *Mažoji Guboja* was shown. Participating in the seminar were schoolchildren from Vilnius Antanas Vienuolis High School.

The theme of the seminar determined the panoramic character of the event, the variety of its programs, and broad amplitude of interests of the participants in the seminar representing different institutions. It also extended both the boundaries of contemporary art and co-operation between the museums. Contrary to the seminar held last year, a kaleidoscopic strategy, specificity, needs, possibilities and methods of applying art in education were revealed in the seminar conducted this year. It was revealed that the role of art, as the main denominator, was being controlled in most different ways – from the level of its professional knowledge (theoretical and practical substantiation) to the amateur one.

The participants in the seminar were provided with the opportunity to observe and assess a gradual presentation of the categories of art: classical, modernistic, post-modernistic, folk art, handicrafts, as well as adaptation of this many-layer structure in the sphere of educational activities.

Though two trends may be distinguished in the title of the seminar – tourism and education – the principal focus was clearly on education because tourism was not considered in essence and remained at the “level of the subconscious” as the factor that stands to reason according to the following formula derived in our mind: “Education + the visitor = tourism”.

Besides, tourism is a specific sphere of activity therefore a separate event could be devoted to that theme.

It is worth mentioning that not all the participants in the seminar developed the basic theme of the seminar, for example, the speaker from Estonia devoted his main attention to the presentation of collections of the Museum of New Art and to introduction of artists. It remained unclear what educational programs they were working on. The report by a representative of Pedvale Museum was of a similar character. The employees of that Museum hold symposia for sculptors, which may be observed by the spectators, however, specialised forms of education are not strategically developed, the activities are limited to usual services provided by a guide and to the excursions through the park of sculptures.

The performance by the disabled members of *Mažoji Guboja*, which was kind of discord within a general context of the seminar and portrayed everyday episodes from the life of the pension, raised controversial thoughts. Watching the creative expression, courage, optimism and a certain sense of humour of the actors, one could only regret that the producer of the performance failed to direct the potential abilities of these people into a more suitable direction by raising the performance from the everyday level to the level that was closer to culture.

Though attempts were made to follow the agenda throughout the entire seminar, one or another lecturer failed to “fit” in the regulations established by the seminar, which caused confusion and inconvenience to other speakers. Perhaps some of the participants in the seminar (though they had been informed thereof) did not take into consideration the fact that all presentations were simultaneously translated into the Lithuanian and English languages, which required additional time.

Every day, at the end of the seminar, the assessment given by expert Anna Bowman was listened to. This was a useful method, which had justified itself in the previous seminar and which was used at the present seminar as well. It would be difficult to find any fault with it, all the more so, that Anna Bowman took a positivistic and especially discrete position by refusing critical remarks and accentuating positive categories by marking certain things in common in the material presented by the lecturers. It goes without saying that the participants in the seminar who felt rather exhausted towards the evening found it very pleasant to listen to favourable and encouraging comments. Nonetheless, there is still a premonition that this form of assessment is too “concealed” and lacking sharpness. The expert’s generalisations had to be taken as an unquestionable value because simply no time

was devoted to listening to the opinion of other participants, which could have developed into a heated discussion.

Owing to the seminars held in *Europos parkas* in 2003 and 2004 another thing came to light: recently the situation in the sphere of education had changed significantly in Lithuania. If several years ago we observed the achievements of our colleagues from the Baltic Sea Region states with surprise and envy, today we can boast of equal co-operation. It is true, we cannot compete in the sphere of material facilities yet (in this sphere our foreign colleagues have incomparably better possibilities), however, the creativity and the ability of Lithuanian educators to achieve positive results by means of the minimal facilities cannot pass unnoticed. We are also glad about the fact that gradually education is becoming an ever more important part of the mission of the museums not only in the largest cities of Lithuania but also in its remote regions. The viewpoint that the mission of the museums is to accumulate, store and exhibit cultural values is constantly becoming ever more flexible realising that the basic function of the present-day museum and the basis of its existence is education.

Having reviewed the seminars that had been conducted in *Europos Parkas* , it can be stated that this activity is without doubt significant and urgent. Despite some critical observations, the character and structure of work in essence complied with the high standards of organisation, revealed the abilities of the head of *Europos parkas* and its employees to efficiently deal with any difficult and tricky situation. It is not only professional qualifications of the staff but also its excellent and efficient service, as well as attention and considerateness shown to every participant in the seminar that should be emphasised, which often helped reduce and ease emotional tension that naturally occurred.

It is desirable that this welcome initiative of *Europos Parkas* should become a traditional one because seminars are an excellent school of improving professional skills, sharing experience and exchanging information. It would be useful not to limit oneself to the sphere of education only and devote attention to the processes of contemporary art. I would recommend convening conferences for art critics investigating modernistic and post-modernistic art, which would provide them with the opportunity to become acquainted with the latest works of artists, prevailing trends, to study the situation of Lithuanian art within the context of Europe. It is obvious that time has come for widening the circle of interests by extending the geography of the Baltic Sea countries and by taking interest in what is going on in the states of Eastern and Western Europe.

Since the structure of work of the seminar was based on the categories of different age – children, teenagers, elderly people – with one day being devoted to the

problems of the disabled individuals, I am going to divide the further part of my report into target groups selectively discussing theoretical material of the lecturers, bringing out similarities and differences, as well as educational methods. Also, I shall analyse practical classes, which did not only fulfil the function of “enlivening” the seminar, but also vividly demonstrated the skills and abilities of the educators to put their theoretical knowledge into practice.

## **2. Motivation of Behaviour of Children of Pre-school Age and Pupils of Primary forms, Needs in Museum Education**

Seeking to achieve that educational programs should ensure the desired results and that they should be oriented towards the needs of the audience being served, it is appropriate to define motivations of each age group. According to the investigations carried out by scientists<sup>3</sup>, it is possible to define different needs of children, teenagers and adults in museum education. Every individual has his/her own viewpoint of the world determined by the individual history and experience, as well as by his/her social and ethnic status, etc. On the other hand, there exist many common things knowing of which also can be of help in the creation of educational programs.

On the basis of experience acquired by the colleagues and the museum staff, the most characteristic features of the behaviour of children of the age between 4 and 11 years, perception of the museum environment, as well as methods are presented in this part of the work.

