



## Educational Programs in Greek Museums

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**Cover image:** Children observing a hominid (Keding Olofsson 1982b., 9).

# **Educational Programs in Greek Museums**

Structure, Methodologies and Evaluation of Educational Programs for Preschool and Early Primary School Children.

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I couldn't have done it without you all!

# Chapter 1. Introduction

## 1.1. Research

The social and educational role of museums internationally became a matter of concern during the first half of the 20th century (Sakali 2017, 263). The traditional role of museums was questioned by museum studies that grew hastily, as well as by the interest of the state and public in heritage management. These developments contributed to a change in defining the past and the ways it was exhibited in museums while at the same time, the visitors' needs were brought in the spotlight of the museums' interest (Ibid., 263-264).

It is considered a fact that people learn through museums (Falk *et al.* 2012, 457). Museums have been trying to change their aim from a place of education to a place of learning (Dockett *et al.* 2011, 16). Children are the future of our world, hence the possible future visitors, so learning is achieved through play and interaction. (Ibid., 16). The fact that museums used to attract a limited number of specific target groups is slowly changing (Sakali 2017, 267). However, it still evokes interest on the current educational programs offered, and more specifically in how attractive and effective they are in passing on the intentional knowledge (Ibid., 267).

The main focus of this research was the structure and methodologies that the educational programs of Greek museums are using for the last three years (2017-2020) in young students and their evaluations (written or/and verbal). Therefore, the main research question is: How do contemporary Greek museums educate kindergarten children and students of the first two grades of primary school? Consequently, the following questions need to be examined: 1. What kind of methodologies do some of the most significant Greek museums use in their educational programs? 2. What is the role of the accompanying teachers in these programs? 3. How effective are these methodologies and educational programs, according to evaluations and/or museum educators? and 4. How did

assorted museums adapt their activities into digital events during the pandemic of Covid-19?

## **1.2. Methodology**

The data of this research consists of methodologies that educational programs in permanent exhibitions of Greek museums use and their evaluations (written or/and verbal). In museums, where a permanent exhibition did not exist, educational programs from temporary exhibitions were mentioned instead. Information was obtained by Greek museums, the selection of which was based on their importance and popularity. Furthermore, an examination in the origins and more fundamental information of the Greek museums, whose educational programs were analyzed, was crucial. The selected museums, regarding their exhibits, were divided into three categories: archaeology, art and history/folk art. The category of archaeological museums includes the Acropolis Museum, the National Archaeological Museum of Greece, the Archaeological Museum of Thessaloniki, the Heraklion Archaeological Museum and the Archaeological Museum of Delphi.

As far as art museums and galleries are concerned, information was acquired for educational programs implemented in: the National Museum of Contemporary Art, the National Gallery of Greece – Alexandros Soutsos Museum, the MOMus - Museum of Contemporary Art - Collections of the Macedonian Museum of Contemporary Art and the State Museum of Contemporary Art, the MOMus - Museum of Modern Art - Costakis Collection and last but not least, the Benaki Museum – The Ghika Gallery.

Regarding byzantine, historical and folk art museums, the category entails information from educational programs of: the Byzantine and Christian Museum, the Museum of Byzantine Culture, the Historical Museum of Crete, the Benaki Museum of Greek Culture and the Museum of Modern Greek Culture. The National Historical Museum, being one of the oldest and most important museums in Greece, was also selected, but it was not possible to provide



information due to the events that it will host in 2021 for the 200<sup>th</sup> anniversary of the Greek War of Independence (1821).

The aforementioned information about educational programs from the assorted museums occurred mostly through e-mail correspondence and sometimes from information provided in their websites. Museum educators or people responsible for educational programs were approached via e-mail at first, but very few of them replied, so the museums were contacted through call, in order to proceed with the acquisition of information. As it appeared, call was a much easier way to reach museum educators or people responsible for the programs. So after they agreed to offer their help, most of them requested to provide them with questions related to the thesis' research. Therefore, a questionnaire was created and sent to all the previously contacted people. Most of them replied to the questionnaire in writing and e-mailed it back, while others offered the possibility of a phone or video interview. The questionnaire, as well as all the answers received in writing or orally can be found at the Appendices 1 and 2.

Information regarding the digital activities that each museum offered before and during the pandemic of Covid-19 was collected exclusively from the selected museums' websites. The same three categories can be found here; 1. Archaeological Museums, 2. Byzantine, Historical and Folk Art Museums, and 3. Art Museums and Galleries.

### **1.3. Limitations of Research**

Since the research for this thesis started during the Covid-19 pandemic, it was not possible to visit museums and observe their educational programs *in situ*. Moreover, while proceeding with the research on the assorted educational programs, most of the museum educators or people in charge of the Department of Education informed me that the museums do not use written evaluations at the end of each educational program. However, they sometimes use unofficial evaluation, through conversation with the children and their teachers towards

the end of the program. Wherever provided, results from unofficial evaluations are noted.

#### **1.4. Thesis' Structure**

The thesis starts with a review of the theoretical framework of the research in Chapter 2. Hence, information regarding the definition and history of the museum, as well as the history of museum education and museum education in Greece were reviewed. Literature regarding general knowledge on learning in museums, museum educational theories and methods and connection with school was also included. Chapter 3 is divided in three sub-chapters; Archaeological Museums, Byzantine/Historical and Folk Art Museums, Art Museums and Galleries. It provides a general overview of each one of the selected Greek museums and presents the data regarding museum educational programs that were collected during the research. The digital activities that the selected museums offered for children during the Covid-19 pandemic are mentioned and explained in Chapter 4, which, similarly to Chapter 3, is also divided in three sub-chapters. Chapter 5 contains the discussion and author's viewpoint regarding the data presented in Chapters 3 and 4. The thesis ends with Chapter 6, where the author comes to a conclusion regarding the research data collected and the future possibilities.

## Chapter 2. Theoretical Framework

### 2.1. Definition and History of the Museum

The museum as a significant educational institution is unquestionably intertwined with the public museum (Hein 2015, 11). The start of the public museum, according to many scholars, begins with the extent of previously private and most of the times, aristocratic collections to a more inclusive public in Europe and was formed so as to serve an educational ideal (Prottas 2019, 337-338). Ergo, in order to focus this research in museum education and educational programs, the search should be extended further back to the emergence and progression of the public museum.

The etymology of the word museum itself derives from the ancient Greek word mouseion (Ancient Greek: μουσεῖον) that stated the sacred place of worship of the Muses (Abt 2012, 178). The Muses were nine Ancient Greek goddesses, each of them with different attributes; epic poetry, history, music, dance, love poetry, tragedy, comedy, hymns and astronomy. (“Muse”, n.d.).

The first Mouseion in history was founded in 290 BC by Ptolemy I Soter, who was a companion of Alexander the Great, in Alexandria (Abt 2012, 178; Gazi 1999, 40). The Mouseion was housed in a part of the palace’s area, along with the Library of Alexandria, where the known world’s wisdom was held:

*“Some of the ancient world’s greatest minds participated in the work of the Mouseion, the text editing and cataloguing practices established there transformed the nature of Western scholarship, and the Library’s collections – reputed to have numbered more than half a million works at their greatest point – formed the basis for much of the classical literature that survived the dissolution of Hellenic civilization” [Abt 2012, 179].*

The foundation of the Mouseion of Alexandria boosted the prestige of Ptolemy I Soter through connecting learning and the tools used to achieve it with state aims.

During the Roman era, the collection and exhibition of objects in private houses by wealthy Roman officials and patricians was significantly increasing (Ibid., 180-182). The same trend of collecting and exhibiting objects was also notable in the medieval period, but this time evolved around religious items, such as icons and statues in Christian temples (Ibid., 182-183).

A rediscovery of classical knowledge and the resurrection of the Ancient Greek spirit took place during the Renaissance and raised once again the interest for collecting. The Italian aristocrat family of Medici in Florence was in possession of one of the most important collections of the time, which is, in fact, the first collection even to be described with the term *museum* (Gazi 1999, 40; Hooper-Greenhill 1992, 76-77). Collections like these were displayed in inner or non-reachable spaces, and therefore accessibility for the public was limited (Abt 2012, 186). Museums in the Renaissance era were fairly political, due to the fact that their owners developed them as a means to claim authority from rulers and religious leaders (Abt 2012, 184; Hooper-Greenhill 1992, 53-57).

Amid the 16<sup>th</sup> and 17<sup>th</sup> century, when explorers of the New World and merchants returned from their trips, they brought back artifacts (natural or artificial) that they called "*curiosities*", which were afterwards neatly organized and displayed in special cases, drawers and other places dedicated to their exhibition (Abt 2012, 184). These places were known as *Cabinets of Curiosities* or *Wunderkammer* (Gazi 1999, 40), but the term was used in other countries and languages with slightly different meanings; in Italy, with the words *studio*, *studiolo*, *guardaroba*, *museo* and *galleria* and in Germany, with words like *Kunstkammer*, *Turkenkammer*, *Antiquarium*, *Heldenrust-kammer*, *Schatzkammer* and *Anatomie-kammer* (Hooper-Greenhill 1992, 88-89).

Towards the end of the 17<sup>th</sup> century, private collections were opening up for the public and becoming rearranged (Gazi 1999, 40; Hooper-Greenhill 1992, 167). The main factors accounting for this change included the Enlightenment, during which the arts, letters and sciences blossomed out, the founding of

universities and French Revolution (Gazi 1999, 40). Throughout this period, most European museums were formed to make collections that were earlier available only for the elite, a public enchantment (Bazin 1959 in Gazi 1999, 40). According to Gazi (1999, 40), the first university Museum was founded in Basel in 1671, followed in 1683 by the Ashmolean Museum in Oxford. Roughly a century later, in 1753 the British Museum had been established, then the Belvedere Museum in 1781 (Prottas 2019, 338) and the Louvre Museum in 1793 (Abt 2012, 192-195). In the beginning of the 19<sup>th</sup> century, a number of royal families made their collections available to the simple people, hence creating some of the most renown European museums (i.e. Museo National del Prado, Hermitage Museum, Museum Insel; Gazi 1999, 42) This century was a major turning point for the museum to become “*a guardian of national tradition and identity*” and by the end of it, even though the museum stood as a source of knowledge and information, the education provided by it did not seem enough for the wider public (Ibid., 42).

During the 20<sup>th</sup> century, new museum types with different aims began to develop. In the previous centuries, the museum was targeting the acquisition of knowledge through natural curiosities and antiquities, while now it was currently aiming at maintaining and displaying relics of a more recent past (Ibid., 42). As a result, the folklore museum was formed in Sweden for the first time, along with the ecomuseum in England and France. The role of the museum started expanding even more, when the interest for preserving pre-industrial communities and their technology appeared, as well as the science and natural history museums. This time, the museum tried to connect itself with the community and succeeded to form a place of lifelong learning (Ibid., 43).

New theoretical search in the fields of history and archaeology, as well as the use of their methods so as to bring a new and larger public closer to the museums, started to gradually define the change in their role during the 1960s and 1970s (Keding Olofsson 1982a, 3; Sakali 2017, 263). The propagation of social history museums proved that museums were not only places of fine art, addressed exclusively to educated people (Merriman 1999, 43). The challenge shifted in developing information techniques that would help museums grow as

cultural centres for their communities' audiences (Keding Olofsson 1982b, 9). By the end of 1990s, the concept of museums along with their role in society adapted once again into places of inclusion (Cerquetti 2016, 36) and "*free-choice, or informal, learning environments*" (Falk and Dierking 2002, 9 in Cerquetti 2016, 36). As Hein (2015, 11) notes, "*modern museums with their emphasis on inclusion, meaning making and active learning are also increasingly accepting responsibility for social change that is associated with progressive educational practices*".

During the 19<sup>th</sup> century, the modernist museum was born, but the idea of the museum is being revised, so as to become more inclusive. For this reason, a new concept is introduced; the *Post-museum* (Hooper-Greenhill 2000, 152). According to ICOM ([www.icom.museum](http://www.icom.museum)), the current definition of museum states that:

*"A museum is a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment"*.

This 2007 ICOM definition, though, is currently under revision (Candlin and Larkin 2020, 117). Nevertheless, more and more museums indicate their change into places, where everyone can participate and collaborate in a creative way and in which new meanings and identities are formed for them and their audiences (Kumpulainen *et al.* 2014, 233; Ruanglertbutr 2014, 6).

## 2.2. History of Museum Education

Museums and galleries were perceived as educational institutions as early as the 19<sup>th</sup> century (Hooper-Greenhill 1991, 9). Not all collections of artifacts were of educational purpose, since some of them belonged to private owners, but in a public museum, these very objects would become part of an educational process (Hein 2012, 472). Kristinsdóttir (2017, 425) notes that the origin of the educational function of museums could lie in the opening of the Louvre in 1793. Roughly a century later, museums in Europe and America started including education in their activities (Sakali 2017, 268).

According to Wittlin (1949 in Hein 2012, 472), the history of museum education is divided in two periods of reform; the first one starts during the 19<sup>th</sup> century and lasts until the First World War, while the second happens during the Interwar period (1919-1939). Throughout the first period, museum education took the role of a research tool that contributed to scientific and sometimes even educational matters, while it was affected by the political stage. Although the USA have been widely recognized as the first country to set an educational role for the museum, an inefficiency in the educational function of the museums that derived from the lack of theoretical background was apparent (Hein 2012, 473). During the second period, museums and their educational sector began developing further and searching for new ways to perceive art and science, even though they were once again affected by political issues (Ibid., 473).

Museum education was growing faster from the second half of the 20<sup>th</sup> century and gained recognition as an '*area of completely specialized museum work*', since it required specialized knowledge and education, but also because museum spaces were seen as the ideal places of *informal* and *non-formal* education (Sakali 2017, 269). This achievement was established with the formation of the International Council of Museums (ICOM) and its Committee of Education and Cultural Action (CECA) in 1948 and from the 1970's onwards, museum education is once again evolving quickly (Ibid., 270).

In the last few decades, the interest of museum pedagogy has been focused on the museums as '*spaces that construct learning experiences*' and the

ways in which they succeed in helping visitors learn (Filippoupoliti 2015, 27). The expression 'museum education' has been changed to 'museum learning', emphasizing the learning processes and outcomes of the museums' educational function (Hooper-Greenhill 2007, 4; Kristinsdóttir 2017, 426). In the 21<sup>st</sup> century, the museum is a main place for learning, but new educational values are required first (Hooper-Greenhill 2007, 201).

### **2.3. Museum Education in Greece**

The history of museum education in Greece is a contemporary history, since it first appeared during the 1980's, when theoretical discussions and relevant practices in international museums, along with the changes in the political environment projected the need of supporting the social role of the museum (Tsitouri 2010, 149). In 1985, the educational exhibition of archaeology entitled '*The Birth of Writing*' opened, sparking the national interest in museum education. During the exhibition, the Ministry of Culture initiated a series of multidisciplinary activities for students, aiming at connecting them with material culture and local history through innovative learning practices (Sakali 2017, 271).

Nevertheless, the first steps towards museum education were made by non-state museums that created departments specifically for educational programs (Ibid., 271). The Peloponnesian Folklore Foundation was the first museum in Greece to implement educational programs in 1974, followed by the Benaki Museum in 1978 and the Museum of Cycladic Art in 1986. The foundation and constant actions of the Greek Department of the International Committee of Museums (ICOM) from 1983 onwards was also of vital importance in the development of museum pedagogy (Hadjinicolaou 2013). In 1986, the Greek department of ICOM formed a work group with the aim of opinion exchange regarding problems and future prospects. Two years later, the annual meeting of ICOM-CECA (Education and Cultural Action), which took place in Nafplio and Athens with the topic of '*Foundation, organisation and function of educational*



*programs in museums'* constituted a pivotal event that established museum education in Greece (Ibid.).

Sakali (2017, 271-272) mentions that the development of Greek museum education can be traced in three time phases. The first is from the mid-1980's until the mid-1990's, when the foundation of Greek museum educational policy is being stabilized. The second starts in the mid-1990's until 2005, when new and innovative actions, such as the programs '*MELINA*' and '*The school adopts a monument*', are implemented in the sector of museum pedagogy. The third begins from 2005 until 2015, when various changes in politics and education lay the ground for adopting educational programs for a much wider audience than before (rehab groups, juvenile prisoners etc.), but with the government constantly disdaining such initiatives.

Greek museums started implementing educational programs for school groups back in the day and despite the aforementioned fact, the largest museums are now trying to stand by museum pedagogy with focusing their educational programs on school groups, even though they are aiming at diverse audiences as well (Tsitouri 2010, 155; Sakali 2017, 272). Most of the Greek museums have nowadays acknowledged the approaches, education and participation of an ever growing audience in museum education experience, as common places (Sakali 2017, 275).

## **2.4. Learning in Museums**

People do not stop learning and this has not changed, neither has the way in which they learn (Falk *et al.* 2012, 451). However, what people learn and the notions on how and why they learn have shifted. According to Filippoupoliti (2015, 28), the museum is an aspiring place of learning and education for all and it is substantially different from other learning environments (i.e. school and university). Learning is not only achieved through formal education, given that it stands as an "*active process of meaning-making*" (Hooper-Greenhill 2007, 35).

According to Hein (2012, 483), the ultimate social aim of progressive museum education would be the improvement of society. Given the fact that school education and museum learning are two different things, the museum offers a whole new learner-centered approach of education, which is achieved with learning through doing (Xanthoudaki 2015, 252). Museums help society understand the events of the past, but also show how problems can re-emerge and repeat in the future (Blachford 2014 in Xanthoudaki 2015, 254). Learning through doing builds the ability of a person to learn and understand, while creating “personally meaningful and potentially transformative experiences” (Xanthoudaki 2015, 253).

In order to design an educational policy and similar such activities in museums, knowledge of various theoretical matters related to museum pedagogy is of vital importance (Filippoupoliti 2015, 27). In earlier years, a museum educator was considered as an “ambiguous profession” since the theoretical background was inadequate and educational programs were based on empirical knowledge, whereas nowadays it is mostly linked to educational theories. Ergo, the educational function of the contemporary museum can be explained through the educational theories used (Ibid., 28).

The basis for designing educational programs is educational theories, which are sorted between ‘theories of knowledge’ (epistemologies) and ‘theories of learning’ (Hein 2012, 478). Regarding educational theories that are based on theories of knowledge, they can be divided in two cases; 1. The *realistic* approach, where knowledge exists regardless of the person, who must logically conquer and organise it, and 2. The *idealistic* approach, where the subject constructs the truth and thus, the conclusions it reaches are valid as long as they make sense in its mental reality (Filippoupoliti 2015, 28).

As far as educational theories based on theories of learning are concerned, they can also be divided in two cases; 1. The *passive* theories, where the knowledge of a person is gradually increasing, data intake is accumulating, knowledge is transmitted and the quantitative approach is preferred and 2. The *active* theories, where the subject is actively participating in knowledge making, new data are handled critically, knowledge is reorganized and the qualitative

approach is present (Filippoupoliti 2015, 30; Hein 2012, 478). Composing the axes of knowledge and learning, Hein (1998 in Filippoupoliti 2015, 30) notes four different types of museums and exhibitions; the didactic museum (*Systematic Museum*), the behavioural museum (*Orderly Museum*), the discovery museum (*Discovery Museum*), and the constructivist museum (*Constructivist Museum*).

## **2.5. Educational Theories**

### ***Didacticism***

The theory of didacticism (Black 2012, 130) supports the realistic approach in knowledge and passive process in learning (Filippoupoliti 2015, 31). The educator, who uses it, is a master of valid knowledge and provides a lecture in the “traditional way”. In this model, instead of each learner’s ability level, the cognitive object of teaching is aimed at. Didacticism often forms the basis of museum exhibitions, since the most common method of museum education is the guided tour, which uses the didactic model (Ibid., 32). It promotes a sense of direction through logical order of the exhibition’s information, which is ideal for adult visitors, but it is not the appropriate approach for a children’s educational program, due to the passive education and participants’ lack of movement in the exhibition space (Ibid., 32).

### ***Behaviorism***

The theory of behaviorism (Hein 2012, 478) also supports the passive process in learning, but this process contains repetition and reward for the correct answers of the subject (Filippoupoliti 2015, 32). In order for the learner to acquire the knowledge, s/he participates in a stimulus-response relationship towards the educator, where correct answers win a prize and wrong answers provide repeatable tests. The behaviorist model, as didacticism, focuses mostly in methodology and less in each learner’s special needs and abilities. It can be

detected in some museums' interactive exhibits as well as in the digital games that are situated in various places of an exhibition, where a correct answer will allow the player to move to the next level (Witcomb 2012, 494).

### ***Theory of Discovery***

The theory of discovery (Black 2012, 138-140) supports the realistic approach in knowledge and the active process in learning, the latter of which takes the form of experimentation on an activity through continuous testing that leads the person in knowledge (Filippoupoliti 2015, 33). The learner is motivated to organize the things discovered and construct new meanings, but the main aim of the theory is to make him or her aware of ideas that exist in any case and capable of using them (Black 2012, 138). Conversely to exhibitions where the didactic approach is preferred, the visitor of a museum using the theory of discovery can explore the spaces, exhibits and other information offered by the museum, through various theme paths and tries to give answers to his or her own questions (Filippoupoliti 2015, 34). The educational programs that implement this theory take the form of interactive workshops or hidden treasure games and discovery games, and they are ideal for families and school groups (Ibid., 34).

### ***Theory of Constructivism***

The theory of constructivism (Hein 1998) represents an idealistic approach in knowledge and an active process in learning (Black 2012, 140). Similar to the theory of discovery, it encourages the learner to "collect" concepts that s/he has discovered and construct new meanings. However, recent knowledge is relied on quality experience and former knowledge (Filippoupoliti 2015, 34). The implementation of this theory in museum exhibitions does not restrict the visitor in following a specific path, but lets him or her choose the way to explore the place. The plethora of opinions and interpretations regarding a particular topic or exhibit and the interactivity as a means to communicate with the visitor shows that a museum using the constructivist approach does not rely on only one truth (Ibid., 35). The educational programs implementing this theory

can take the form of a project, since they are aiming at personal research and interpretation, as well as team collaboration.

### ***Theory of Multiple Intelligences***

Apart from the educational theories that can be applied in museum education, theories that focus on learner's psychology are worth mentioning. The theory of multiple intelligences is one of those theories and it was developed by the American developmental psychologist, Howard Gardner (Gardner 1993). He does not consider intelligence as a one-dimensional concept, rather than as a diversified approach for understanding the world (Filippopoliti 2015, 37). According to Gardner, all people are characterized by at least eight types of intelligence; 1. Linguistic or verbal, 2. Logical-mathematical, 3. Musical-rhythmic and harmonic, 4. Visual-spatial, 5. Bodily-kinesthetic, 6. Intrapersonal, 7. Interpersonal and 8. Naturalistic (Nakou 2002 in Filippopoliti 2015, 37). The educational programs that cover every type of intelligence are increasing, because nowadays museum educators are trying to facilitate a large range of visitors (Filippopoliti 2015, 38).

### ***Theory of "Flow Experience" or Optimal Experience Psychology***

The theory of "flow experience" (Csikszentmihalyi and Hermanson 1995) also focuses on learner's psychology and supports that when a person engages in some kind of creative activity, s/he is willing to mentally devote him/her-self to it provided that s/he becomes intrigued by it and thus enters a "flow experience" (Filippopoliti 2015, 38). The "flow experience" is a positive state of mind, where the person is absolutely focused on the activity, which makes him/her lose track of time, feel relaxed and entertained. Nevertheless, in order for the person to enter this flow and start the learning process, challenges that need to be faced cannot exceed his/her abilities; otherwise the person will be bored and lose interest (Ibid., 38).

## **2.6. Museum-Educational Methods**

Museum-educational methods are used while museum educators or animators design educational programs and are enriched by the aforementioned educational theories (Nikonanou 2015a, 51). The methods are primarily focused on learning, entertainment, participation, experience, and creation, as well as personal and social evolution. Museopedagogy has implemented a wide variety of methods (i.e. music, research, presentation, etc.), which can help maintain the interest of educational programs' participants high, since every method provides different characteristics. In order for the right method to be chosen though, several factors must be taken into account; the target group (group's characteristics, visit conditions, number of participants), implementation space, educational objective and communicative aspect (Ibid., 52-53).

### ***Narration Method***

The method of narration can take different forms and is applied in various activities in a museum (Nikonanou 2015a, 53). It provides a passive attitude towards the visitor, who cannot intervene in the script of narration and express him/her-self. Interaction with the animator is limited, and among visitors is non-existent. Regarding target groups and space, the narration method is not limited and it is implemented in activities, such as guided tours and storytelling (either as 'a fact' or in an educational program or as an educational program; Ibid., 53-56).

### ***Socratic Method***

The Socratic method is also known as method of guided conversation, since it introduces dialogue during a guided tour or narration (Nikonanou 2015a, 57). The fact that museum objects and the ways to be approached can support and be linked to this method, make it stand as the most widely used method in museum education. Its aim is to highlight the communicative aspect of exhibits and museum spaces and the visitors' active approach. Furthermore, interaction between animator and visitors, as well as among visitors is possible. The Socratic method is implemented mostly in activities such as "educational guided tours"

and “conversations”, but it can also be a part of the “specialist’s demonstration” (Ibid., 57-640).

### ***Discovery Method***

The method of discovery provides an active learning process, because of the fact that it gives visitors the liberty to touch, handle and experiment with museum exhibits, so as to discover them (Nikonanou 2015a, 65). It can be found in games of museum spaces’ or exhibits’ exploration and can be implemented individually or in groups that move freely around the museum. Since the method is mainly based on the use of educational material (i.e. worksheets, pictures etc.) and the utilization of museum space as a learning environment that aims to communicate without the assistance of animators or specialized staff, it provides indirect communication. The method of discovery is implemented in exploration games, either as part of an educational program or as an independent educational activity (Ibid., 64-66).

### ***Experiential-Creative Methods***

Experiential-creative methods form a significant part of museopedagogy and are based on experience and creative expression or self-realization (Nikonanou 2015a, 67). Through these two parameters, the visitor can approach exhibits focusing on experience, as well as realize personal abilities, practice skills, express creatively and reach self-realization. The methods consist of: 1. Material-aesthetic activities (i.e. painting, handicrafts, cooking etc.), which involve senses and are usually implemented in the final part of an educational program, 2. Activities of figurative arts (i.e. museum theatre, dancing, music), which are carried out by specialists that collaborate with the museum or visitors themselves, 3. Literacy activities (i.e. creative writing, limericks, Japanese haiku etc.), which are implemented as part of an educational program and 4. Museum functions (i.e. museum exhibits’ collection, documentation, preservation etc.) as educational activities, which can be implemented with the active help of visitors in organizing and presenting exhibitions (Ibid., 67-76).

## 2.7. School Groups and Museum

The relationship between museum and school goes as far back as the museum's formation (Hooper-Greenhill 1991, 27). It has laid the ground for the achievement of the educational role of museums and therefore, assisted in the establishment of museopedagogy as a science that serves the educational mission of museums (Nikonanou 2015b, 89). Both institutions aim at education and culture; the one in a formal way, the other one in an informal/non-formal. The educational process that school provides is required, systematic and long-term, is mainly based on school curriculum, as well as in the rate of success and is focused in general context (Ibid., 89). On the other hand, a museum is not a place of a specific educational outcome or goal for the visitors, but rather focuses on learning while having fun; hence its educational character diversifies from the educational character of school.

In Greece, museopedagogy has focused exclusively on school groups for a significant amount of time (Ibid., 90). Nowadays, school groups are still the number one visitor in Greek museums and the most effective educational and communicative activity for their participation is educational programs (Hatzimarkaki and Sifaki 2019, 153). If a museum designs successful educational programs for students, it achieves its sustainability, since school children can possibly become the future visitors. In order to succeed this, the contemporary museum seeks to connect learning with entertainment through the implementation of educational programs for a specific time period, the voluntary participation of students and the offer of free choice in context, time and way of engagement (Nikonanou 2015b, 89). An educational program, properly designed and implemented, is based on theories and methodologies of modern pedagogy (Hatzimarkaki and Sifaki 2019, 155). School groups are benefited from such educational programs, because during their implementation, students can adopt an active attitude and participate in various ways; by taking initiative, interacting with others, developing critical thought, skills and abilities, gaining knowledge,



participating with senses, getting entertained and expressing creatively (Nikonanou 2015b, 100).

School visits in educational programs of museums are usually organized by teachers regarding the subject of the program, its relevance to school curriculum and children's interests (Hatzimarkaki and Sifaki 2019, 155). Ergo, museums provide various educational programs for different grades of primary school, middle school and high school. In Greece these groups are divided in: 1. Preschool and primary school children (kindergarten and first three grades of primary school), 2. Primary school children (last three grades), 3. Middle school students and 4. High school students, and the programs' context, methods and type of activities are adapted on each group's age particularity (Nikonanou 2015b, 100). As far as the first group is concerned, more time and space is required from them, so as to take their own time and find places to sit or gather, while they can participate as much as they are able to, mostly with the use of their senses and through creative expression.

The role of school teachers that accompany the group also forms a significant aspect in the success of an educational program (Hatzimarkaki and Sifaki 2019, 155). School teachers are in charge of taking on the preparation of students before the museum visit, so that there is a more clear view on the subject and what the visit will entail. Specifically, the teacher has to visit the museum beforehand and define its space, so that his/her students will have a better and more creative experience (Sifaki 2012, in Hatzimarkaki and Sifaki 2019, 155). The next step is to transfer the subject of the educational program in school, so as to get children acquainted with it in a way that is closer to their needs, interests and cognitive level. Evaluation-comprehension is the last part of the museum visit and it takes place back in the school class with activities implemented by teachers that aim at deploying emotional experience in constructing and comprehending new knowledge (Hatzimarkaki and Sifaki 2019, 155).

In addition, educational activities for teachers help in deploying museums in school and developing a positive attitude towards museums and therefore underlie further collaboration between the two institutions (Nikonanou 2015b,

106). In Greece, only a few museums offer such activities due to the fact that teachers were not given a more active role on the educational programs from the start and their undergraduate studies did not provide enough expertise on this field. Nevertheless, these museums have created teacher networks that are interested in educational activities, so as to inform them about educational seminars and informative meetings (Ibid., 106).

## **Chapter 3. Educational Programs; Structure, Methodologies and Evaluations**

This chapter is divided in three categories: 1. Archaeological Museums, 2. Byzantine, Historical and Folk Art Museums and 3. Art Museums and Galleries. In each category, the educational programs of selected Greek museums and their methodologies during the past years (from 2017 to 2019) will be explained. The outbreak of Covid-19 pandemic in 2020 forced museums to suspend their operations (Ethnos 13 March 2020). Hence, little or no educational programs were implemented from March 2020 onwards. Furthermore, the preparation and follow-up activities, as well as the role of the accompanying teacher will be mentioned followed by information regarding evaluations. In order for the structure of the programs and their methodologies to be clear, a general overview for each museum is provided.

### **3.1. Archaeological Museums**

#### **3.1.1. Acropolis Museum**

##### ***General Overview***

The Acropolis Museum in Athens is one of the most prominent museums in Greece and internationally. It was founded in 1865 and completed in 1874 on the Sacred Rock of Acropolis, in order to house the finds of the first excavations that took place there ([www.acropolismuseum.gr](http://www.acropolismuseum.gr)). However the abundance of new finds, which had been brought to light during ongoing excavations, surpassed the expectations of archaeologists and due to limited space, a second small building next to the previous one, was constructed in 1888. One more new

building was created after the Second World War, which continued its operation until 2007.