Children of pre-school age find it difficult to separate the reality from a fantasy. Their main activity through which they get to know the environment is a game by means of which a child deals with many situations. A game is an effective means of reducing anxiety, anger, expressing a fantasy, therefore it is important to create conditions for children to play and fantasise in a museum. A child is unable to perform complicated thinking operations and neither logic nor reality restricts him, therefore it is important to stimulate a child's desire to picture something, to pretend to be an invented character. Acting elements may be successfully employed in classes, and this gives children enjoyable experiences. "Outbursts of joy are characteristic of the children of this age. Without relating themselves to a funny situation the children may start expressing joy, clapping their hands, yelling cheerfully or laughing if they encounter with an unexpected activity, therefore these positive emotions may be deliberately encouraged by making different kinds of fun. In another case unexpectedness or affronts may cause fear or anxiety. Static thinking is characteristic of the children of this age therefore they perceive objects rather than phenomena much better. They are unable to embrace several features of the situation at a time; therefore it is better to investigate one of them.

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<sup>3</sup> Jensen N. Children , teenagers and adults in museums: a developmental perspective / /The educational role of the museum / Ed. E. Hooper – Greenhill, London and New York : Routledge, 1996, p.268 – 274.

Schoolchildren of primary forms have no life experience yet; it is easy to get them interested in many things. Infants find it difficult to perceive the past because they do not remember it as such. Thinking of children of this age is concrete, however, the dividing line between the reality and a fantasy is still vague. Therefore educators who try to convey information by a narrative must think over the verbal system very carefully because it is quite often that in the children's world words have another meaning than in the vocabulary used by adults.

Since many museums base their activities on history, the history of art, it is advisable to offer a child to make the most unusual comparisons, combinations of contrasting things and facts. It is important to create conditions for a child to choose by himself what he/she wants to look at, what he/she wants to talk about, underlining the significance of his/her personality.

During the period between 7 and 11 years logical thinking of a child improves, facts are started to be related to the experience acquired, imagination, verbal abilities develop, and the vocabulary becomes richer. Children begin to separate the reality from fantasies, begin to understand the present time, though the past is not important yet. They badly need the activity during which their creative expression reveals itself, knowledge and the external environment are assimilated better. Children draw, model, construct, and act willingly. They show especially great agility, curiosity and are extremely eager to do what they are not allowed to do, for example, to touch the exhibits with their hands. Therefore this need should be compensated for within the bounds of possibility by making use of the exhibits of the auxiliary stocks of the museum, or the articles made from solid and enduring materials (stone, iron, wood). At this period social dependence of a child on the children of his/her age is highly important to him, therefore, if it takes only a short time for leaders, the unnoticed and the outcasts to reveal themselves, in the environment of the museum such a situation may be easily changed allowing everyone to find himself/herself in the position of the leader, which is a very important motivation for visiting a museum in the future.

From among the reports devoted to the day of children, as the most relevant to the above-specified category of children of pre-school age and pupils of primary forms, I would distinguish methodology of educational programs of Daiva Krutulienė and its efficient application in practice. The program "Let us create the New World" devoted to the creation of animated cartoons aroused the greatest interest. Since in its essence animated cartoons are an example of synthetic art, including art, music, cinema, literature and acting, children participating in this program are provided with an excellent opportunity to feel the specificity

of these branches of art and, first and foremost, they themselves become versatile artists. By shooting scenes of their films by means of a video camera, by making use of computer software, the children become acquainted with new technologies, acquire knowledge about the fundamentals of the cinema art. The only drawback of this program is its high cost and constant need for support from the outside. Without any funds the program becomes occasional, demonstrational and loses its continuity. Therefore the program “Folk Tales in the Puppet Theatre” that has been carried out since the year 2000 is far-reaching and more in line with the realities of the museum. It is being implemented in the gothic basement premises of the museum. In the theoretical part of the report the educator made a brief review of the history of the puppet theatre, acquainted the audience with the exhibits, puppets and details of scenography, as well as the way of working the puppets. After the children become interested and intrigued, they are led further into the world of fantasy. They are told a Lithuanian folk tale, and then they are offered to choose a character, which a child would like to act. Out of many children willing to act, the pedagogue of the museum deliberately chooses the most modest, timid, hesitating children whereby showing her trust in the child, encouraging the child to make the step, which had seemed unattainable to him/her thus far. Having rehearsed the role, the play is performed during which the children excellently personify themselves into various characters. In case the children forget the text they start to improvise without any difficulty. Young actors experience great joy while acting, they have the possibility to manifest themselves, to experience satisfaction in “overcoming the enemy – evil”, that is, in punishing the evil witch, jeering at or putting to shame some lazy bear or some other character. Moreover, another thing of great importance here is the immediate response of the audience the moment the performance is over – it bursts into applause and expresses its positive assessment. Another advantage of this program is its universality, the possibility to adapt it to various age groups of children, including disabled children.

Another, no less efficient educational program “The Artist’s Work in the Theatre’ intended for the schoolchildren of schools of general education and pupils of art schools acquaints them with the artist’s work in the theatre, the specificity of scenography, the Lithuanian artists-scenographers. When taking part in this program the children create scenery and costumes on the stage that is specially constructed for that purpose – a model with a turning wheel and light effects. In this way the children become fashion designers and through the costume being designed they become acquainted with the fashions of a certain time period, the history of the country, and by constructing scenery from blocks on the stage-model they

develop their spatial thinking, principles of arrangement, go deep into the peculiarities of theatre art.

Daiva Krutulienė's report distinguished itself from all others by its especially thorough methodology, which obviously justified itself in practice. The children led by the educator vividly demonstrated their creative abilities on a green lawn of *Europos parkas* by embodying the Lithuanian folk tale "Jaučio trobelė" (The Bull's Hut), and gained the admiration of the spectators. One may only wonder at the fact that the Lithuanian Museum of Theatre, Music and Cinema where such meaningful, interesting educational events are held has no division, which is responsible for organising the educational activities. Educational work is based on personal enthusiasm and initiative of the staff of the Museum. This is a disturbing and hardly justifiable fact.

Artist Arūnė Tornau devoted much attention to methods too, however, the specificity of her work is more suited to the artists working with children in art studios rather than in the exhibition halls of museums or exhibition spaces. Working methods offered by Arūnė Tornau are based on the genre of the portrait beginning with the Renaissance epoch and ending with the examples of modernistic art. The children are shown works of Leonardo da Vinci, Rembrandt, Hans Holbein, Gustav Klimt, Pablo Picasso, Paul Gauguin, Joan Miro in which portraits are represented. In this manner the children become acquainted with human anatomy, their observation skills are developed, human states of mind, psychology are studied, an individual variant of a specific portrait is drawn or painted. The methods applied by Arūnė Tornau may be successfully used by managers of private or state-owned (located within museums) children's art studios and by teachers at art schools because children's drawings that were demonstrated during the report proved that excellent result to the greatest extent depend on a gifted teacher.

Contrary to the report by either Daiva Krutulienė or Arūnė Tornau, the report by lecturer Ida Braendholt Lundgaard was oriented towards the generalised character of the activity of the museum rather than towards methodology of educational programs. At the beginning of the report the lecturer presented the cultural situation in Copenhagen, namely, acquainted the audience with the Centre for Education, its functioning and significance. Since there is no such a centre in Lithuania it is useful to briefly introduce its activity.

The Centre for Education in Copenhagen is financed from the state budget. It unites nearly 30 cultural institutions of a various profile: ethnographic and art museums, theatres, a zoological garden, etc. The Centre pays half the amount of salaries to the employees of the museum, and the employees have to earn the remaining part of the salary by

themselves. Serious conversations with the officials from the Ministry of Education are held at the Centre, meetings with artists are organised, a newspaper for teachers is printed, and advertising leaflets and brochures are prepared. In this way the Centre formulates the cultural policy in an active and efficient manner emphasising the importance of the educational role of the museums in public education. In Lithuania, the Association of Museums is kind of equivalent to the Centre for Education in Copenhagen, however, its status, the nature of its activities and financial possibilities are different from those in Denmark. Education does not occupy the prevailing position in the activities of the Association of Museums; it falls within the general circle of problems of Lithuanian museums. The Association is unable to solve more serious tasks, especially financial ones (absence of the educational division in the Lithuanian Museum of Theatre, Music and Cinema is not the only example). Louisiana Museum of Contemporary Art is private; it represents the creative work of Danish artists. Educational programs of that Museum are very diverse, however, I am going to discuss in some detail only those, which are closer to the children of younger age. One of such projects is the program of the German artists adapted for Louisiana Museum, which was inspired by the creative work of Hans Christian Andersen. The children who participated in this program drew trees on the basis of the characters from the fairy tales by Hans Andersen. The exceptional feature of that occupation was to transfer the literary, "bookish" space into Mother nature helping the child to orient himself better in the reality by separating the world of visions from the reality. The fact that many-sided self-expression of a child was encouraged is also very important because children did not only draw but also wrote poetry and exhibited it next to their pictures. Attention should also be paid to self-assessment of the child before starting the project and after the project, that is, the impact the child's participation in the program made on him/her was recorded. The lecturer emphasised in her report that social integration when joining theory with practice is one of the crucial factors in education. Every individual is treated as a unique personality without making an artist of him/her but encouraging his critical thinking and associativeness by emphasising the importance of a dialogue. "The visitor must learn by himself to analyse the work of art, and only then will the objective be achieved", Ida Braendholt Lundgaard states. As educational programs are financed not only by the Centre for Education but also by the municipalities of the cities of Eastern Denmark, the Museum may invite specialists on education, professional artists of different spheres of art from abroad, which has a positive impact on the quality of the programs. The lecturer's report brought to light the new problem for Lithuania, namely, work

with children of the refugees seeking to improve processes of integration of these people into society.

As the report by Laura Feldberg was succinctly assessed in the first part of the present work, I am not going to dwell upon it in more detail, all the more so that no special educational programs for young children are developed at Pedvale Museum. However, good conditions are created there for the artists to get together (plain-air, creative camps are organised), and this is the theme, which is more suitable to the problems of adult education rather than to the children's day, which I am going to conclude with the presentation of Anna Johansson from Wanås Museum. The lecturer devoted much attention to the history of Wanås Museum, the landscape peculiarities, representation of the artists and their creative works.

Anna Johansson's report had a more abstract form than that by Ida Braendholt Lundgaard, therefore I shall try to single out some categories, which I managed to record in the material presented by the educator. The work of that Museum is also based on the dialogue between a guide and the visitors. The children are offered to identify themselves with the work of art, for example, to imitate the movement of a sculpture representing a figure of a man, and then, to tell in words what they feel. It is sought to make the greatest use of the creative works of artists which are as if given the role of an educator. The construction named "The Reverse" is erected in the Park. Things in it are arranged upside down. Upon entering the work of art – the workshop the visitors are allowed to arrange, to push the objects the way they like, then names are created for the objects. In another work of art – in a small hut whispers are installed. The visitor is free to create the space. Some visitors feel as if they found themselves in the church, others feel as if they were in the house of ghosts. There is an object built of stone by the side of which children can learn the English language (because the texts are recorded in the English language), and the contents of the texts reflecting social-political, financial and other problems are also analysed. Every year a five-week creative process is organised at the Museum. Students participate in it alongside a professional artist. Without doubt this program is an excellent school of knowledge, however, it is meant for the youth, therefore in this chapter it is not appropriate to analyse it. For interest I may mention that the project is financed from the outside, not by the Museum itself, and the artist receives his/her remuneration from schools, and the interesting fact is that this project is included in the curriculum of schools. Nobody has heard about similar practice in Lithuania thus far. Though the role of a dialogue as an optimal form of communication was emphasised in the report of Anna Johansson, it remained unclear how the educator explains to the children why, say, a house standing in the park is a work of art, and in what it differs from a sculpture representing

a man, as well as many other questions, which inevitably arise from a concrete situation where we clearly encounter with post-modernistic art. One might only guess that theory here is simply ignored; attempts are made to involve the children in a game. Theoretical and methodological principles of the educator from Wanås Museum became much clearer in practical classes with 6-7 year old children conducted during the seminar. The means that Anna Johansson used were minimal. The children were given white “frames” cut out of paper, sheets of writing paper and scissors. The task was a lemon, in other words, the children had to characterise that fruit in two words. Two formulations prevailed: “yellow’ and “sour”. After that the children had to represent these conception in their frames. Some children crumpled the paper into a ball others tore or cut it. It was interesting to observe how the children thought (in the stereotypical or original way), what emotions they expressed (whether they crumpled the paper violently or tore it cautiously), how they arranged their “work of art” in the frame (in the centre, at the bottom, at the top). The aim of this task was to develop logical-associative thinking of the children, to stimulate their imagination (to represent a yellow lemon by means of the white colour), to demonstrate that art could be done from anything, without paints or pencils. I am deeply convinced that if a psychologist had observed the children at work he could have told a lot about the character of each participant, his/her emotional state, the ability to orient himself/herself in the situation, etc. Also, such a way of communication is extremely suitable to make the first acquaintance and to prepare for further work with children.

Having analysed the work of the first day of the seminar, the theoretical material and practical classes, on the basis of the characteristics of the behaviour of children of pre-school age and pupils of primary classes and their needs in museum education, certain generalisation can be made. Programs of Daiva Krutulienė are especially successfully suited to this age group of children. In these programs the theoretical part (a narrative) is immediately related to examples – exhibits of the museum, puppets, ways of constructing them are shown, that is, a child may touch the exhibits, memorise the narrative through a specific object. This helps the child to concentrate his/her attention, to better perceive himself in an unusual space. Since the boundary between the reality and a fantasy is not clearly defined for the children of this age, the main activity through which they become acquainted with the environment is a game into which the children get involved naturally by observing and moving the puppets. Children of primary forms adapt themselves faster to the situation that is unusual to them, they are more perceptive and curious, and therefore it is necessary to engage them into some activity. Apart from games another important factor encouraging the

mental development is performances. In Daiva Krutulienė's programs this need is fully satisfied – children become actors, they embody themselves into the characters of fairy tales, feel important, necessary and significant, which increases the feeling of self-confidence, broadens the conception of the surrounding world, reduces tension and the feeling of fear.