Aiming to identify all the dangers of the Acropolis monuments, the Committee for the Conservation of the Acropolis Monuments (ESMA) was formed in 1975. ESMA took care of the Erechtheion, from which the Caryatids were removed in 1979, so as to be better protected from the relentless damage caused by outdoor exposure and they were instead moved to the museum. Insufficient space occurred as a problem once more and the idea of constructing a new Acropolis Museum emerged – only this time it was not going to be located on the Sacred Rock.

The construction of the new Acropolis Museum was placed on the south side of the Acropolis, quite close to its monuments. The museum's foundations were completed in January 2004 and it greeted its first guests in June 2009.

### ***Educational Programs of Acropolis Museum***

The information on the educational programs of Acropolis Museum was provided by Koutoulis Ioannis, Head of the Educational Programs Department (2021, Appendix 2: 2.1.1.). During the last three years, the Acropolis Museum has offered two educational programs that are suitable for students of kindergarten and first grades of primary school. They both share the goal of getting the students acquainted with the exhibits and the environment of the Acropolis Museum.

The first educational program is called '*In the garden with the animals of the museum*'. It starts with a short introduction to animals and their relationship to humans, based on what children have to say. Then, the children select a photo of a museum object through a lottery of 4 cards and they are looking for this object in the museum. Immediately after, using comparison, identification and observation, the exhibits in the rooms are searched and are followed by the narration of myths and stories about each one of the exhibits. The program

finishes with a painting workshop and is aiming at making the relationship between man and animals more understandable to the visiting students.

The second educational program is called '*In the garden with the plants of the museum*'. It starts in the garden of the museum, when weather conditions are suitable. There is a short discussion about the species of plants that the children can see around the garden, the species of plants that were not present in ancient Greece, as well as the modern and ancient gardens. The children start a hunt for plants in the galleries of the Acropolis slopes and the Archaic Acropolis, together with the archaeologist and, in selected stops, there is a discussion on the relationships of plants to almost all aspects of human life. The program is once again completed with a painting workshop and aims at making the relationship between man and plants in different eras more understandable to the school group.

Some of the aims that these two programs share stand in the sharpening of some of the senses, namely the development of observation, critical thinking, imagination, attention, memory and creativity. When students leave the museum, they will have a better sense of how important teamwork and collaboration is and they will have cultivated their aesthetics.

As mentioned by Koutoulis (2021, Appendix 2: 2.1.1.), there are three methods used in the museum's educational programs for kindergarten and primary school students. The first one is storytelling, in the form of a brief introduction to the subject and then the Socratic method (*elenchus*) is applied. This method works as a way of guided discussion, meaning that the educator gives questions, which lead children to express their personal experiences and ideas. When the discussion part is over, the method of discovery takes place. The students explore the indoor space of the museum, in order to locate objects with the help of cards.

### ***Preparation and Follow-up Activities. The Role of School Teachers***

Teachers can choose to prepare their students before the visit, with suggestions that can be found on the museum's website. These suggestions usually involve an activity that matches the program, so that students can be

prepared for what they will see, but also informed about the pedagogical methods used in the programs. Suggestions on the museum's website are also offered for expanding children's experience in the school environment after their visit to the Acropolis Museum. Seminars for teachers are provided, so as to more properly prepare their students for the museum experience. Teachers are also given the opportunity of contacting the educators in the museum or by email.

During the implementation of the educational programs in the Acropolis museum, teachers usually accompany their students and they assist in moving them inside the museum area in a better and safer way, while they also facilitate the educators' communication with the students.

### ***Evaluations***

Koutoulas (2021, Appendix 2: 2.1.1.) mentions that the 'success' of an educational program is based on its abiding demand from the same school, as well as from the comments and the response of the students themselves.

The evaluation of the educational programs in the Acropolis Museum is accomplished through evaluation forms that are distributed to the teacher of each visiting school group. These forms consist of closed-ended questions and an open-ended question for general comments-remarks. According to Koutoulas (2021, Appendix 2: 2.1.1), a large number of teachers consider that both of the programs are very helpful towards the different functions of the school, but they also seem to, quite effectively, enhance the skills of students and awake their interest in the museum. However, the conclusions of these evaluations have not been published, so it was not possible to present them in this thesis.

### **3.1.2. National Archaeological Museum**

#### ***General Overview***

The National Archaeological Museum, which is located in Athens, is the largest museum in Greece ([www.namuseum.gr](http://www.namuseum.gr)). Although the museum was originally intended to receive finds from excavations of the 19<sup>th</sup> century in Attica and other places of the country, it was progressively formed as a central National Archaeological Museum and was filled with finds that represented different parts of the Greek world. The collections of the museum list more than 11.000 exhibits and offer the visitor a panorama of ancient Greek culture from the dawn of prehistory up to late antiquity.

The National Archaeological Museum houses five major permanent collections, which include: the Prehistoric Antiquities Collection (works of art from civilizations that developed from 6<sup>th</sup> millennium to 1050 B.C.), the Sculpture Collection (evolution of ancient Greek sculpture from the 7<sup>th</sup> century B.C. until the 5<sup>th</sup> century AD.), the Collection of Vase and Minerals (ancient Greek ceramics from the 11<sup>th</sup> century B.C. to the Roman era), the Metallurgical Works Collection (original statues, figurines and miniature works) and the Egyptian and Eastern Antiquities Collection (works of art from the pre-emptive period of 5000 B.C. up to the Roman conquest). Apart from the permanent collections, the National Archaeological Museum also organizes temporary exhibitions.

#### ***Educational Programs of the National Archaeological Museum***

The information on educational programs of the National Archaeological Museum was provided by Koutsiana Panagiota, Archaeologist in the Department of Education (2021, Appendix 2: 2.1.2.). From 2017 to 2019, the National Archaeological Museum has offered numerous educational programs based on permanent and temporary exhibitions that are suitable for students of kindergarten and first grades of primary school. The goals, in which the educational programs are aiming at, are for the children to get acquainted with

the space of the museum, as well as with the ancient Greek culture and to practice skills that can contribute to visual literacy.

*'Myths, myths, fairytales'* is the first of the two permanent educational programs of the museum, which will be presented as an example ([www.namuseum.gr](http://www.namuseum.gr)). It starts with a short introduction to concepts relevant to ancient vases and their way of making with the assistance of puppets (fig. 1). Children also get acquainted with mythical creatures and the myths around their existence. When the narration part is over, young students tour around the room and they are trying to identify the aforementioned mythical creatures and touch the copies that are placed in the room for this exact reason. Afterwards, groups are formed and children in each group are in quest of mythical creatures in emblazonments of vases of a specific museum room. The last part of the program includes a painting workshop, so that young children have the ability to show what they enjoyed more during their visit.

The second permanent educational program is entitled *'Reviving our ancient artifacts'* ([www.namuseum.gr](http://www.namuseum.gr)). This program begins with a short introduction to concepts relevant to ancient statues and the people that find and conserve them. Children also get acquainted with the story of the statue of Frasiaklia and how it was discovered. When the narration part is over, young students recreate the statue of Frasiaklia with the theatre technique of *freeze-frame* (fig. 2). The last part of the program also includes a painting workshop, so that young children have the ability to express what they enjoyed more during their visit.

Koutsiana (2021, Appendix 2: 2.1.2.) mentions that the museum's educational programs for kindergarten and primary school students are based on the educational theory of constructivism. The educators are trying to use young children's experiences, so as to raise awareness and mobilize pre-existing knowledge. In this way, the feelings, senses, interest and imagination of a child are activated. The methods used in the programs for young students are dialogue and guided discovery with the assistance of supervisory material (educational forms, laminated cards and pictures).



### ***Preparation and Follow-up Activities. The Role of School Teachers***

All educational programs in the museum follow a definite course. Teachers can choose to prepare their students before the visit, with suggestions that can be found on the support material on the museum's website. The suggestions usually involve an activity that matches the program, so that students can be prepared for what they will see, but also informed about the pedagogical methods used in the programs.

Suggestions on the museum's website are also offered for expanding children's experience in school environment after their visit to the National Archaeological Museum. Teachers can organize after-visit activities (depending on the educational program) with the guidance of museum experts. In the first example, *"Myths, myths, fairytales"*, children can afterwards create their own mythical creature and its story and send it to the museum, while in the second example, *"Reviving our ancient artifacts"*, young students can write and send a letter to the statue of Frasiqlia, asking questions about her story, where she is able to reply to them. According to Koutsiana (2021, Appendix 2: 2.1.2.), educational seminars take place during the beginning of each school year (September) and they are organized by the National Archaeological Museum in collaboration with the Directorates of Primary and Secondary Education.

During the implementation of the educational programs in the National Archaeological Museum, teachers are present and they are very helpful in the part, where children explore the museum. They are also able to take on one of the groups of students, as the tour around the museum starts. Teachers are the people who are aware of the 'special needs' of their school group and this is the reason why the museum's educators want them to participate.

### ***Evaluations***

Koutsiana (2021, Appendix 2: 2.1.2.) refers to the 'success' of an educational program as a positive form of evaluation and discussion with the teachers, as well as from the comments and the response of young students. These evaluations help museum educators more, because they also acquire ideas

for future educational programs. Children in kindergarten and first grades of primary school are quite important as “critics” too. Thus, when it comes to an educational program concerning a school group, the first evaluators are teachers. Evaluations are also greatly relied on young children, who give very essential information. The implementation of the programs happens in a way that the topics are covered comprehensively and the children, having had a wonderful time, want to return to the museum.

The evaluation of the educational programs in the National Archaeological Museum is accomplished through evaluation forms that are distributed to the teacher of each visiting school group. Regarding the programs’ topics, the evaluation forms are different in each of them and that requires various approaches as well. Ergo, it is not possible to compare which of these programs was more successful. According to Koutsiana (2021, Appendix 2: 2.1.2.), the given educational programs are well-tested, and therefore have a truly positive evaluation. Even though sometimes teachers give ideas on how to enhance the existing programs, negative comments are rarely made. However, the conclusions of these evaluations are stored in the archives of the museum and have not been published, so it was not possible to present them in this paper.



Figure 1. The museum educator narrates a story with the use of puppets during the educational program 'Myths, myths, fairytales' - National Archaeological Museum of Greece (<https://www.namuseum.gr/education/mythoi-mythoi-paramythi-istories-memythika-plasmata/>).



Figure 2. Recreation of the statue of Fraxiklia by children during the educational program 'Reviving our ancient artifacts'- National Archaeological Museum of Greece (<https://www.namuseum.gr/education/zontaneyontas-ta-archaia-mas-2/>).

### **3.1.3. Archaeological Museum of Thessaloniki**

#### ***General Overview***

The Archaeological Museum of Thessaloniki is one of the largest museums in Greece ([www.amth.gr](http://www.amth.gr)). The city's first museum was housed in Yeni Cami. In 1940, in order to be protected from war raids, many antiquities were buried in trenches. They were unearthed in 1951 and displayed for the first time, two years later, in the main hall of the then Archaeological Museum (Yeni Cami).

The new museum was inaugurated in 1962. The finds of the Royal Tombs at Vergina were transferred in the museum to be stored and a new exhibition was designed to display the finds from the cemetery of Sindos. The first major exhibition, which was dedicated to the city's history and archaeology, took place in the Archaeological Museum in 1985. The museum became accessible to the public again in 2006, after its renovation from 2001, with new permanent exhibitions and larger storage, preservation and management spaces. At this point, the exhibitions of the museum were redesigned in a way that responds to the needs of the modern visitor.

The artifacts housed in the Archaeological Museum of Thessaloniki represent different sides of the culture that was created in the region of Macedonia, mainly in Thessaloniki and adjacent municipalities: from the beginning of prehistoric times up until the late antiquity, meaning the beginning of Christian era. The museum's collections comprise more than 10.000 artifacts of various types, which cover different aspects of ancient Greek life, from daily activities and house equipment, entertainment and adornment, to religion and cult practices, beliefs on the afterlife and burial customs.

The Archaeological Museum of Thessaloniki, as part of its communication and education policy, has been organizing over 30 different educational programs from 1985, aimed towards students of all ages. In this way, the museum envisions to highlight the artworks of antiquity and the modern era, but also to become appealing to a variety of target groups.

### ***Educational Programs of the National Archaeological Museum***

The information on educational programs of the Archaeological Museum of Thessaloniki was provided through documents sent by Tsougaris Haris, Archaeologist and Head of the Educational Programs. From 2017 to 2019, the Archaeological Museum of Thessaloniki has offered a permanent educational program that is suitable for kindergarten children and students of first grades of primary school (Tsougaris 2017, 1). The general aims of the programs in the museum are for the children to get acquainted with the space of the museum, get in touch with the authentic evidence of the history of Ancient Macedonia and expand students' knowledge and skills (Tsougaris 2017, 1). The museum seeks to achieve these goals through means like game, humour, mystery, imagination and creativity, while students are encouraged to actively participate in experiential workshops, in solving puzzles and mysteries. Therefore, the educational process in school and museum do not share similarities.

The educational program, aiming at young students, is entitled '*A day in the zoological garden of the museum*'. The program begins when the museum educator(s) give to the children pictures of animals that live in nature (Tsougaris 2017, 4). Once all the children have animal pictures, young students split into two groups and tour around the museum trying to identify similar animals, which are depicted in written vases and clay figurines. Every time that an animal is located, the museum educator tries to feature the existing knowledge, by using the Socratic method (*elenchus*). During the implementation of the program, every group has an imaginary animal as a leader (sphinx and griffin). The last part includes a narration of each group's imaginary animal leader story, with the assistance of young students and sometimes, a painting or handicraft workshop, where children can create their own mythical creatures (fig. 3).

Loizou (2018, 47) mentions that the museum's educational programs for kindergarten and primary school students are based on the educational theory of discovery. In this way, children discover knowledge through observing artifacts, as well as analyzing and composing information. The method of discovery leads young students towards an experiential approach of the museum's exhibits.

### ***Preparation and Follow-up Activities. The Role of School Teachers***

It is essential that teachers prepare their young students before the visit, with detailed instructions that can be found on the educational packages that the Archaeological Museum of Thessaloniki offers (Loizou 2018, 48). The packages usually involve simple activities that match the program, in order for the students to be prepared for what they will see.

Suggestions on the educational package are also offered for expanding children's experience in the school environment after their visit to the Archaeological Museum of Thessaloniki (Kokorotskou *et al.* 2015, 7). Since the subject of the educational program '*One day in the zoological garden of the museum*' is related to animals and nature, teachers can organize after-visit activities covering the aforementioned concepts. They can, for example, re-enact animals through imitation and theatrical play or organize a nearby trip to nature, in order for the students to observe different kinds of animals and make presents for them. According to Tsougaris (2017, 3), educational seminars of museum education are organized by the Archaeological Museum of Thessaloniki, so as to promote better training of its educational functions.

### ***Evaluations***

According to Loizou (2018, 48) the 'success' of an educational program is based on the animators and the observation protocol of the educational programs, as well as on the teachers' and their own evaluation. Teachers' evaluation is in the form of a questionnaire, and since the museum seeks the contribution of teachers in the programs, it invites them to write about their experience with the animator and the educational program. They are also able to suggest ideas that would further highlight the effectiveness of the program or suggest topics that would interest them for future educational programs of the Archaeological Museum of Thessaloniki. If teachers leave the museum satisfied with the quality of the services provided, they will visit more often with new school groups.

Tsougaris (2017, 4) mentions that even though the aforementioned educational program is quite simple, it is usually very effective. The reason for that result is that it helps children become observant, descriptive and interpretative of the exhibits. Therefore the young students gain more confidence, as well as a particularly pleasant memory.