In assessing experience of lecturers Ida Braendholt Lundgaard and Anna Johansson and its application in the educational work, it is worth accentuating the essential difference determined by a different specificity of the museums, as well as objectively formed circumstances and different tasks resulting from that. It should be stated that the Theatre Museum, the puppets and performances are an extremely suitable place and material for educational work. This cannot be said about the museums of contemporary art where one has to use especially complicated art processes, terminology of art criticism, which is difficult to understand and realise, to explain secrets of “pure art”, technologies, to go deep into the feelings and emotions of the artist that are coded in his creative works, and quite often even into a complicated philosophical contents. Such a context is difficult to be adapted to very young children; it is sooner oriented towards the inquisitive youth, and the educated audience of adults. Perhaps this fact can in part account for a certain indefiniteness of the reports by the Danish and Sweden lecturers and a fragmental character of application of methods in children's education, and this did not raise the possibility to form a clear opinion and exact assessments. In both reports the role of a dialogue was emphasised, social integration was accentuated, associative logical thinking was developed by means of analysing the work of art, freedom to chose and interpret the work of art, as well as to express one's opinion, was given. We have to admit that this methodology is more suitable to teenagers and the youth than to children because the analysis of a work of art is often a hard nut to crack even for art critics themselves.

### **3. Teenagers in Museums, Education for the Category of Children of this Age**

Adolescence is an unstable period in one's emotional development. Teenagers are especially sensitive to guardianship. Having become captivated by their own independence and the approaching separation from school and their families, they often refuse to visit museums, which they associate with the classroom at school (a form teacher), the family (mother). Physically they are grown up already, but financially and emotionally they are still dependent on their families and school, they simply ignore "taking them to a museum by the hand". Teenagers find it more attractive to go somewhere on their own with a group of friends. However, the concept "somewhere" does not include visiting museums. The cases when a group of teenagers visit a museum on their own initiative are especially rare. Such a phenomenon is characteristic of students rather than of schoolchildren or students of high schools, who are usually brought to a museum by their form teachers. Therefore seeking to meet expectations of teenagers at a museum, one should avoid any kind of moralising, compulsion or patronising. Many teenagers often find the social aspect of school much more important than the academic one. Museums are also treated as a place where one communicates with friends.

Teenagers lack curiosity and possibilities to perceive the aesthetic system, which would help them value objects exhibited in the museum. Museum educators should develop such educational programs, which would be focused on universal experiences of man and which would specify measures that would help teenagers think and perceive. Despite the lack of curiosity, teenagers are able to demonstrate a vivid imagination provided that an opportunity for their self-expression and creative teaching is created. Other peculiarities of teenagers' behaviour have also been observed which should be taken into consideration. Though the groups (school classes) of teenagers, which visit a museum, always have leaders and excellent pupils, as well as pupils who have very quick reactions, it is quite often that these children avoid "standing out in a mass", they are afraid to be called "scholars" because teenagers usually assign the role of a leader to the person who knows life of the street, breaks the standards of behaviour, protests against the system existing at school rather than to an obedient pupil who does well at school and is regarded to be the teacher's pet.

A museum educator should help teenagers grasp the real value of things without violating a teenager's self-esteem and his/her growing independence. With the help of creative work of artists it is possible to go deep into the problems of good and evil vividly and with

motivation, to deal with complicated situations, to address the sphere of love and the world of feelings, which is especially important to teenagers. Teenagers must know that their ideas will be heard and respected, and only then will their attitude towards a museum become positive.

Having listened to all the reports made during the seminar it is possible to adjust the structural division of lecturers into the days of children and those of teenagers. In my opinion, theoretical material and practical classes of Anna Bowman, Kaija Kaitavuori, Minna Turtiainen and Justė Kisieliūtė are more justified when they are discussed in the target groups of teenagers rather than in the age category of children. On the whole, a peculiar common feature characteristic of the educational programs of the above-mentioned lecturers of the “children’s day”, as well as those of lecturers Aldona Dapkutė, Violeta Jasevičiūtė, Radvilė Racėnaitė (from the teenagers’ day) is flexibility because they do not strictly define age limit of the people with whom work is done. In other words, there exists a certain “spare” space and possibilities for reorientation, immediate assessment of the situation, and adaptation to different needs of interested persons, which determines the character of communication. Of course, such methods accordingly require that the educator should possess universal abilities, experience of working with people of different age groups and a certain gift to improvise. For example, Anna Bowman states unequivocally that on the whole “people cannot be divided into categories” (at least by the financing program) because, in her opinion, the “process must be integral”. In her report Anna Bowman asks, “whether we are inclusive or integral, or whether by devoting attention to a single person we help another”. Inclusiveness is only an introduction to integration, which is given main attention in Yorkshire Sculpture Park. Both a child and an adult feels at home in that Park at the same time, work is carried out with healthy people, with the disabled, with the people having AIDS, with prisoners and the refugees from the “third world”. Not only artists and actors but also specialists from other spheres, for example, ornithologists, are invited to participate in carrying out the programs. Students may live a month or longer in the Park and work together with a professional artist. To perceive art the conventional method of viewing is combined with the use of music, a dance, and body plastics. Blind or physically disabled people may go around the Park in wheelchairs and touch the works of art, smell and feel the bushes and other plants. Since by its specificity the Yorkshire Sculpture Park differs but little from *Europos Parkas*, experience of the British acquired in certain spheres could be successfully applied in Lithuania.

Educators of Kiasma Museum of Contemporary Art are famous for their “museum on wheels”. In other words, taking into consideration the changed and more up-to-date interests of the Museum the Finns extend their learning environment by making use of

both a formal and informal way of learning serving as wide as possible audience both inside and outside the museum. The museum on wheels is a mini-bus loaded with the samples of contemporary art, which drives to schools twice a week. During such a visit the educators take over the timetable of the lessons from the teachers and through the prism of art give lessons in mathematics, biology, history and other subjects. In this way close relations are established with the audience, a potential audience of museum visitors is developed and a positive attitude of schoolchildren (teenagers) to the museum is formed.

In its nature the report made by the lecturers from Kiasma Museum of Contemporary resembled more a practical class because contrary to all other reports, it was devoted not only to listening but also to an active participation of the audience. The response of the participants in the seminar proved my above-presented observations about a universal character of some part of the programs because the presentation by the Finns could be equally interesting both to teenagers and adults. The methods used convincingly demonstrated how art could be related to biology in the original way. Having begun their “lesson” with the school bell, the lecturers presented a large coloured poster of a beautiful owl reminding everybody that this was an endangered species of animals, which must be protected. Then through the works of art created by artists they demonstrated what associations this animal may form, and how differently it may be treated in the creative work of modern artists, revealed their symbolic meanings relating to the owl. At the end of the “lesson”, to everybody’s joy, the audience had to distinguish a genuine hooting of an owl from other false sounds recorded and everybody had to try to imitate the hooting of an owl. The artistic behaviour of the educators, their expressiveness, and their ability to “control” the audience did not pass unnoticed. I am deeply convinced that after such a lesson the pupils’ attitude to nature and art will acquire a deeper meaning.

Problem spheres, which are of a paramount importance to the educators of Mykalojus Konstantinas Čiurlionis Art School too, dominate the educational activities of Kiasma Museum. The pupils of Mykalojus Konstantinas Čiurlionis Art School form the largest and most complicated audience of all secondary school pupils. When working with this contingency gaps and certain “blank spots” in artistic training at secondary schools came to light, which are still in contrast with the optimistic forecasts of the educational reform being carried out in Lithuania.

In her article “Certain Aspects of Systematic Changes in Education” V Būdienė states the following: “In many countries of Europe the educational reform towards democracy was carried out in the 7<sup>th</sup> – 8<sup>th</sup> decades. Then the movement “Education for All” initiated by

the UNESCO started. At present reforms are being carried out in essence in Japan, Russia, Germany and Norway. Education is moving to the teaching systems in which the roles of the subject being taught, the pupil (as the centre of education) and the teacher (as a co-worker, assistant) in the educational process are quite different, and the educational system itself is much more flexible – it is based on the stream and profile courses, methods of teaching are worked out taking into consideration the psychological peculiarities of age periods of children and their inborn abilities to perceive, as well as their needs”<sup>4</sup>. Further the author of the article emphasises the necessity to change the role of the teacher in a modern school: “A diligent executor should become a creative, free and socially responsible professional who plans the educational activities individually and in co-operation with the school team, who does not only teach but who also learns throughout his/her entire life”<sup>5</sup>. I could only approve of such a striving, unfortunately, today the real situation in schools (particularly in the sphere of artistic training) is far from the ideal conception. In communicating with schoolchildren a much more prosaic picture comes to light. In many schools the status of the teacher of art disciplines is much lower than, for example, that of the teacher of mathematics or a specialist in the English language. Drawing teachers are not provided with special rooms, methodological material. Conflicts with the school authorities occur and the teachers have to co-ordinate their activities with other teachers when they want to take their pupils to a museum because the pupils fail to return to other classes on time, and schools have no transport to take their pupils to a museum and back. There is only one weekly lesson of art and though the pupils are acquainted (within the bounds of possibility) with techniques of different kinds of art, no time is left to teach the theory of art. The history of art is started to be taught in the 9-10 forms only, or in the first year at high school. Therefore children are unable to answer to the question what is fine arts and what is applied arts, and when they are asked to list the most well-known artists, in the best case they mention Raphael, Michelangelo, Vincent van Gogh, Pablo Picasso and Čiurlionis. As the history of art is taught by the drawing teachers rather than specialists in this sphere at schools, they themselves find it difficult to understand the processes of contemporary art because, one can say, there are no textbooks of this subject. And though following the example of schools of Denmark, Finland and Sweden the practice of applying methods of projects is already taking root in Lithuania, that is, different concerts, performances, art actions, weeks of culture and art are organised, all this cannot replace the

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<sup>4</sup> Būdienė V. Kai kurie sisteminių švietimo pokyčių aspektai // Švietimo reforma ir mokytojų rengimas. Proceedings of the 3<sup>rd</sup> International Scientific Conference, vol.III Vilnius, 1997, p.88.

<sup>5</sup> *ibid.*, p.88.

importance of planned, systematic artistic training in the learning process of children. It is this chain of teaching that should be improved at schools without assigning it the role of the “Cinderella” in the educational reform that had been started to be carried out.

Within this context the role of a museum is of a paramount importance because art critics and artists working in it try to bridge the gaps by mounting exhibitions of contemporary art, organising seminars and workshops for teachers. Educational programs were commenced to be developed at Mykalojus Konstantinas Čiurlionis Art Museum in 1995, and the educational projects of contemporary art – in 1997.

The exhibition “Art + the Art of Communicating. Painting”, which the present author presented at the seminar is a follow-up of the project, which was started seven years ago, aimed at spreading contemporary art in public each year presenting another kind, genres of art and the latest technologies. It differs from conventional exhibitions in that it is educational and applied to children (teenagers and the youth). The main distinguishing feature of this project is the communicative function, turning a passive viewer into an active participant, providing the possibility for him/her to take part in a creative process, even to become a co-author of the artist. This method justified all the expectations and the needs of people of different ages. As in the report my attention was centred on the conception of the project “Art + the Art of Communicating. Painting”, here I am going to dwell on the methodology the presentation of which could be useful to the people in charge who are going to make use of a similar form of education. It takes one year to prepare and successfully implement the project. This time period is in part determined by the financing procedure existing in Lithuania because having submitted projects to the Ministry of Culture or to the Ministry of Education, the funds, if they are allocated at all, reach the organisers of the project only at the beginning of the following summer. Furthermore, the creation of the conception is time-consuming, then it takes a lot of time to write down the project in special forms, to select the future participants, their ideas, to adjust the sketches, to prepare advertising (announcements, bills, posters, invitations, abstracts). All this is within the competence of the person in charge of the project. It is important to ensure adequate equipment of the exhibition, technical and economic conditions, which is the responsibility of the organiser.

It is quite often that services of a co-ordinator who co-ordinates actions between the Lithuanian and foreign artists, does translation and interpreting work, etc. are indispensable in preparing projects. After opening the exhibition it is necessary to ensure that efficient educational work should be carried out with the visitors for as long as the exhibition is open. The work with the visitors of the exhibition “Art + the Art of Communicating.