*Figure 3. Children paint vases and create their own mythical creatures during the educational program 'A day in the zoological garden of the museum' – Archaeological Museum of Thessaloniki (<https://www.amth.gr/education/programs/gia-sholeia/mia-mera-sto-zoologiko-kipo-toy-moyseioy-1>).*

### **3.1.4. Archaeological Museum of Heraklion**

#### ***General Overview***

The Archaeological Museum of Heraklion (AMH) is one of the oldest museums in Greece ([www.heraklionmuseum.gr](http://www.heraklionmuseum.gr)). The first archaeological collection, before the formation of an actual museum, was created in 1883. At that time, it was housed in the courtyard of Saint Minas cathedral and consisted of new finds from small excavations and field surveys. After some large-scale excavations, which took place in Crete during the 1900's, the first important finds arrived and the collection was constantly being enriched by Cretan antiquities, while moving to different buildings.

The current museum was founded in 1908, but it started greeting visitors sometime in 1952. Quite a few years after (2014), the Archaeological Museum of Heraklion finished the scheduled renovation project and re-opened its doors to the public. The artifacts housed in the museum are representative of all periods of Cretan prehistory and history and thus, they cover a chronological span of over 5,500 years from the Neolithic period to Roman times. The Archaeological Museum of Heraklion has a unique Minoan collection in its possession, which includes the masterpieces of Minoan Art.

The museum initiated the development and implementation of educational programs for school groups in 2004 ([www.heraklionmuseum.gr](http://www.heraklionmuseum.gr)). These programs require the use of digital technologies and the ones that are suitable for preschool and primary school children will be mentioned below.

#### ***Educational Programs of Heraklion Archaeological Museum***

The information on the educational programs of Heraklion Archaeological Museum was provided by Tzanaki Kleio, Archaeologist in the Department of Exhibition, Communication and Education (2021, Appendix 2: 2.1.4.). For the past three years, the Archaeological Museum of Heraklion has offered educational programs for both permanent and temporary exhibitions that are suitable for students of kindergarten and first grades of primary school. These educational programs were mainly implemented with use of digital technology in the space



of the museum. The main goals of the programs include the familiarization of the children with the museum space, the achievement of a pleasant visit to the museum and the pursuit of repeated visits, the interaction with the exhibits, as well as the familiarization with the use of new technologies ([www.heraklionmuseum.gr](http://www.heraklionmuseum.gr)).

One of the pilot educational programs was called *'Little ball of yarn'*. Minotaur was its main topic and it was implemented in collaboration with the Office of Primary Education School Activities. The young students were participating in a theatrical event and play with the labyrinth, and that is the reason why the participation and preparation of preschool students before their visit was essential.

The second pilot educational program was aimed at a first acquaintance of the kindergarten children with the Minoan Civilization. The discovery method, as well as in the experiential-creative methods in the form material-aesthetic activities were vital for the implementation of the program. Some of the activities included the use of stamps with symbols from Phaistos' disk, in order for the children to create their own story and use of copies of some exhibits for them to explore with their touch. One more way of setting children's interest in motion was Minoan murals' puzzles, where children were in charge of locating the murals and observing them.

Tzanaki (2021, Appendix 2: 2.1.4.) mentions that the museum's educational programs for kindergarten and primary school students are based on contemporary museum approaches and particularly the methods of discovery or exploration and the experiential – creative method.

### ***Preparation and Follow-up Activities. The Role of School Teachers***

Teachers receive informative material from the museum shortly before the visit of the school group. This material is relevant to each educational program and aims at the preparation before the visit. It also contains details about other kinds of activities, which can be implemented after the visit to the museum.

***Evaluations***

No information regarding evaluations of the educational programs of Heraklion Archaeological Museum was provided.

### **3.1.5. Archaeological Museum of Delphi**

#### ***General Overview***

The Archaeological Museum of Delphi is one of the most visited Greek museums ([www.delphi.culture.gr](http://www.delphi.culture.gr)). It was founded in 1903 in Delphi, at the same time as the accomplishment of the Great Excavation, in order to house its finds. According to Greek mythology, Delphi constituted the centre of the ancient world (navel of the earth) and was the most prominent Ancient Greek sanctuary, dating from the Late Helladic (Mycenaean) period to the early Byzantine era.

In 1939 a new museum was constructed, but World War II emerged and the authorities came to the decision of burying the antiquities or taking them to Athens. The Charioteer, which was the main exhibit of the museum, was hosted in the crypts of the National Archaeological Museum, whilst the chryselephantine statues and the silver bull, which had just been discovered in a pit under the pavement of the Sacred Way, were taken to the vaults of the National Bank of Greece. The museum reopened after 1950, due to the fact that Delphi assisted as a military zone, in the time of the civil war. When the antiquities returned to their original place, the museum opted for a new extension.

In 1961, the new Archaeological Museum of Delphi was reopened and up to this day, it is housing all the finds from excavations, which took place in the archaeological site of Delphi. The artifacts, which are associated with ancient Delphi, include the earliest known notation of a melody, the Charioteer of Delphi, Cleobis and Biton, golden treasures discovered beneath the Sacred Way, the Sphinx of Naxos, and fragments of reliefs from the Siphnian Treasury.

#### ***Educational Programs of the Archaeological Museum of Delphi***

The information on educational programs of the Archaeological Museum of Delphi was provided by Krania Vasiliki, Administrative Employee in the Ephorate of Antiquities of Phocis Prefecture (2021, Appendix 2: 2.1.5.). For the past three years, the Archaeological Museum of Delphi has offered numerous

educational programs that are suitable for students of kindergarten and first grades of primary school. The educational programs are aiming at activating intellectual processes and they promote collaborative learning, expression, motion skills, aesthetics, creativity, as well as values of individual responsibility, social awareness and responsibility.

*'Cleobis and Biton: the heroes of Delphi'* is the first of the two educational programs of the museum, which will be presented as examples ([www.delphi.culture.gr](http://www.delphi.culture.gr)). The program starts with a presentation of the statues of Cleobis and Biton and narration of their myth. After that, young students form groups and join a play of dramatization. The last part of the program consists of a painting workshop and an interactive worksheet, which also provides children with information on the religious life and habits of Ancient Greek people, and familiarizes young students with Ancient Greek sculpture.

The second educational program that will be mentioned is entitled *'... Blow wind, blow...'* and it is suitable for primary school students. This program took place both in the Archaeological Museum of Delphi and the Archaeological Site of Kirra ([www.delphi.culture.gr](http://www.delphi.culture.gr)). This time, students learn the history of the ancient city of Kirra and its significance for the Ancient Sanctuary of Delphi through guided tours. Furthermore, the history and importance of Delphi is shortly described.

The educational programs of the Archaeological Museum of Delphi are created and implemented by museologists and archaeologists from the Ephorate of Antiquities of Phocis prefecture (2021, Appendix 2: 2.1.5.). The programs that aim at primary school students involve practical activities, namely exercises, which are based on experiential experience. These activities are framed by brochures and interactive leaflets that are related to each program and they are designed in such a way, so that the children can make a small discovery, by observing, perceiving hints, discovering answers to questions and activities that have been given in a logical order.

### ***Preparation and Follow-up Activities. The Role of School Teachers***

Since the education that programs provide is experiential, the role of the school teachers is to help and animate children towards the activities that take place during the educational programs. According to Krania (2021, Appendix 2: 2.1.5.), teachers preparing children before the museum visit is also of significance, along with activities that can be carried out after the end of the visit. Some school units have already received educational material from events that happened in the museum and teachers can use it as they think proper. The educational programs of the Archaeological Museum of Delphi are provided by an interdisciplinary approach, which is a useful educational tool towards the direction of knowledge transformation. Therefore, young students begin to learn of living in a sustainable way.

A conference entitled *'Education and Archaeology II'* was held in the museum in 2011 and was aimed at the educational officials of the prefecture of Phocis and the neighbouring prefectures. Its goal was to make teachers more aware of the power that archaeological wealth has, in order to transmit timeless values towards students and the future citizens. However, due to understaffing of the Ephorate of Antiquities of Phocis prefecture, the organization of educational seminars was not possible on an extensive basis by the Archaeological Museum of Delphi.

### ***Evaluations***

Krania (2021, Appendix 2: 2.1.5.) mentions that evaluation questionnaires regarding the success or effectiveness of the programs have not been developed. Nevertheless, when children actively participate and interact in the programs, then these programs are considered effective and successful. The educational programs offered aim at the enhancement of children's learning skills and functions, as well as in the extroversion, awareness, information and activation of the educational community on multiple aspects of everyday life. Therefore, when some of the aforementioned goals are achieved, educational programs are identified as efficient.

## **3.2. Byzantine, Historical and Folk Art Museums**

### **3.2.1. Byzantine and Christian Museum**

#### ***General Overview***

The Byzantine and Christian Museum is one of the largest museums of Greece ([www.byzantinemuseum.gr](http://www.byzantinemuseum.gr)). It was founded in 1914 in Athens, aiming at collecting, researching, preserving and exhibiting religious artifacts of the Early Christian, Byzantine, Medieval, post-Byzantine and later periods.

The core of the museum's collections had already been formed in 1923. The collection of sculptures had been created from works of art that were collected from the monuments of Attica and had been stored in the area of Thisio in Athens and in the warehouse of the National Archaeological Museum. The collections of icons, handicrafts, manuscripts and textiles were composed both from purchases and donations of works, as well as from the deposition of relics that came from monasteries in Greece and from shattered Greek communities abroad. However, the most important change started during the late 1980s, when the expansion of the museum began with the aim of re-exhibiting its collections.

The museum houses over 30.000 works of art, such as icons, sculptures, ceramics, ecclesiastical textiles, paintings, jewelleries and architectural elements (wall paintings and mosaics). The artifacts date from the 3rd to the 21th century AD, and their provenance encompasses the entire Greek world, as well as regions in which Hellenism flourished. The Byzantine and Christian Museum stands as a veritable treasury of Byzantine and post-Byzantine art and culture, due to the size and range of the collections and value of the exhibits.

In 1989, the museum began to design and implement educational programs and in 2000 it formed its Educational Programs Office, in order to engage in more frequent educational activities ([www.byzantinemuseum.gr](http://www.byzantinemuseum.gr)). Therefore, the Educational Programs' Office is the one that designs and implements educational programs, organized according to the theme. The

assorted educational programs make use of both permanent and temporary exhibitions and are suitable for school groups of every age and level, families, people with disabilities and adults.

### ***Educational Programs of the Byzantine and Christian Museum***

The information on educational programs of the Byzantine and Christian Museum was provided by Fatola Rania, Archaeologist in charge of the Department of Educational Programs (2021, Appendix 2: 2.2.1.). During the last three years, the Byzantine and Christian Museum has offered two permanent educational programs that are suitable for students of kindergarten and first grades of primary school.

One of the educational programs, aiming at young students, is permanent and entitled *'From daily life to Byzantium'*. This program targets on familiarizing children with aspects of the daily life of Byzantium, and this is the reason for introducing to them objects that differ in material (clay, metal and glass), in addition to use and size. While processing these objects, students learn how they were used back in the Byzantine days and how they are nowadays used. The last part of the program includes a workshop, where young students can try to make their own clay vase.

*'Little bookbinders in action'* is the second educational program, which was a temporary program, while Athens was a World Book Capital in 2018. In the beginning of 2020, the program returned under the title *'From manuscript to printed book'* ([www.byzantinemuseum.gr](http://www.byzantinemuseum.gr)). Selected manuscripts and rare books displayed in the museum form the basis of this program. These objects spark a discussion between museum educators and young students, on various types of books, materials used and writing tools. Decoration and context of the books, as well as the art of making bound books are topics of interest. When the discussion is over, a constructive workshop takes place.

Fatola (2021, Appendix 2: 2.2.1.) mentions that the museum's educational programs for kindergarten and primary school students are implemented through using the "usual" methods, namely the method of

discovery, the experiential method and the Socratic method (*elenchus*). With the use of these methods, the museum educator aims at dialogue, observation and at young students taking initiative.

### ***Preparation and Follow-up Activities. The Role of School Teachers***

It is essential that teachers prepare their young students before the visit (2021, Appendix 2: 2.2.1.), considering that they are part of the process of organizing a program together with the museum educator. The first are also encouraged by the latter to participate in any way they fit possible, during the visit of their school group. According to Fatola (2021, Appendix 2: 2.2.1.), teachers are the people who know the features in their group better than anyone, and that is the reason why the museum educator is positive on shaping an educational program based on their preferences. Suggestions on the activities after the museum visit can be found on its website ([www.byzantinemuseum.gr](http://www.byzantinemuseum.gr)) and the museum educator encourages them, as a follow-through in the acquaintance of the museum with the school group.

The Byzantine and Christian Museum offers educational meetings for teachers on a monthly basis. During these meetings, teachers can learn key information on the implementation of the educational program they are interested in. In the case that there is no time from the museum educators to carry out the program, teachers can implement the program for their students based on the educational meeting they attended.

### ***Evaluations***

Fatola (2021, Appendix 2: 2.2.1.) mentions that there are no formal evaluations regarding educational programs of the Byzantine and Christian Museum. Nevertheless, the success or effectiveness of a program is based on the reactions that the museum educator perceives from teachers and their young students. When teachers are satisfied by a program, they come back to the museum and they ask for the same program for a different class, so that is identified as success.



### **3.2.2. Museum of Byzantine Culture**

#### ***General Overview***

The Museum of Byzantine Culture opened its doors to the public in 1994 in Thessaloniki, with its permanent exhibition opening gradually from 1997 to early 2004 ([www.mbp.gr](http://www.mbp.gr)). It presents aspects of the Byzantine and post-Byzantine culture through the display of original artifacts, mainly from Thessaloniki, which was the most important city of the Empire after Constantinople, but also from the wider area of Macedonia.

The museum's collection numbers more than 46.000 artifacts, 3.190 of which are currently on display dated between the 2nd and the 20th centuries. These artifacts consist of wall-paintings, mosaics, icons, marble architectural elements, detached Early Christian tombs together with their wall-paintings, liturgical vessels, as well as everyday artifacts and tools.

The Educational Programs' section of the Museum of Byzantine Culture has been active in the design and implementation of educational activities since 1998 ([www.edu.mbp.gr](http://www.edu.mbp.gr)). Since the museum aims at developing its communication with the public and strengthening its educational role, educational activities that support different groups of audiences are continuously designed and implemented. Different activities are suggested for each audience group, such as training programs, seminars, creative workshops and role-playing games (RPG). Various educational programs focus on students of kindergarten, primary and secondary schools, teachers, adults, families and people with special needs.

#### ***Educational Programs of the Museum of Byzantine Culture***

The information on educational programs of the Museum of Byzantine Culture was provided by Furliga Eva, Archaeologist – Museologist at the Department of Educational Programs (2021, Appendix 2: 2.2.2.). From 2017 to 2019, the Museum of Byzantine Culture has offered two educational programs that are suitable for students of kindergarten and first grades of primary school.

One of these educational programs is entitled '*Can we play excavation?*'. Its aims include familiarization of young students with the museum, understanding of the concept of 'past', learning about stratigraphy and the significance of excavation, so as to uncover the past, and finally practicing excavation practices on the outdoor space of the museum (weather permitted; Fourliga *et al.* 2011a, 8-12). The program starts in a particular area of the museum, where children and educators have a short discussion about the use and way of construction of a mosaic that can also take place with a game. Afterwards, the discussion moves to the subject of the past and in the way with which objects of the past survive until today. A theatrical play is implemented, where one group of children pretend they are people of past ages, holding objects of everyday use that they are forced to abandon because of natural disasters. These objects, after many years, are covered in dirt, the rest of the children become archaeologists and uncover them in different layers. When the play is over, educators lead them in the backyard of the museum, where they can be part of a "real" excavation (fig. 4). The program ends with an item recording and preservation workshop and educators discuss the role of archaeologist and conservator with the school group.

*'I become acquainted with the Byzantine Icons'* is the second educational program implemented (Fourliga *et al.* 2011b, 8-10). During this program, students learn to observe religious icons, the characters depicted (usually Jesus Christ and Holy Mary), understand the timelessness in their use and familiarize themselves with the museum and some of its key concepts. The program starts with the formation of children into groups. Each group gets an envelope with pictures of Byzantine Icons that are located in the room and young students are looking around to find the real versions of their pictures. When the search is successful, educators bring children in front of a specific icon and with the use of Socratic method (*elenchus*), talk with them about its various aspects. In the last part of the program, children form groups again, try to make an icon-related puzzle and even paint this icon on paper (fig. 5).

According to Fourliga *et al.* (2011a, 8), the exercise in the development of observation was one of the basic methods used, along with the experiential

approach, which is considered important from a pedagogical point of view for the understanding of the subject under discussion. It was also considered appropriate for children to work in groups, because interaction and cooperation contribute to their effective development.

### ***Preparation and Follow-up Activities. The Role of School Teachers***

The preparation of children for their participation in the educational programs is extremely important, in order to understand what the museum entails and how they should behave in it (Fourlīga 2021, Appendix 2: 2.2.2.). During the visit of their school group, teachers participate as guides of a group of children, because of the fact that young students cannot work without the assistance of an adult.

A wide range of activities that can be implemented after the museum visit can be found in the teachers' book of each individual educational program (i.e. Fourlīga *et al.* 2011a; Fourlīga *et al.* 2011b) on the museum's website for educational programs ([www.edu.mbp.gr](http://www.edu.mbp.gr)). These activities include games of touch, motion games with word repeating, collage or painting workshop and discussion games.

The Museum of Byzantine Culture offers informative meetings for teachers on a yearly basis. During these meetings, teachers can learn key information on their role and the implementation of the educational program they are interested in.

### ***Evaluations***

Fourlīga (2021, Appendix 2: 2.2.2.) mentions that an educational program is successful, when students seem enthusiastic and show a positive attitude during its implementation. As far as the educational programs '*Can we play excavation?*' and '*I become acquainted with the Byzantine Icons*' are concerned, young students and their teachers seem excited at the end of their visit. The first of the two programs, though, is referred to by Fourlīga (2021, Appendix 2: 2.2.2.) as the most favourite educational program of school teachers, because of its experiential approach, which involves tactile contact.

Evaluation forms are completed only by teachers, who implement the museum's programs themselves, so as to refer to the difficulties they may have come across, while carrying out the program. The evaluation of the educational programs in the Museum of Byzantine Culture is mostly accomplished through oral evaluation by the children, where museum educators ask them what they did like and what they did not like about the program. Accompanying teachers are also asked to participate in the oral evaluation, in order to provide insight on what did not work properly and help in its correction.

According to Furliga (2021, Appendix 2: 2.2.2.), the museum has been implementing educational programs for more than two decades, therefore any possible malfunctions have been corrected because of the remarks that students and teachers provided. A small part of the evaluation is also related to problems that a school group may have encountered. However, the conclusions of these evaluations have not been published, so it was not possible to present them in this paper.



Figure 4. Children excavating during the educational program 'Can we play excavation?'– Museum of Byzantine Culture (<http://www.edu.mbp.gr/ekpaideytika-programmata/1.3/paizoume-anaskafi>).



Figure 5. Children making an icon-related puzzle during the educational program 'I become acquainted with the Byzantine Icons' – Museum of Byzantine Culture (<http://www.edu.mbp.gr/ekpaideytika-programmata/1.3/gnorizo-tis-bizantines-eikones>).

### **3.2.3. Historical Museum of Crete**

#### ***General Overview***

The Historical Museum of Crete was founded in 1953 by the Society of Cretan Historical Studies in Heraklion and was initially housed in the Andreas and Maria Kalokerinos House ([www.historical-museum.gr](http://www.historical-museum.gr)). The aim of the museum is to preserve and showcase the cultural heritage of Crete from early Byzantine times to the modern era, and was slowly achieved by collection, purchase and donation of items, as well as with long term loan of items from the Ministry of Culture.

The Historical Museum of Crete houses artifacts, which represent Cretan history and art from the early Christian centuries to the 20th century. Temporary exhibitions cover a wide span, ranging from Byzantine to modern art, showcasing key literary figures of Greece (like Odysseus Elytis and Nikos Kazantzakis), and presenting major historical events, covering a period of over 60 years, from late 19th century to the Second World War.

The Historical Museum of Crete started its educational activities in 1996 ([www.historical-museum.gr](http://www.historical-museum.gr)). The educational programs aim to create opportunities for students to develop many different skills, to enhance their creativity, to strengthen their observation, to promote critical thinking and group participation. The programs are based on the principles that knowledge is not acquired by all students in the same way and that the students should be able to interact with their environment, in order to achieve this goal. In this way, the museum tries to create rich learning experiences by encouraging children to use many different senses, so as to explore the richness of their cultural heritage with imagination.

#### ***Educational Programs of the Historical Museum of Crete***

The information on educational programs of the Historical Museum of Crete was provided by Kampani Fani, Head of the Department of Educational Programs (2021, Appendix 2: 2.2.3.). During the past years, the Historical Museum of Crete has offered two permanent educational programs that are

suitable for students of kindergarten and first grades of primary school ([www.historical-museum.gr](http://www.historical-museum.gr)). The mission of the educational programs designed is to provide a relevant and innovative connection between the museum's extensive collections and the individuality of each student. The fundamental objective though is to interpret and bring to life, in an intelligible way, all that exists behind the museum's displays, as well as to highlight the times, cultures, ideas and people associated with them, so as for the young students to start learning about it.

*'Bread cycle'* is the title of one of the programs, which aims, on the one hand at the experiential acquaintance of the children with the Folk Culture of Crete and on the other hand at the contact with Art History and the depiction of the production process of bread in paintings. The program takes place in the Cretan House inside the museum, where young students discover raw material and tools for bread production. After their discovery, an interactive game based on music and motion leads to an educational screening and ends in a creative workshop with children decorating Cretan bread.

The second permanent educational program is called *'El Greco: A long journey'* and focuses on two paintings of El Greco that are housed on the Historical Museum of Crete. During its implementation, young students have the chance to learn about the work, life and era of the artist, through various painting activities and the use of supervisory material.

According to Kampani (2021, Appendix 2: 2.2.3), the museum's educational programs for kindergarten and primary school students are based on the facts that not all students acquire knowledge in the same way, as well as that in order to achieve this goal students' interaction with their environment is needed. Therefore, the Historical Museum of Crete encourages children to use many different senses, so as to explore cultural heritage to their fullest potential. The objectives of its educational programs can be detected in creating opportunities for students to develop many different skills, such as enhancing their creativity, strengthening their observation and promoting critical thinking and teamwork.

### ***Preparation and Follow-up Activities. The Role of School Teachers***

The preparation of children for their participation in the educational programs is always recommended, in order to understand what the museum entails and how they should behave in it. A booklet (Kampani 2019), specifically designed for teachers, is provided on the website and gives suggestions on the preparation of the children regarding each educational program (Kampani 2021, Appendix 2: 2.2.3.).

During the visit of their school group, teachers can choose if they want to participate, but it is important that they are present throughout the program as guides of a group of children, because of the fact that young students cannot work without the assistance of an adult. A wide range of activities that can be implemented after the museum visit can also be found in the booklet (Kampani 2019, 4-10), according to each individual program, on the museum's website ([www.historical-museum.gr](http://www.historical-museum.gr)). These activities include dramatization, discovery quests, discussion games and collage or painting workshop.

According to Kampani (2021, Appendix 2: 2.2.3.), educational seminars take place during the beginning of each school year. During these meetings, teachers can learn key information on their role and the implementation of the educational program they are interested in.

### ***Evaluations***

Kampani (2021, Appendix 2: 2.2.3.) mentions that an educational program is successful, when teachers share positive comments on their evaluation forms. Regarding the rate of successful programs, it reaches 95%.

The evaluation of educational programs in the Historical Museum of Crete is accomplished through evaluation forms that are distributed to the teacher of each visiting school group. They have been collected since the first educational program implementation in 1996 and stand as a valuable guide for the museum educators, due to the fact that they assist in documenting the success of their activities. According to Kampani (2021, Appendix 2: 2.2.3.), a special request to the museum is needed, in order to access the conclusions of



these evaluations, since they have not been published. Ergo, it was not possible to present them in this paper.

### **3.2.4. Benaki Museum of Greek Culture**

#### ***General Overview***

The Benaki Museum is one of the oldest museums in Greece, founded in 1930 in Athens by Antonis Benakis ([www.benaki.org](http://www.benaki.org)). Its collections are extremely diverse and arranged across nine buildings all over Greece. The main activities of the museum include exhibitions, research, lectures, conferences, special events, publications and educational programs on various fields and periods; Archaeology, Byzantine and Post Byzantine Culture, Modern Greek Art and Material Culture, European Art, Islamic Art, Chinese Art, World Culture, Design, Architecture, Photography, Music, Theatre, History and Literature.

The Benaki Museum of Greek Culture is located in one of the museum's buildings in Athens and houses the collection of Greek art, archaeology and material culture, which is considered as one of the most important collections of its kind in the world. Gathered under its roof, there are 40.000 items narrating the history of the Greek world from Prehistory to the Roman and Byzantine periods; from the fall of Constantinople (1453) through the Frankish and Ottoman periods to the outbreak of the War of Independence in 1821; and from the formation of the Modern Greek State (1830) to 1940, when Greece entered World War II.

Included in the Greek collection are almost 6.000 paintings and drawings, which are produced mainly by European artists of the 17th to 19th centuries, in addition to works by Greek artists of the 19<sup>th</sup> and 20<sup>th</sup> centuries. These works constitute one of the most important archival sources of pictorial information regarding the Greek world during the periods of Latin and Ottoman rule. In a similar vein, the collection of artworks by Greek artists of the 20th century, including the major bequests of artworks by Yannis Pappas and Nikos Hadjikyriakos-Ghika, complements the panorama of Greek cultural continuity.

The Benaki Museum of Greek Culture exhibits the Greek collections from Prehistory to the early 20th century, whereas the Benaki Museum - The Ghika Gallery and the Benaki Museum - The Yannis Pappas Studio present the intellectual and artistic life of Greece during the last century.

The Benaki Museum was one of the first Greek museums to offer educational programs for children in 1978. Its Department of Education aims to provide an interface between the museum and its public, with proposals for the appreciation and understanding of its collections, so that diverse audiences can find reasons for repeat visits to the various annexes. Therefore, a variety of educational activities for school groups of all levels as well as families, adults and people with disabilities is also designed and implemented.

### ***Educational Programs of the Benaki Museum of Greek Culture***

The information on educational programs of the Benaki Museum of Greek Culture was provided by Karvounaki Maria, employee in the Department of Education (2021, Appendix 2: 2.2.4.). From 2017 to 2019, the Benaki Museum of Greek Culture has offered two permanent educational programs that are suitable for students of kindergarten and first grades of primary school. The programs aim at bringing children in contact with the museum, develop their observation and judgment, while also cultivating their imagination, creativity and artistic sense.

*'The Journey of Lygeri'* is the one of these two programs. It starts with a narration of a story that focuses on the founder of the museum, Antonis Benakis and on concepts like museum, collection and collector. Afterwards, the museum educator narrates a fairytale that shares elements of a folktale, in order to include some of the items from the museum's Modern Greek collection, such as handmade dolls and paper crafts. The objects that are selected to be part of the story are displayed in tabs and the tour becomes a game of discovery, with young students scattered around the museum to find the items depicted on the tabs. The program ends in a creative workshop; children can paint and re-enact selected scenes of the fairytale they were told.

The second educational program is entitled *'Assembling the Ancient Vases'*. Photographs, which depict the childhood and adulthood of the museum's founder, Antonis Benakis are located among the items of the Collections and children learn his story through them. An introduction in Ceramic Art and its evolution from prehistoric times until today also takes place and then museum

educators tour young students around the museum to see the most prominent vases of the Ancient Collection. Before the program is over, museum educators and children with the assistance of ceramic conservators are trying to assemble and bond fragments from copies of ancient vases (fig. 6).

Karvounaki (2021, Appendix 2: 2.2.4.) mentions that the museum's educational programs are not strictly based on the educational theories or methods, due to the fact that an educational program is a dynamic process that is constantly evolving. Museum educators are trying to communicate effectively with young children, so as to maintain their interest throughout the program. When implementing a multi-sensory approach, in games such as motion coordination and dramatization, the feelings, senses, interest and imagination of a child are activated and the educator-child communication strengthens.

#### ***Preparation and Follow-up Activities. The Role of School Teachers***

The preparation of young students for their participation in the educational programs is implemented through the preparation material sent to them by the Education Department, which includes a reminder of the visit and all the details needed, as well as a PowerPoint presentation about their chosen educational program (Karvounaki 2021, Appendix 2: 2.2.4.). Teachers accompany their group and can be part of the discussion in the program, whenever they want to stress a point.

After the museum visit, the teacher often borrows supervisory material relevant to the educational program, so as to continue expanding children's museum experience in the school environment.

The Department of Education of the Benaki Museum offers educational tours to teachers on specific days and hours. During these tours, teachers can become acquainted with the Collection and explore ways of presenting the exhibits to the children on their future visit.

## **Evaluations**

Karvounaki (2021, Appendix 2: 2.2.4.) mentions that an educational program is effective, when its goals are achieved and young students show a positive attitude during its implementation. Furthermore, positive evaluation and constant interest from the behalf of teachers play a role of vast importance. Most evaluations for the educational programs are positive, since children seem to prefer parts of a program that are more interactive, such as the discovery game, the theatrical play or the creative workshop.

The evaluation of the educational programs in the Benaki Museum is accomplished through evaluation forms that are distributed to the teacher of each visiting school group. The forms include a series of questions where teachers are asked to evaluate the educational material that the museum sent them before their group visit and say their opinion on what did not work properly, in order to help in its correction. A small part of the evaluation is also related to problems that may have occurred during the implementation of a program and teachers can provide insight on the improvement of the cooperation between them or their group and the Education Department of the museum.



*Figure 6. Children assembling the vases during the titular educational program – Benaki Museum of Greek Culture*

*([https://www.benaki.org/index.php?option=com\\_educations&view=education&id=919&Itemid=0&lang=el](https://www.benaki.org/index.php?option=com_educations&view=education&id=919&Itemid=0&lang=el)).*

### **3.2.5. Museum of Modern Greek Culture**

#### ***General Overview***

The Museum of Modern Greek Culture is one of the oldest museums in Greece, founded in 1918 in Athens ([www.mnep.gr](http://www.mnep.gr)). The museum's first name was "Museum of Greek Handicrafts" and although it initially aspired to cover a specific time gap (namely the period from the fall of Constantinople to the founding of the New Greek state), the people in charge decided to turn the focus on folk culture research. The first exhibition of the collection, which included objects of folk art and daily use covering the period of Ottoman rule, was organized at the Tzisdaraki Mosque. The artifacts were obtained not only from Greece, but also from all areas inhabited by Greeks.

In 1923, the Museum of Greek Handicrafts was renamed as "National Museum of Decorative Arts", since the goal of the museum adapted into "the formation of national cosmetic art". Objects from antiquity to the most recent times are exhibited during these years. In the period between 1931 and 1959, the museum was twice renamed as "Museum of Greek Folk Art". During the second time, the museum finalized the content of its collections.

The current orientation of the collecting policy and the documentary and interpretive approach of the museum forced the change of its name. From 2018 it is now called the Museum of Modern Greek Culture. Its current main objectives are the collection, recording, documentation, preservation, study and promotion of the items of the modern culture of Greece. The museum's collections include about 25.000 artifacts from the Greek area (mainland and islands), as well as from areas where Hellenism was present. The collections cover the period from the middle of the 17th to the 20th centuries.