Painting” is carried out on a daily basis, even on the days off from 11 am to 6 p.m. On Saturdays and Sundays families are invited – parents with children, grandparents with their grandchildren and on working days flows of pupils from schools are received. Taking into consideration the age of children we changed the nature of our activities. We tried to get young children interested in such exhibits, near which they could play, draw and lay out. Works of art of artists were presented to the teenagers and young people, we helped them go deep into the ideological and plastic structure of the works of art by accentuating differences between the modernistic and post-modernistic expression. Then teenagers chose the sphere of their activity at their own discretion, they played music, painted, created texts, constructed and commented on their own work. Discussions developed and they brought closer all the participants, encouraged mutual communication. We chose a democratic, collegiate form of communication, by no means underlying our role as a teacher or a tutor. Feeling free, being neither moralised nor taught the pupils were soon immersed in a common creative activity revealing surprising creative abilities. Some pupils were not afraid to speak about their troubles, family problems, and complicated relations with their parents, etc. We noticed that many children having joined the pupils of another form, came to the exhibition for a second or a third time or sometimes even on their own unaccompanied by a form teacher after the lessons were over.

The practical class that I conducted in *Europos parkas* also accentuated communicativeness. The report and the material shown in the video film covered the spheres of contemporary art and its spread; therefore I tried to maintain the stylistics of the positions taken. By its nature the artistic process shown corresponded to the genre of the action. Since the teenagers were not prepared theoretically in advance (due to lack of time to become acquainted) we had to do everything impromptu, however, the place of the process was considered in advance since the context played an important role in carrying out the action. One sculpture nearby which the action was carried out was called “Earth, Water and Wind”, another – “The Vault of Heaven”. Such abstract conceptions marking the structure of the earth and different elements gave rise to the name “The Path of Stars”. Having briefly explained my inspirations to the participants in the action, I suggested that they should, in a spiral, lay out “stars” on the green lawn using the fire-wood from the nearby stack, that is, a work, which complies with the requirements of the art of Earth when the action is taking place in nature, and the artistic aids were only wood and grass. Teenagers willingly got immersed in this artistic game. After the “exhibit” has been laid out on the grass I invited the children (as well as the spectators), in a row, with their hands placed on each other’s shoulders, to enter the

object. Rhythmically repeating the words “I am” we came to the centre of the path of the stars – “the epicentre of the universe”. Then turning to the spectators, standing in a circle and having cried out “I have come”, we reached the culminating point. Though the action lasted for about 15 minutes, it united several phenomena characteristic of post-modernism – the art of Earth, a performance, the minimalism and the conceptualism.

Practical classes conducted by Justė Kisieliūtė and artists Arvydas Baltrūnas and Linas Liandzbergis also represented the positions of post-modernistic art. For the dominant of the action Justė Kisieliūtė chose the famous sculptural object by Denis Oppenheim “Chair-Water-pool” making use of the example of the world-famous representative of the art of Earth Christo Vladimirov Javacheff of wrapping up buildings, bridges, trees and islands: a group of teenagers, having painted long bands of fabric covered the work by Denis Oppenheim as if filling it with painting thus emphasising the tendency of merging and the interdisciplinary character typical of the present day art.

Under the leadership of Arvydas Baltrūnas and Linas Liandzbergis the children realised their creative ideas through the art of an object. Inspired by the sculpture by Tei Kobayashi displayed in *Europos parkas* in memory of Marija Gimbutienė, the young artists mounted a vertical work of art from coloured balls made from *papier mâché* and placed it in the park thus immortalising themselves (though temporarily) together with other sculptors.

The fact that the educational sphere has not exploited all the possibilities yet was proved by Radvilė Racėnaitė who presented an original and extremely efficient way of how teenagers and young people can spend their time by using the unique environment of the Devil’s Museums for that purpose. The event of Welnuw cycle has started to be organised recently – they are one-off chamber projects uniting different forms of artistic expression. In carrying out these projects representatives of non-chamber music are introduced who represent the so-called “darkwave” stylistics of alternative music. Interdisciplinary arts prevail in these events, and different kinds of art are joined: music, acting, installations, video art, objects, etc. The topical trend – artistic interpretations within the context of Lithuanian ethnic traditions – is especially favoured. Looking for contacts with the representatives of the underground culture who are rather nihilistically disposed, with the help of a certain coding system, the scenery and the style of clothes that impress teenagers and young people are chosen. For example, the musicians of the rock group “Mano juodoji sesuo” (*My Black Sister*) were invited to the representation of one event. The clothes and the make-up of the masters of ceremonies were chosen accordingly. All this created a mysterious, somewhat mystical atmosphere, which had an immediate positive impact on the spectators, reduced tension, and

relaxed their feelings. Having identified themselves with the environment, the teenagers and young people assimilated better the space of the artistic event, willingly accepted information that was new and unexpected to them.

The material of the seminar could be analysed from the psychological aspect. Art critic Aldona Dapkutė went deep into this theme, so basing myself on her report I shall try to illustrate what methods of artistic means have the most powerful impact on the conscious of teenagers and the features of their behaviour.

Aldona Dapkutė is convinced that “the history of art and knowledge of art cannot be dissociated from the psychological needs of a teenager, important issues of his life and experience”. In her opinion knowledge of art may be enriched by the methods of art therapy.

The art critic distinguished such categories as direct contact with art, the need for identification, the role of the process rather than that of the result, spontaneity and kinaesthetic activity. The process of education must stimulate personal experiences of the perceivers, correspond to the moral aesthetic principles of teenagers, and accentuate their personal significance. Having passed through the stages of getting to know a work of art, the moment of generalisation and interpretations is very important. In defining the specificity of art the speaker stated that psycho-physical motives of a teenager’s conscience and behaviour are determined by those methods of artistic training, which are based on a surprise, unexpectedness, festivity, admiration, and something that is out of ordinary.

Having reviewed all the reports devoted to the day of teenagers and having assessed practical tasks, one can draw the conclusion that all the educators are in a sense therapists because the working methods that they employ are sensitively co-ordinated and oriented towards a teenager’s psychology, standards of his/her behaviour. The main and ever more often practised method is to involve a teenager in a creative activity, to further accentuate communicability, sincere communication, to make use of a democratic way of imparting knowledge (without making the role of the supervisor too important), to give him/her freedom to make his choice, to express his/her thoughts without fear, to show trust in a teenager. Originality is given a significant role; such possibilities of contemporary art as the action, performance are widely used, which opens new horizons for teenagers to get to know art. Most projects stimulate freedom to improvise; they are active rather than static. They are not limited to one kind of art but they present a many-layer synthetic artistic space in which a teenager may identify himself/herself with the sphere that is most interesting to him/her and which he/she understands best. Hence, it can be stated that all the participants in the seminar

who presented their work closely relate external art training (teaching) with the processes of the inside world of a child (therapy). It is also obvious that people are not afraid to experiment; they seek to find such a means, which would interest a teenager or a young person. A constantly changing social situation, the needs of teenagers, the sphere of their admiration and even fashions are taken into consideration. Also, it is worth mentioning that adequate attempts of the educators are properly assessed. If friendly relations based on mutual trust are established owing to my efforts, sincere gratitude and positive assessment of work is always a reward.