The Museum of Modern Greek Culture organizes various types of educational programs, which are addressed to school groups of young children and teenagers, as well as families, adults and people with disabilities ([www.mnep.gr](http://www.mnep.gr)). These programs aim at the acquaintance of the children with the latest cultural heritage, and the raise of awareness on cultural and environmental issues.

### ***Educational Programs of the Museum of Modern Greek Culture***

The information on educational programs of the Museum of Modern Greek Culture was provided by Vlachou Ioanna, Visual Artist in the Department of Exhibitions, Communication and Education (2021, Appendix 2: 2.2.5.). During the past years, the Museum of Modern Greek Culture has offered one permanent educational program, suitable for students of kindergarten and first two grades of primary school.

The program is entitled '*Mr. Bather*' and takes place in the only surviving public Bath House of Athens, which is a property of the museum. The museum educator starts sharing some general information regarding the Bath House with the children and then presents a doll that has the role of a bather. The doll-bather is being cuddled by the museum educator, who acts as the Master of the Bath House and explains the procedures that can be performed on the bather, in addition to wall projections of images that are showing the process of the bath in every room. Afterwards, each child is offered one doll, in which they start copying the aforementioned procedures to and when this part is over, the museum educator initiates an activity of calmness. Young students are encouraged to lie down in the benches of the hot water room, so as to experience the calmness and quietness of the area. The program ends with children plunging their doll-bathers into a soap-and-water filled basin and making bubbles by blowing their doll's head, as well as with the construction of a fabric pouch filled with lavender.

Bath Houses used to be public; hence people of various cultures and religions coexisted under its roof. One of the program's main aims is to show the relation and differences between past and present, through the comprehension of the function of the Bath House and the experiential-creative method succeeds to make it understandable to children, along with the exploration and discovery process. The method of narration and the Socratic method also help in the start of the programs, when the exhibits' story is unfolding and aims in its comprehension by young students.

### ***Preparation and Follow-up Activities. The Role of School Teachers***

If they want to make a short preparation for the children regarding their upcoming museum visit, teachers can either visit the website ([www.mnep.gr](http://www.mnep.gr)) or the museum beforehand or even adapt a school subject to match the topic of the museum's visit. (Vlachou 2021, Appendix 2: 2.2.5.).

Teachers can be part of the program's play by the use of a name tag, which is given to them to act as a side role. Furthermore, they accompany and assist their group, where needed and can emphasize the words of a museum educator, so as to remind the young students of an earlier school reference. After the museum visit, children can continue their acquaintance with online games provided on the website ([www.mnep.gr](http://www.mnep.gr)).

Regarding educational orientation, although seminars for teachers are not available, the material that can be found either on the website or inside the museum suffices to provide information for the programs.

### ***Evaluations***

According to Vlachou (2021, Appendix 2: 2.2.4.), the effectiveness of an educational program depends on children's enthusiasm and participation during its implementation. If young students show that they comprehended how the Bath House works and their interest remained unrelenting, the program is characterized as successful.

An impression book is placed on the Bath House, so that teachers and children can write down feedback and observations regarding the program. However, formal evaluations on the educational program '*Mr. Bather*' have not been made.



### **3.3. Art Museums and Galleries**

#### **3.3.1. National Museum of Contemporary Art (EMST)**

##### ***General Overview***

The National Museum of Contemporary Art (EMST) is located in Athens, where it opened its doors in 2000 ([www.emst.gr](http://www.emst.gr)). The museum did not own a permanent roof and was housing temporary exhibitions in places like the Athens Concert Hall, the Athens School of Fine Arts and in public spaces (2003-2008). In late 2008, EMST was hosted in parts of the Athens' Conservatoire building and sometime in May 2015, it moved to its permanent premises. The museum was closed at the end of 2018 to set up its permanent collection and was fully re-opened in February 2020.

The collection of National Museum of Contemporary Art is structured around works of Greek and international contemporary artists and it is continually being enriched. The permanent collection includes 172 works of art, which are focused on the following topics: a. *Memories*, b. *Claims*, c. *Political narratives, Limits and passages and Heterotopias*, d. *Mythologies of the familiar*, e. *New perspectives*.

The Education Department of the museum designs and implements educational programs, collaborative actions and educational material specifically adjusted to the interests and needs of each target group. The general aims focus on the acquaintance and familiarization of a broader audience with the collection of the museum, as well as Greek and international contemporary art.

##### ***Educational Programs of the National Museum of Contemporary Art***

The information on educational programs of the National Museum of Contemporary Art was provided by Ioannides Elisabeth, Education Curator and Kannas Dimitris, Animator of Educational Workshops (2021, Appendix 2: 2.3.1.) and also retrieved through the museum's website ([www.emst.gr](http://www.emst.gr)). Three educational programs addressed to students of kindergarten and first grades of

primary school were designed for the full opening of the museum in February 2020, but were not implemented, due to its closing a month later, because of the coronavirus outbreak. Nonetheless, the programs will be implemented in the future, so it is important to write about them.

The first educational program is entitled *'I see, I play, I discover with contemporary art'* (fig. 7). The program starts with young students standing in front of some works of art that are easier to understand and have a visual interest for their age. When they peer into the works of art, they can participate in a discussion about them. After the conversation is over, a creative workshop takes place, where children can express themselves and create their own work of art.

*'Wanderings with contemporary art'* is the second program and its goal is for the children to get acquainted with the natural and urban environment. It is similar in structure with the aforementioned program, namely children observe selected works of art of the museum, discuss them with the museum educators and then take part in a creative workshop.

The last educational program offered is called *'I create my own diary'* (fig. 8). The implementation of the program includes the same three phases as the previous ones, only this time the selected works of art have a calendar-like character, because of the fact that the artists were inspired by their own experiences or even diaries.

According to Ioannides and Kannas (2021, Appendix 2: 2.3.1.), museum educators design a program based on the experiential approach and the method of discovery, since both of these play an essential role in shaping knowledge. Furthermore, young students' participation and teamwork is important, so as for them to socialize and learn through the visit.

### ***Preparation and Follow-up Activities. The Role of School Teachers***

The preparation of children for their participation in the educational programs is suggested (Ioannides and Kannas 2021, Appendix 2: 2.3.1.). The website of the museum ([www.emst.gr](http://www.emst.gr)) offers educational material for teachers,

by suggesting activities to implement before the visit or just by reading some information on what the museum entails.

A wide range of activities that can be implemented after the museum visit can also be found in the teachers' leaflets of each educational program on the museum's website. These activities include observation, discussion games and painting workshops.

The National Museum of Contemporary Art offers informative meetings for teachers upon request. During these seminars, teachers can learn how to use contemporary art and how to understand its concepts, so as to transfer these concepts to their classroom. It is also possible that teachers ask for a tour around the museum space and exhibition, in order to be familiar with it and make it easier for the children on their future visit.

### ***Evaluations***

As written above, the educational programs have not been implemented yet. Hence, no information regarding evaluations of the educational programs of the National Museum of Contemporary Art could be provided.



Figure 7. Children wandering around the museum during the educational program 'I see, I play, I discover with contemporary art' – National Museum of Contemporary Art (<https://www.emst.gr/training/protovathmia-ekpaideysi#bookonline>).



Figure 8. Children discussing during the educational program 'I create my own diary' – National Museum of Contemporary Art (<https://www.emst.gr/training/protovathmia-ekpaideysi#bookonline>).

### **3.3.2. National Art Gallery – Alexandros Soutsos Museum**

#### ***General Overview***

The National Art Gallery – Alexandros Soutsos Museum is the largest institution in Greece devoted to the history of Greek and Western European art ([www.nationalgallery.gr](http://www.nationalgallery.gr)). It was founded in 1900 and was initially housed in a small room in the main building of the National Technical University in Athens. Until 1976, the National Gallery had been operating in different venues, when the current building was completed and inaugurated. The Gallery merged with the Alexandros Soutsos Estate in 1954, hence its double name. Approximately 3.000 works have been added to the National Art Gallery collections in recent years. Today, more than 20.000 works of art (paintings, sculptures, engravings and other forms of art) are included in the Gallery's collections. These works represent Modern Greek art, since they cover the period from the post-Byzantine times until today. Moreover, the National Art Gallery owns a significant collection of Western European paintings.

The National Art Gallery - Museum of Alexandros Soutsos, following the modern trends in museology, organizes educational programs, which aim to bring children into contact with Greek Modern Art ([www.nationalgallery.gr](http://www.nationalgallery.gr)). The educational programs for preschool children aim at cultivating their creativity and self-expression, as well as the development of direct and interactive communicative channels with the museum. The programs focus on exploration games, storytelling activities, and creative workshops.

#### ***Educational Programs of the National Art Gallery – Alexandros Soutsos Museum***

The information on educational programs of the National Art Gallery – Alexandros Soutsos Museum was provided by Karzi Fryni, Coordinator in charge of preschool educational programs (2021, Appendix 2: 2.3.2.). In recent years, the National Art Gallery – Alexandros Soutsos Museum offers numerous educational programs suitable for students of kindergarten and first grades of primary school. They are implemented on various works of art, but the structure

remains the same. The aim of the programs is to cultivate the creativity and free expression of young children and familiarize them with contemporary Greek art.

*'Magic Box: A work of art... a story behind it'* is the title of one of the educational programs offered. It urges young students to find the magic box in front of a painting, in order to unfold the painting's unique story. The museum educator presents the cultural aspects of a work of art, outlines the characters depicted and starts a conversation by raising issues. When the discussion part is over, the museum educator connects the selected work of art with Greek children's literature and before the end of the program, a creative workshop takes place.

As mentioned by Karzi (2021, Appendix 2: 2.3.2.), the design of educational programs implemented in the museum for kindergarten and primary school students is based on the principles of active learning, with the use of storytelling, experiential method, discovery through exploration and observation games, and Socratic method (*elenchus*). The program focuses mainly on children thoroughly researching the exhibits, impulsively expressing their feelings and ideas and actively participating in the creative activity (i.e. dramatization, crafts, etc.) towards the end of the visit.

### ***Preparation and Follow-up Activities. The Role of School Teachers***

Preparation of young students before the visit is essential, and a presentation that is mainly addressed to the school teachers can be found on the museum's website ([www.nationalgallery.gr](http://www.nationalgallery.gr)). The presentation involves a plan that can help the teacher base and plan his own tour on, according to the subject and educational goals set. In addition, there are multiple references in the texts, to further assist the teacher in planning a tour of the museum. Although Karzi (2021, Appendix 2: 2.3.2.) also suggests that teachers should continue this interaction between museum and children while at school, no particular suggestions are mentioned. The museum does not offer educational seminars, however such seminars are held by the Children's Museum.

During the implementation of the educational programs in the National Gallery – Alexandros Soutsos Museum, teachers usually accompany their

students and they assist in keeping their school group in order while inside the museum, and they also facilitate the communication between educators and young students.

### ***Evaluations***

Karzi (2021, Appendix 2: 2.3.2.) mentions that the 'success' of an educational program is not as much based on the opinion of the accompanying teacher as the main point of information, as it is on the happy faces of the children, when the program is finished.

Evaluation forms of the educational programs in the National Art Gallery – Alexandros Soutsos Museum are always filled out by the educators. However, the conclusions of these evaluations have not been published, so it was not possible to present them in this paper.

### **3.3.3. MOMus - Museum of Contemporary Art - Collections of the Macedonian Museum of Contemporary Art and the State Museum of Contemporary Art**

#### ***General Overview***

MOMus - Museum of Contemporary Art – Collections of the Macedonian Museum of Contemporary Art and the State Museum of Contemporary Art (formerly known as the Macedonian Museum of Contemporary Art) is located in Thessaloniki ([www.momus.gr](http://www.momus.gr)). It manages the Iolas, Xydis and Apergis collections, all collections and contemporary artworks of the Foundation of the ‘Macedonian Museum of Contemporary Art’, the contemporary art collections of the State Museum of Contemporary Art and the collection of sculptures of the Foundation ‘Alex Mylona Museum of Contemporary Art’.

Ever since the museum’s foundation, the collection is being enriched by new donations on an ongoing basis. Collectors of great importance, like Alexandros Iolas, Franz Geierhaas, Magda Kotzia, Alexandros Xydis and Dimitris Meimaroglou stand among the benefactors, in addition to famous artists, who donated their artworks. Today, MOMus - Museum of Contemporary Art – Collections of the Macedonian Museum of Contemporary Art and the State Museum of Contemporary Art houses more than 1.800 works of art (sculptures, video art, splicing, facilities, engravings and photographs) made by Greek and foreign artists.

The educational programs, which are provided by MOMus - Museum of Contemporary Art – Collections of the Macedonian Museum of Contemporary Art and the State Museum of Contemporary Art, approach children in such a way that makes them fond of contemporary art ([www.facebook.com](http://www.facebook.com)). In custom made rooms of the Museum, children from the age of 3.5 to 13 years old can take part in the art workshops, in order to get acquainted with art, the assorted techniques, as well as the artists of various temporary exhibitions taking place in the museum. Furthermore, interactive programs are being provided for children of all ages, in addition to tours for special groups and adults.



***Educational Programs of the MOMus - Museum of Contemporary Art - Collections of the Macedonian Museum of Contemporary Art and the State Museum of Contemporary Art***

The information on educational programs of the MOMus - Museum of Contemporary Art - Collections of the Macedonian Museum of Contemporary Art and the State Museum of Contemporary Art was provided by Polyzouli Vasiliki, Education Curator (2021, Appendix 2: 2.3.3.). During the last three years, the museum offered various educational programs suitable for students of kindergarten and first grades of primary school. These programs usually consist of three phases, which can change order; first by introducing young students to the concepts that will be developed in the exhibition space, then moving to the implementation of the main part with a tour in pre-selected works of art of the exhibition space and finally through expressing themselves in an art workshop.

*'Play – Learn – Create'* is the title of one of the educational programs addressed to children of 4 – 11 years old. Through experiential activities, such as kinetic games, fictional stories, visual expression and puppetry, that are quite often implemented with the help of guest artists, children discover selected works of the museum's exhibitions. Towards the end of the program, an art workshop takes place, where they can create their own individual or group works of art with the use of different techniques and materials.

Another program for young students is called *'Light in contemporary art'* and aims at making them aware of the various ways with which the museum uses artificial light in works of art. Through works of selected Greek artists and experiential actions, children start to perceive with the help of their senses, all these different ways that the light can "transform" an artwork. The program ends with an art workshop, in which children can create their own work based on light sources like neon.

The educational program *'Who jumps on the trampoline?'* is part of *'Kinder Docs'* (International Documentary Festival for children and young people) and it is addressed specifically to children in kindergarten and first grades of primary school as well. The program is based on a film called *Trampoline!* and its first part stands in young students acquiring knowledge on concepts like gravity,

surface and volume, which can be seen in the film, through the Socratic method. The next part involves psychokinetic activities that are used so as to assist in the discovery of the aforementioned concepts through a specific artwork of the exhibition. The last part of the program is once again an art workshop and children can make their own individual or group work with soft molding material and based on the concepts they experienced.

The general objectives of the educational programs focus on introducing children to the world of contemporary art while cultivating self-confidence and creativity, through teamwork and cooperation. Yet, each program is defined by specific objectives, according to its topic and therefore it involves a combination of various learning methods and theories. Nevertheless, emphasis is mostly given on connecting educational programs with the everyday life and experiences of the participants and on co-shaping the knowledge and experiences with and by the participants.

#### ***Preparation and Follow-up Activities. The Role of School Teachers***

According to Polyzouli (2021, Appendix 2: 2.3.3.), preparation of young students before the visit is essential, in order for them to get acquainted with the concept of museum and contemporary art. Sometimes the museum staff cooperates with teachers, so as to shape an educational program based on the specific characteristics of a school group. It is mentioned that sometimes cross-curricular actions are suggested when the museum visit is over such as a more in-depth acquaintance of the participants with an artist's work and technique through oral communication with the museum educator and suggestion of art books available in the museum library, as well as of chronological and conceptual links with the subject.