#### **4. Education of Adults**

Our changed society and the system of its values, together with the ageing population, created a different understanding about education and development in the life of adults. Adult education differs from that of children. If a child's experience is external (this is something that happens to him), a personal experience of adults defines their individuality. The adults value the material that they assimilate through the prism of history and their experiences. Education is an independent and personal choice for people of mature age. They are demanding people who know what they want. They are interested in the themes, which are related to the feelings experienced and the experience acquired, which emotionally stimulate and evoke pleasant memories. Having found themselves unexpectedly in some avant-garde exhibition or event elderly people may experience a shock; they may get angry or excited. It is quite often that a visitor to an exhibition of modern art fires the guide with different questions and wonders that what he sees is called art. In this case it is necessary to politely and as clearly as possible present one's position, to seek to find such common things, which at least in part would satisfy the needs of the visitor and would calm down his/her emotions. Other elderly people on the contrary, demonstrate extraordinary way of thinking, playfully accept the novelties and want to learn as much as possible from that sphere, which they do not understand. Hence, there are no similar personalities, and it is necessary to listen to the needs of every individual.

Adult education in Lithuania, one may say, is the responsibility of the adults themselves. An elderly person has no financial possibilities to travel, to visit famous places, to enjoy himself at health-resorts or sanatoriums, to spend time in cosy cafes. An elderly but sufficiently lively and healthy person fears retirement because he/she knows that he/she would become an undesirable element in society. Receiving no attention from museums or other institutions of culture elderly persons unite into organisations, clubs, societies, look for such forms of spending their time, which would ensure their psychological comfort, create conditions for them to learn, share their knowledge and hobbies. The Third Age University, which was founded in 1995, is a good example of that. It unites 5 thousand people all over Lithuania. Active people who engage in social work but who no longer work attend the University. Before their retirement they were specialists in different spheres and now following the idea of life-long education, they deliver lectures to one another, learn languages, and study the fundamentals of business and its environment. The same person may be a Dean in one Department and a student in another one. These people celebrate personal and state

holidays together, sing songs in their ensemble, those who have an artistic talent mount needlework exhibitions. We had an opportunity to see a concert of the members of the Third University and attend their exhibition in *Europos parkas* during the seminar.

Knowing that Lithuanian museums cannot boast of educational programs for elderly people, it was especially pleasant to hear that since the year 2002 the Technical Library of Lithuania has been taking part in the international project Socrates Grundtvig-2 “Mokymo trikampiai” (*Triangles of Teaching*) . Nijolė Popovienė, who acquainted the participants in the seminar with the objectives of that program and experience acquired by the partners – the Austrians, Greeks, Italians, Norwegians, Finns and Icelanders – presented the program “Laiko atspindžiai. Vienos gatvės istorija” (*Reflections of Time. History of One Street*) that was developed in co-operation with the Lithuanian Art Museum. Methodology of the project consisted of searching for information in the stocks of libraries, collecting facts for the history of St. Ignatas Street, interviewing the former and present residents of that street, giving lectures about painting and photography, mounting the exhibition of historical documents and photographs at the Technical Library, creating painted works and exposing them in St Ignatas Street. This program that has been devised following the example of the Italians is in line with the interests of elderly people and may be successfully developed from different aspects at the museums because there is nothing better in the old age than the album of family photographs, which harbours memories about your entire life, the charm of youth and fragments of history. I think that Nijolė Popovienė’s report will encourage museum educators to draw their attention to the interests of elderly people because society is strong when all its chains function at an equal might.

## 5. Artistic Training and the Disabled Individual

Observing the processes of integration of the disabled individuals in society certain positive changes come to light, however, they are insufficient, non-systematic, and do not cover all problem spheres. There is too high percentage of people in Lithuania who have mental disorders manifesting themselves in one or another way, who suffer from depression or have bad habits. The change of the social order together with the intoxicating feeling of freedom caused a lot of confusion. Not all the inhabitants of Lithuania managed to orient themselves in the changed situation, to adapt themselves to the conditions of market economy and the new system of values. Therefore it is quite often that the question what a disabled individual is arises. Is it a person who sits in a wheelchair but who takes an active part in social life, or is it a youth with arms and legs but who is unable to live a day without a dose of drugs. In assessing the situation from this social aspect, it becomes clear that today is not the best time in Lithuania for solving the problems of the disabled individuals. Only after economy has become stronger and society has become healthier will the need and greater possibilities to respond to and assess the needs of the disabled individual arise. Theoretical and practical works of the participants in the seminar proved that it is already today that we can work and communicate successfully with the disabled individuals with our own efforts and without expecting to receive any favourable response from society or investments.

All the reports emphasised the role of art as the crucial factor in integration processes of the disabled individuals.

Lecturer Audra Brazauskaitė presented a historical variant of studying the theme by reviewing the relationship of the disabled individual with modernistic and post-modernistic art, and revealed how the attitude of mentally handicapped people changed within this context beginning with the 18<sup>th</sup> century up to date. The material contains many interesting facts, which lead to the conclusion that the modernists were the first to understand that a mentally retarded individual had what a citizen of normal psyche lacked, that is, the absolute inner freedom, which is not restricted by any rules or canons. Constantly looking for genuine experiences, authenticity, fresh impressions, artists took interest in the art of African peoples, admired children's drawings and spontaneous works of mental patients. In 1940 Jean Dubuffet started collecting works of art of mental patients, and even began to imitate them. Dubuffet had an impact on the world outlook of other artists, he even encouraged them to work in the sphere of art therapy.

The action of art, which was carried out by Audra Brazauskaitė with the children suffering from cerebral paralysis, demonstrated high professional preparation and creative and subtle adaptation of the theory in the life of the disabled individuals.