The MOMus - Museum of Contemporary Art - Collections of the Macedonian Museum and the State Museum of Contemporary Art, back in its former state and name, Macedonian Museum of Contemporary Art, was offering educational seminars every year. The museum in its current form and name also held a similar seminar with the purpose of presenting a proposed educational program to kindergarten and primary school teachers.

Throughout the implementation of the educational program, the active participation of teachers is suggested by the museum educators. They can encourage young students to participate, when they cooperate and contribute. Nonetheless, teachers are the ones to decide if they are willing to participate and the level of their involvement, but the museum appreciates their mediating role in helping students learn on their own.

### ***Evaluations***

Polyzouli (2021, Appendix 2: 2.3.3.) mentions that an educational program is characterized 'successful', when its goals have been achieved and an impact has been made on the children. The number of visitors is also taken into account, when the program is repeatable.

The evaluation on the educational programs in the MOMus - Museum of Contemporary Art - Collections of the Macedonian Museum and the State Museum of Contemporary Art takes the form of oral feedback from both teachers and students, once the program is over and sometimes the Museum also receives evaluation via email correspondence. According to Polyzouli (2021, Appendix 2: 2.3.3.), the impact from the educational programs "Light in contemporary art" and "Play – Learn – Create" was positive and that is the reason why they are implemented in the long run.

### **3.3.4. MOMus – Museum of Modern Art – Costakis Collection**

#### ***General Overview***

MOMus - Museum of Modern Art - Costakis Collection (formerly known as the State Museum of Contemporary Art) was founded in Thessaloniki in 1997, when the city was Cultural Capital of Europe ([www.greekstatemuseum.com](http://www.greekstatemuseum.com)). The museum houses modern art achievements, and in particular, works connected to the internationally renowned Costakis Collection of Russian avant-garde art (1900-1930), and the works of Greek and international artists, which form the representation of the art movement of modernism.

Acquiring the Costakis collection was an issue, in which a number of state and private cultural institutions were involved. These institutions supported the idea of the purchase by the Greek government and its installation in the new state museum in Thessaloniki in 2000. The rich collection (total of 1.275 works of art), which consisted of paintings, sculptures, drawings and installations arrived in Thessaloniki in October 1998.

MOMus - Museum of Modern Art - Costakis Collection gives great emphasis on its educational role ([www.greekstatemuseum.com](http://www.greekstatemuseum.com)). The contemporary museopedagogical methods constitute the basis of its educational programs, and their goal is to bring students of all ages in contact with its permanent collections and when possible, the temporary exhibitions for children. Educational programs are designed and conducted by the personnel of the museum or by expert museum educators, who collaborate with the museum. The age and respective interests of each group are taken into consideration when adapting the educational program. The aforementioned adaptation occurs, so as to activate individual participation and initiative, which will lead to a creative and pleasant museum visit.

#### ***Educational Programs of the MOMus - Museum of Modern Art - Costakis Collection***

The information on educational programs of the MOMus - Museum of Modern Art - Costakis Collection was provided by Papavergou Evi and Paraskeva

Katerina, Education Curators (2021, Appendix 2: 2.3.4.). The programs aim at creating a pleasant and creative experience in the museum, so as to connect objects, ideas and overall experience from these programs with the lives of children. During the past years, the museum offered a plethora of educational programs suitable for students of kindergarten and first grades of primary school, due to the fact that its exhibitions changed every 3 months. In spite of the fact that the museum educators quite often design programs around works of the Costakis Collection, the museum does not house a permanent exhibition.

The program *'Georgy Litichevsky – Hypothetical Dance'* was based on a work (story-comic) by Litichevsky and involved an activity of creative writing and drawing. Children were motivated to think of two animals, one on land and one in the air or water and were combining them to make a hybrid animal. They were able to name it, think about what it could eat and draw it. According to Papavergou and Paraskeva (2021, Appendix 2: 2.3.4.), the result of this program was quite amusing, with the storytelling that was taking place keeping the interest of young students for a longer period of time and respecting speaking in turns.

*'Memory of the Revolution. Contemporary Greek Artists 100 Years after the October Revolution'* is the title of a program that was based on works of art that involved the subject of on-air conquest and aeronautics, while the October Revolution was unravelling in Russia, as well as on contemporary works with videos of rocket launches. A creative workshop, in order to construct rockets out of toilet paper rolls, and the launch of these rockets with the assistance of a balloon, took place.

Another educational program was entitled *'The Collection of George Costakis. RESTART'* and it was aiming to analyzing the painting colour palette that was prepared by the museum educators based on early works of the Russian Avant-Garde, which are influenced by Impressionism. Museum educators encouraged children to take notes of the colour of their clothes and shapes of their accessories and then based on these, to try and make combinations of shapes and colours.

*'Lyubov Popova. Form. Colour. Space.'* was based on the latest works of Lyubov Popova, which were depicting pattern designs on fabric. After observing her works of art, young students were motivated by museum educators to create compositions and patterns by placing either large coloured wooden shapes on a magnetic board or objects in a box filled with mirrors, where the repetition of reflections created the pattern.

The last activity mentioned was implemented in the framework of the 6<sup>th</sup> Thessaloniki Biennale of Contemporary Art and was based on the visual installation of Babis Alexiadis entitled 'Shelter'. The installation was a result of collective workshops among teenagers and adults that occurred through the guidance of the artist and the museum educators, and included a mixture of animated-picture video and a three-dimensional part on a table where the figures-protagonists of the animation story moved mechanically. Children were in charge of creating these figures from wire on a play-dough base. The end result was a story unravelling both the video and in real time and space.

Papavergou and Paraskeva (2021, Appendix 2: 2.3.4.) mention that the aforementioned programs include school preparation, the implementation of the educational program at the museum and follow-up activities. During their implementation, observation of selected exhibits, as well as discussion and activities based on them (e.g. creative expression through artistic or musical-kinetic actions, theatrical play, creative writing), form its usual structure. Nevertheless, no specific educational theory is followed, but regarding the desirable approach, museum educators design programs based on theories, such as Vygotsky's theory of social constructivism and Bruner's discovery learning, information processing model and Gardner's theory for multiple intelligences.

### ***Preparation and Follow-up Activities. The Role of School Teachers***

According to Papavergou and Paraskeva (2021, Appendix 2: 2.3.4.), although preparation of young students before the visit is not mandatory, museum educators always send preparation suggestions such as frequently asked questions (FAQ), some information on the program and the appropriate behaviour on behalf of children and an introductory activity. Furthermore,

educational seminars for teachers are organized by the MOMus - Museum of Modern Art - Costakis Collection and the Directorates of Primary Education twice a year.

It is possible that school teachers cooperate with the museum educators, so as to shape an educational program based on the specific characteristics of a school group. Teachers can also either participate in the program together with the museum educators by making interventions, questions and actions or participate along with the students. Cross-curricular actions are suggested to them, so as to connect their class subjects with their museum visit, when the latter is over.

### ***Evaluations***

Papavergou and Paraskeva (2021, Appendix 2: 2.3.4.) mention that there are no formal evaluations regarding educational programs of the museum. However, the success or effectiveness of a program is based on the reactions that the museum educators perceive from teachers and their young students. Informal evaluation is achieved through live or telephone discussions of the museum educator with teachers and children with questions concerning the most and least favourite part of the program, as well as general comments on its implementation.

Teachers are mostly satisfied by the educational programs, which make them return to the museum each year and ask for the same program for a different class or even suggest it to another teacher or school. The continuous visits and liking of a program are some of the things that make it successful. Nevertheless, the most considerable part of the informal evaluation derives from children, according to their participation during the implementation of the program, their excitement in the discussion at the end and last but not least, their short- or long-term memories of the program.

According to Papavergou and Paraskeva (2021, Appendix 2: 2.3.4.), the most successful educational programs from those mentioned in the previous section are the last two; the program for the 6<sup>th</sup> Thessaloniki Biennale of Contemporary Art and the program entitled '*Lyubov Popova. Form. Colour.*

*Space.* However, the fact that the MOMus - Museum of Modern Art - Costakis Collection does not house permanent exhibitions, but only exhibits some works of the permanent collection in periods, means that new educational programs that are very different from each other, are quite often designed.



### **3.3.5. Benaki Museum – The Ghika Gallery**

#### ***General Overview***

The Benaki Museum is one of the oldest museums in Greece, founded in 1930 in Athens by Antonis Benakis ([www.benaki.org](http://www.benaki.org)). Its collections are extremely diverse and arranged across nine buildings all over Greece. The main activities of the museum include exhibitions, research, lectures, conferences, special events, publications and educational programs on Archaeology, Byzantine and Post Byzantine Culture, Modern Greek Art and Material Culture, European Art, Islamic Art, Chinese Art, World Culture, Design, Architecture, Photography, Music, Theatre, History and Literature.

Benaki Museum – The Ghika Gallery is located in a building that was donated by the artist Nikos Hadjikyriakos – Ghika himself. The exceptional intellectual and artistic output of Greece during the 20<sup>th</sup> century is confirmed by the permanent exhibition, which is housed in the Gallery. It is focused on the work of an outstanding generation of intellectuals and artists in close contact with the European avant-garde.

#### ***Educational Programs of the Benaki Museum – Ghika Gallery***

The information on the educational programs of the Benaki Museum of Greek Culture was provided by Karvounaki Maria, employee in the Department of Education (2021, Appendix 2: 2.2.4.). During the last years, the Benaki Museum – Ghika Gallery has offered one permanent educational program suitable for students of kindergarten and first grades of primary school.

The program offered is called '*Colours and Shapes in Ghika's Workshop*' and aims at introducing Nikos Hadjikyriakos – Ghika's childhood stories regarding colour and shape to the young students. It entails a tour around the Gallery, observation of paintings and sculptures, as well as discussion and drawing around them. The program ends in an activity of creative workshop (fig. 9), in front of one of Ghika's paintings entitled 'The Red Table', where children can imagine and create their own coloured patterns with the use of a box of colours, brushes and other painting tools.

***Preparation and Follow-up Activities. The Role of School Teachers***

Same information as in the Benaki Museum of Greek Culture applies here.

See Chapter 2: 2.2.4.

***Evaluations***

Same information as in the Benaki Museum of Greek Culture applies here.

See Chapter 2: 2.2.4.



*Figure 9. Children painting during the educational program ‘Colours and Shapes in Ghika’s Workshop’ – Benaki Museum, the Ghika Gallery*

*([https://www.benaki.org/index.php?option=com\\_educations&view=education&id=1022&Itemid=0&lang=el](https://www.benaki.org/index.php?option=com_educations&view=education&id=1022&Itemid=0&lang=el)).*

## **Chapter 4. Digital Museum Activities for Children during the Pandemic**

As already mentioned before, the outbreak of Covid-19 pandemic in 2020 forced the government of Greece to implement a national lockdown. Greek museums were subsequently coerced into closing their doors to the public in March (Ethnos 13 March 2020). Since the country's lockdown continued until May and was implemented again in November of the same year, a need for quick transition of museums into the digital era occurred (Sykka 2020). Regarding the consequences of the pandemic in Greek museums, the President of the Greek Association of ICOM, Hadjinicolaou Teti stated:

“...the museum of tomorrow will not be the same as the museum of yesterday. The digital turn is a fact; nonetheless the balance between real and digital is desirable and we now must search for the right mixture between immaterial and material world” [Sykka 2020; translation by author].

In the same article, Hourmouziadi Nasia, Associate Professor of Museology in the University of Aegean, describes the websites of assorted Greek museums as simple resources of practical information and rarely as a remarkable experience of a digital museum. However, with the pandemic determining the future of physical museums, their digital presence was boosted during the past year. Following the updates on Greek museums through their websites, this chapter will refer to the online activities, which became available before or/and during the Pandemic, that the selected museums are currently offering to children as a means to educate and entertain in an informal way. Since most of these museums are currently offering virtual tours, this activity will not be mentioned, unless otherwise.

## 4.1. Archaeological Museums

With a first look in the homepage of the **Acropolis Museum** website (theacropolismuseum.gr), a section where the colourful Acropolis is painted indicates that the museum offers activities 'only for kids'. The Acropolis Museum is actually the only one of the researched museums that has created a different website (before the pandemic, in 2019) under the name '**Acropolis Museum Kids**', specifically for children from age 6-12 (acropolismuseumkids.gr). According to information provided in this site, children can become acquainted with the museum and its exhibits, learn about the myths and history of Greece, as well as craft art and have fun.

The site is divided in four sections: Fun, News, The Museum and Gallery. In the *Fun* section, three games relevant to the Acropolis exhibits' subject area are available; *Mission S.A.M.M. – Unite the Parthenon's Sculptures*, *Gigantomachy* and *Horse Memory Race*. While playing these games, children have fun and learn in an enjoyable way. Videos are also provided and guide them through '*A bizarre walk on the Acropolis*' and '*A morning in ancient Athens*'. The last part of the *Fun* Section is entitled *Make* and gives suggestions on activities that children can implement with their parents or on their own at home, namely an ancient edition cooking class (ancient fruit salad), the colouring of the three-bodied daemon, the making of an iynx (Ancient Greek toy) and the creation of three blocks of the Parthenon frieze. In the *News* section, new information about the museum's activities for children are offered and in *The Museum* section, a word of welcome is addressed along with a text that reveals the upcoming possibility of a virtual visit to the Acropolis Museum. The last section is *Gallery*, where children can upload artwork, which is either inspired by the museum, its exhibits and by the Acropolis or crafted with the help of the *Make* part in the *Fun* section.

The **National Archaeological Museum** provides online educational material and activities in the section of *Education* through its website (www.namuseum.gr). While implementing activities, such as discovery games

and artistic crafts, children can familiarize themselves with the museum exhibits and use their free time creatively.

The *Education* section gives access to five such activities. The first one is entitled '*Mythgames*' and invites children to solve riddles regarding mythical creatures along with the Sphinx, as well as create their own mythical creature and its story and more. '*Pegasus*' is the name of the second activity, where children will have to connect the numbers, so as to draw the mythical creature. The third activity '*Riddle*' is a kind of Sudoku, but with ancient artifacts instead of numbers. '*Medusa Mask*' and '*Siren*' are the last two activities offered, both of which are of artistic kind by crafting a mask with the first and making a puzzle with the latter. Children can also email their finished artworks to the museum, so as to be exhibited on its website.

Regarding the **Archaeological Museum of Thessaloniki**, online children activities can be found in the *News* section of the museum under the category *Digital Events*, which started becoming available shortly after the first lockdown in April 2020 ([www.amth.gr](http://www.amth.gr)). The museum provides a variety of activities in different time periods, covering an important part of its exhibitions and gives children the possibility to send their crafts and artworks via email, so as to be digitally exhibited later on.

The first activity called '*We stay home and... make a doll*' offered information on how to create a paper doll, which looked like the toy doll that Ancient Greek girls used to play with. Children could afterwards send a picture of it to the museum via email. At around the same time, the activity entitled '*Time alters everything and everything stays the same*' provided photos of some of the museum's ancient objects to the children, encouraging them to find corresponding objects around their home, take pictures of them and send them via email to the museum. When both of these activities came to an end, a digital exhibition was set up for each, exhibiting the photographs sent by the children. Afterwards, more artistic activities were, and some of them still are, offered; '*We stay home and... make an origami bird*', '*We make a paper wreath from oak leaves*', '*I make my own mask and dress up*', '*We stay safe... and colour the museum antiquities*'. A different kind of activity, '*The museum has (its own)*

*story!* motivates children to get inspired by the museum's antiquities and to write a short story, which they can provide to the museum via email.