Erika Adamonytė and Rima Mockienė spoke about the power of art therapy and shared their experience in applying it in artistic training of the disabled individuals. Art therapy is a new but rapidly developing discipline. Today ever greater interest is taken in the possibilities of art therapy, and it is applied in different spheres more and more often. “Art therapy is the process, which takes place in the relationship between the work of art of the customer and the art therapist”<sup>6</sup> states Audrė Brazauskaitė, however, opinions of specialists in this sphere about art therapy differ. Specialists of this sphere are not trained in Lithuania, however, the works of educators testify to the fact that many of them apply it in practical work with people of different age. It is worth knowing that objectives of art and therapy are radically different. The artistic activity, though it has certain therapeutic qualities (relaxes emotions, restores emotional balance, fulfils the function of the catharsis) is oriented towards a good work of art, and psychotherapy (or therapy) is applied to treating people suffering from mental disorders. The object of arguments is also the opinion about who can be a specialists in art therapy, an artist or a physician, what education a person who wants to become a psychotherapist must receive – that of art, psychology or psychotherapy. The report made by Erika Adamonytė strengthened the validity of these questions. Doubts arose about whether a psychotherapist, without being a specialist in art, is able to correctly analyse the work of art, the structure, stylistics, and symbolism of colours of the child’s drawing. If the black colour prevails in a child’s drawing it might not necessarily mean that he/she is upset, on the contrary, such a work is decorative, the black colour brings out the combination of other colours. Erika Adamonytė maintains that “children of school age suffering from mental disorders draw disorderly, isolated elements <...> that represent nothing. They are scattered on a sheet of paper and do not resemble any real image”. It is unclear how the lecturer understands order in a child’s work, does it mean that a flower must necessary resemble a flower and a tree must be green, and why these scattered elements must remind one of a realistic image. That child might have created the abstraction worth Joan Miro but the psychotherapist is unable to evaluate it.

It goes without saying that art therapy is efficient and effective in artistic training. This was proved by the performances of the participants in the seminar. On the

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<sup>6</sup> Brazauskaitė A. Vaikų dailės terapinis aspektas (*The Therapeutic Aspect of Children’s Art*), Vilnius: Gimtasis žodis, 2004, p. 4.

whole, we must be glad that the number of people who take interest in this sphere and are able to apply art therapy for treating the disabled individuals is on the increase. However, it is also evident that this sphere raises lots of questions, is open to discussions and further investigations.

Only one report by Nideta Jarockienė was devoted to the specificity of education of the blind people. The lecturer presented the exhibition “Feeling Nature with Cezanne” brought to Vilnius Art Museum in the year 2000 intended for the blind people, and spoke about how she worked with children. Francoise Reynette was in charge of the exhibition and organised it. She founded “Artesens” organisation in Paris in 1995, which later was moved to Aix en Provence in the south of France. Twelve reproductions of the works by Cezanne were placed on the easels at the exhibition and next to them boxes containing different objects were installed, for example, next to the reproduction portraying still life moulage medicine was placed, and near a landscape there were various samples of broken stone. Other boxes contained different odours. Though the exhibition aroused great interest (the blind people are not indulged by the events devoted to specially them), some of its aspects raise doubts. Since I had devised projects for the blind, I know from experience that a blind person must be provided with the possibility to touch the work of art, I mean, the original, because blind people see things with the tips of their fingers. If there is no such a possibility one may make use of odours and sounds and even taste receptors. However, it is better to vividly describe the work of art to a blind person or let him/her to read a text in Braille than to offer its reproduction. In my opinion, which was approved by my colleagues-artists who took part in the projects devoted to the blind, it is even unethical to present a surrogate to a blind person instead of the original. The exhibition mounted by the French would justify itself if original graphic carvings on the surface of which cuttings could be felt, or even paintings having a distinct coarse texture were laid out on the easels instead of reproductions. In this way blind visitors to the exhibition would be less cheated and their contact with art would perhaps become more genuine and informative. As no more examples of special programs for the blind were provided at the seminar, it is worth drawing attention to another “Artesens” exhibition, which was also brought to Vilnius several years ago. Its discussion would help avoid mistakes in the educational activities of museums when organising work with blind people. Twelve copies of sculptures were made from resin for that exhibition, which was called “From the Venus of Lespurg to Rodin’s “The Thinker”. It goes without saying that our French colleagues could not bring original sculpture and allow them to be touched. Moreover, a copy of the sculptures is all the same better than a reproduction of Cezanne’s work,

however, it is not clear why those sculptures were cut into pieces. Madame Françoise Reynette explained that in this way it was sought to strengthen the element of the game so that a blind person when assembling separate parts into the whole could feel as if he/she were creating himself/herself. However, the fact that the organisers forgot the essence of the sculpture, which means that a sculpture is not made from pieces but is modelled, is somewhat stupefying. “The Thinker” by Rodin is the result of the sculptor’s skilful hands masterfully controlled by his mind and feelings. By kneading clay, taking it with his fingers, the sculptor put into the sculpture his entire passion. The question arises what impression was made on a blind person by such presentation of the sculpture. As similar problems are characteristic of all museums storing classical works of art, summaries of expositions should be prepared in Braille. When working with blind people in the future, my suggestion would be to have more trust more in one’s own powers and devise project in co-operation with the present day artists who would exhibit their works intended for touching. Mykalojus Konstantinas Čiurlionis Art Museum applies such practice quite successfully (projects “In Search of the Sixth Sense” and “Day Dreams” were presented at the seminar held in *Eurpos parkas* in 2003). Furthermore, it is advisable to make use of the advantages presented by post-modernistic art because various actions and performance open new possibilities to sincere communication, brings closer people of different age, different social status, different nationalities and different physical abilities.

## Conclusions

The seminar held by the head of *Europos parkas* Gintaras Karosas and its employees Rita Jonkuvienė, Lina Karosienė and Justė Kisieliūtė created the opportunity for its participants to become acquainted with the educational activities, problems and methodology of the museums of the Baltic Sea region, as well as with the theoretical material and its practical application.

The structure of the seminar based on differences in people's ages and a special attention paid to the needs of the disabled individuals helped go deep into the specificity of each sphere and practical application of educational methods.

The seminar broadened the conception of the educational role of the museums and their geography because different cultural institutions and organisations participated in the seminar.

Strengths of the educational activities and certain problem spheres were brought to light: the most successful work is being done with children, teenagers and the youth, however, work with elderly people is poorly developed, and programs for the disabled are of an occasional, fragmental nature. In this sphere special societies and organisations make a more notable contribution.

A valuable thing is that perhaps for the first time the discipline of art therapy was presented in more detail, which arouses great interest in Lithuania.

The perception of the role of the museum pedagogue as a personality also crystallised at the seminar. The educator must be not only an excellent expert in art, a specialist in his sphere but must also be a creative, communicative person who is famous for the insights of a psychologist.

The educational activity was considered through the prism of art, its power and effectiveness and the peculiarities of contemporary art as the means of communicability and integration processes were emphasised.

It became clear that the conception of present day education could not be limited to the interests of one's own institution. It is only in co-operating, in looking for new partners that the possibilities to carry out qualitative, efficient work, which ensures positive results, open.

It can be stated that the educational activity is continuously developing in Lithuania. Experience acquired by the large cities is taken over by the remotest regions of Lithuania, small museums and libraries, cultural institutions and clubs.

Seminars of this type can be called a school of sharing experience, professional improvement and forecasts of future prospects.

Since the structure of the seminar and the quality of its work complied with high European requirements it is important that this initiative should be developed in the future and should grow into a traditional cultural event.

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