The **Archaeological Museum of Heraklion** does not provide online activities for children, except the ones offered during holiday season ([www.heraklionmuseum.gr](http://www.heraklionmuseum.gr)), which can be found in the *Information* section of the website, in the category *News*. The holiday activities '*Let's paint favorite objects from the Archaeological Museum of Heraklion!*' and '*Digital activities for the Carnival!*' are both artistic, with the first inspiring children to make Christmas ornaments and cards and the latter motivating them to create a carnival mask that is relevant to the museum artifacts.

The website of the **Archaeological Museum of Delphi** does not offer online activities addressed to children ([www.delphi.culture.gr](http://www.delphi.culture.gr)).

## 4.2. Byzantine, Historical and Folk Art Museums

Although while visiting the website of **Byzantine & Christian Museum**, online activities are complicated to discover, information about them can be found in the *News* section ([www.byzantinemuseum.gr](http://www.byzantinemuseum.gr)). According to this information, digital presentations entitled '*Stories for children and adults*' were created during the pandemic, as a means of communication with children and are provided through the museum's website and social media. The videos introduce a new digital friend, little Eleni, who narrates stories regarding feast days, saints' lives, Christmas and Easter holidays, as well as everyday life in Byzantium with the use of familiar and unfamiliar exhibits of the museum. One more activity provided encourages children to stay home and make Christmas cards related to the museum objects.

With a more careful look to the museum's website, one can find the virtual museum, when clicking the *Collections* box on the left ([www.ebyzantinemuseum.gr](http://www.ebyzantinemuseum.gr)). This website was created before the pandemic and, apart from the exhibitions, also offers three games for children, so as to play

and discover the world of the Byzantine and Christian Museum. The first one is called *'Match the pictures!'* and it is a memory game related to weird and interesting objects of the museum and their secrets. *'Glue, Paint, Guess!'* is the second online game and provides all three activities; puzzles, painting and riddles. The last game *'Be a museologist'* motivates children to become museologists and choose objects from the museum for their own online exhibition.

The **Museum of Byzantine Culture** started offering digital activities during the pandemic, which are posted in the *News* section on the upper right side of the website ([www.mbp.gr](http://www.mbp.gr)). So far, three activities are suggested, including crafts, cooking and videos.

*'Shall we play with the vases of the museum?'* is the title of the first activity, where children are asked to print and match each vase with its specific name, talk about its use back in the past and try to find "vases" of similar use around their house. When they succeed, they can take pictures of those objects and send them to the museum along with a limerick via email. The same activity also suggests a colouring game with vases and the idea of sending a photo of the final painting to the museum. The second digital activity offered is called *'Byzantine Dinner Invitation'* and motivates children to find similarities and differences between Byzantine diet and modern diet, as well as provides an easy recipe of the Byzantine dish *sfougato*. An entertaining video that presents the Byzantine clothing of kings, soldiers and peasants through pictures of the museum's exhibits, as well as short texts forms the last digital activity.

The **Historical Museum of Crete** provides a plethora of activities addressed to children in the section of *Events*, in the category entitled *'The Historical Museum of Crete comes to your house. For children'* ([www.historical-museum.gr](http://www.historical-museum.gr)). These activities became available during 2020 and include suggestions among children's book narrations, home creations, interesting information and games.

The Department of Education, through the activity *'Books that I love, with record player music'* offers five book narrations for children and through the *'Home creation'* activity suggests six crafts that can be made at home (a house

decorated with different fabrics, a caterpillar made of construction paper, a construction-paper ladybug hat, a shield made of cardboard, a collage related to an exhibited painting and a hand-shaped, multicoloured flower). It also suggests a '*Carnival super-fast workshop at home!*' where children along with their parents can make their own carnival costumes. Another activity called '*Where are we going today Godolino?*' provides information regarding local history, folklore and art through Godolino, the museum's teddy bear. The Education Department also designed and offers three board games; The Museums... play, Memory K and March wants to play. Activities on specific topics are available as well (In the turn of the circle, El Greco: A long journey and Nikos Kazantzakis; a traveller in places and ideas).

The website of the **Benaki Museum** offers the possibility of online activities through the category of *#BenaKids*, which is located in the section of *Education* for Children and Families ([www.benaki.org](http://www.benaki.org)). This category consists of short movies, virtual museums' visits for children, handicrafts and festive ideas.

One of the two short movies suggested has been made by young children, who visited the Motion Picture Workshop in the Little Workshop of Art. Furthermore, regarding the virtual museums' visit, tour routes suitable for children are suggested in each of the seven museums. The '*handicrafts*' activity mentions instructions on how to make birds out of cardboard and multi-coloured flowers, as well as encourages children to write a short story inspired from the works of art of Nikos Hadjikyriakos-Ghika and send it to the museum via email. The last activity with the name '*Festive Ideas*' offers a PDF file that contains information on traditions of Greece and suggestions for home creations that children can once again photograph and send to the museum.

Online activities were available in the website of the **Museum of Modern Greek Culture** before the pandemic and can still be found in the *Education* section under the category *Online Games* ([www.mnep.gr](http://www.mnep.gr)). The two games offer different categories for younger and older children and complement the educational program mentioned in chapter 2 (2.2.5).

The first game is called '*Body care from antiquity until modern times*' and when playing, children have to match bath houses and objects used for body



care with the time period in which they belong. *'One day in the Bath House of Winds'* is the name of the second online game that takes place in five rooms of the Bath House of Winds. It simulates a kind of treasure hunt, which follows the storytelling of a girl that visits her mother on the Bath House and children are encouraged to answer questions regarding functions of the Bath House, so as to move around and find the treasure.

### 4.3. Art Museums and Galleries

The **National Museum of Contemporary Art** started offering digital activities during the pandemic, which are posted in the *Learning* section under the category of educational activities ([www.emst.gr](http://www.emst.gr)). The *'EMST at home'* program gives information on a past activity and a current one addressed to children, which are explained in detail through the museum's social media (facebook and instagram).

The first and now past activity mentioned is called *'Creative at home'* and motivated children to create at home their own contemporary works of art (paintings, constructions, videos), inspired by the educational leaflets that the museum offers. Afterwards, some of the children sent their artworks to the museum via email and a video consisting of all the works was made. *'Each of us is a work of art'* is the name of the current activity provided and is based on artworks linked with immigrants, who participated in an earlier project of the museum called *'Face Forward... into my home'*. The stories of these people will be posted on social media, so as to give voice (named or anonymous) to others and encourage them to share their story.

Regarding digital activities of the **National Art Gallery – Alexandros Soutsos Museum**, they can be found in the section *Learning* under the category of games ([www.nationalgallery.gr](http://www.nationalgallery.gr)). They were available before 2020 and consist of five games, three of which are offered in the Corfu branch of the Gallery.

The first activity is addressed to children from ages 7-14 and invites them to take a tour of the world of art through this game. Children can pick different categories, such as line, colour, shape etc. and answer questions related to these categories on works of art located in the Gallery. Another set of activities is offered by the Conservation Department of the National Gallery and includes four games that are linked with art restoration; find the correct tool for the restoration, test your knowledge in the labyrinth, make a puzzle of important artworks and answer relevant questions on a quiz ([www.conservation.nationalgallery.gr](http://www.conservation.nationalgallery.gr)). The Corfu branch of the National Gallery offers a speed memory game with cards depicting artworks, a puzzle game with difficulty levels and a knowledge game, where children have to answer questions in order to learn about the cultural life of Corfu.

The **MOMus - Museum of Contemporary Art - Collections of the Macedonian Museum of Contemporary Art and the State Museum of Contemporary Art** and the **MOMus - Museum of Modern Art - Costakis Collection** are both housed in the same website along with three more museums ([www.momus.gr](http://www.momus.gr)). This website started offering online suggestions on activities that can be implemented by children themselves during the pandemic, which can be spotted in the section of *Educational Programs*.

The activities suggested can be found in autonomous educational activities' notebooks with subjects from exhibitions, such as '*Georgy Litichevsky – Hypothetical Dances*', '*The Costakis Collection and the Russian Avant-Garde*' and '*Alexandros Magkaniotis. Alphabet: The Image of Letters*'. The notebooks offer a variety of observation and discovery games, collages, handicrafts and painting activities and the possibility of children sending finished works of art to the museums via email.

## Chapter 5. Discussion

During the past two chapters, the methodologies of educational programs in selected Greek museums were described (Chapter 3), along with the digital activities from the same museums offered online for children (Chapter 4). Hence, a discussion regarding the research data is of importance, in order to locate the advantages and drawbacks of the educational programs in each of the three museum categories (Archaeological, Byzantine/Historical and Folk Art, Art Museums and Galleries).

In the category of archaeological museums (tab. 1), the research data shows that the topics of their educational programs evolve around archaeological themes, such as ancient civilizations, myths, statues and artifacts, while at the same time, topics that are more attractive to preschool and early primary school children, like animals and plants are also present. Hence, the programs do not intertwine with issues that preoccupy modern society and only two out of the five researched museums offered them, with some changes, to children with disabilities. Regarding evaluation, it can be noted that three of the researched archaeological museums use informal evaluation through forms with questions and discussion with the teachers and sometimes even with the children.

<b>Educational Programs in Archaeological Museums</b>					
<b>Museums</b>	<b>Acropolis Museum</b>	<b>National Archaeological Museum of Greece</b>	<b>Archaeological Museum of Thessaloniki</b>	<b>Archaeological Museum of Heraklion</b>	<b>Archaeological Museum of Delphi</b>
<b>Topics</b>	- Animals - Plants	- Myths - Ancient Artifacts	- Animals	- Minotaur and labyrinth - Minoan civilization.	- Museum's statues - Ancient cities
<b>Up-to-date</b>	No.	No.	No.	Only on technology.	No.
<b>Accessible to people with disabilities</b>	No.	Upon request.	No.	No.	Upon request.

<b>Evaluation</b>	Informal (teachers' opinion).	Informal (opinion of children and teachers).	Informal (teachers' opinion).	No data.	No.
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*Table 1. Overview of research data received from archaeological museums regarding their educational programs.*

Through the research data of the byzantine, historical and folk art museums (tab. 2), it can be observed that their educational programs are also relied on their exhibits, as well as on the comparison between the past and the present, with topics such as the daily life in Byzantium, the bread cycle and the old bath house. Even though the programs do not link their topics with modern society issues, three out of the five researched museums offered them, upon request, to children with disabilities and one of the remaining two, used to offer them in the past. In the context of evaluation, it can be seen that three of the researched museums use informal evaluation through forms with questions and discussion with the teachers and possibly with the children.

<b>Educational Programs in Byzantine, Historical and Folk Art Museums</b>					
<b>Museums</b>	<b>Byzantine and Christian Museum</b>	<b>Museum of Byzantine Culture</b>	<b>Historical Museum of Crete</b>	<b>Benaki Museum of Greek Culture</b>	<b>Museum of Modern Greek Culture</b>
<b>Topics</b>	- Daily life of Byzantium - Books and manuscripts	- Excavation - Byzantine icons	- Bread cycle - El Greco	- Lygeri's journey - Ancient vases	- Old bath house
<b>Up-to-date</b>	No.	No.	No.	No.	No.
<b>Accessible to people with disabilities</b>	Yes.	Upon request.	No.	Upon request.	Not at the moment.
<b>Evaluation</b>	No.	Informal (opinion of teachers and children).	Informal (teachers' opinion).	Informal (teachers' opinion).	No.

*Table 2. Overview of research data received from byzantine, historical and folk art museums regarding their educational programs.*

Regarding the category of art museums and galleries (tab. 3), it can be noted that the topics of their educational programs are intertwined with art in various forms, but in a simpler way for young children to comprehend and learn through. Occasionally, their programs also approach modern society issues and all of them but one, offer the opportunity of participation to people with special needs, upon request. As far as the evaluation is concerned, it is observed that three of the researched museums use informal evaluation through written forms and discussion mostly with the teachers, while only one museum uses formal evaluation that is filled by the museum educator.

<b>Educational Programs in Art Museums and Galleries</b>					
<b>Museums</b>	<b>National Museum of Contemporary Art</b>	<b>National Gallery of Greece – Alexandros Soutsos Museum</b>	<b>MOMus - Museum of Contemporary Art - Collections of the Macedonian Museum of Contemporary Art and the State Museum of Contemporary Art</b>	<b>MOMus - Museum of Modern Art - Costakis Collection</b>	<b>Benaki Museum – The Ghika Gallery</b>
<b>Topics</b>	- Contemporary art - Calendar-type of art	- Stories of artworks	- Art discovery - Light in art - Kinder Documentary festival program	- Story-comic by Russian artist - Russian art - Contemporary group-installation	- Colours and shapes
<b>Up-to-date</b>	On occasion.	No.	On occasion.	On occasion.	No.
<b>Accessible to people with disabilities</b>	Yes.	No.	Upon request.	Upon request.	Upon request.
<b>Evaluation</b>	No data.	Yes (by educators).	Informal (opinion of teachers and students).	Informal (opinion of teachers and children).	Informal (teachers' opinion).

*Table 3. Overview of research data received from art museums and galleries regarding their educational programs.*

While comparing the research data of these three museum categories (tab. 4), we can observe that the educational programs offered in all of the researched museums were developed as more interactive to serve the young age of participants and their topics, even though created on the basis of their permanent and/or temporary exhibitions, are offered in a way that is simpler and more understandable to preschool and early primary school children. Regarding their approach of current issues of the society, it can be noticed that only art museums and galleries adapt their educational programs from time to time, in order to “touch” troubling topics of modern life, such as immigrants, climate change, etc. Furthermore, the same museum category along with the byzantine, historical and folk art museums offer educational programs, which are fairly accessible to people with disabilities, when requested. On the other hand, more than half of the researched archaeological museums do not offer the possibility of an educational program to such groups and are only accessible to them through informative leaflets and supplementary material.

As far as the methodologies are concerned, it appears that all three categories use the same methods, when it comes to educating preschool and early primary school children. Specifically, the method of storytelling is usually the starting point, which then leads to guided dialogue and sometimes through dramatization to the part of discovery, and eventually concludes in a creative workshop. Moreover, all three categories make informal evaluations, mostly relied on the teachers’ opinion and sometimes on the children’s as well and only one of the art museums is making formal evaluations based on the comments of the museum educator. It can also be observed that the goals in the educational programs of all museum categories converge, with the most common ones being: dialogue, observation, pre-existing knowledge, creativity, cooperation and teamwork.

Concluding, we can say that, even though the three museum categories share similarities in many ways, the researched art museums and galleries are more fluid in shaping their exhibitions to raise awareness on current societal issues and seem to have a better grasp and response on the needs of people with disabilities.

<b>Comparison of Educational Programs from Different Museum Categories</b>			
<b>Museums</b>	<b>Archaeological Museums</b>	<b>Byzantine, Historical and Folk Art Museums</b>	<b>Art Museums and Galleries</b>
<b>Topics</b>	Based on exhibits.	Based on exhibits.	Based on exhibits.
<b>Up-to-date</b>	No.	No.	On occasion.
<b>Accessible to people with disabilities</b>	Less than half of the researched museums.	All, but one museum.	All, but one museum.
<b>Methodologies</b>	<ul style="list-style-type: none"> <li>- Storytelling</li> <li>- Dialogue</li> <li>- Dramatization</li> <li>- Discovery</li> <li>- Creative workshop</li> </ul>	<ul style="list-style-type: none"> <li>- Storytelling</li> <li>- Dialogue</li> <li>- Dramatization</li> <li>- Discovery</li> <li>- Creative workshop</li> </ul>	<ul style="list-style-type: none"> <li>- Storytelling</li> <li>- Dialogue</li> <li>- Dramatization</li> <li>- Discovery</li> <li>- Creative workshop</li> </ul>
<b>Evaluation</b>	Yes, informal.	Yes, informal.	Yes, both formal (only one museum) and informal.
<b>Goals for Modern Pedagogy</b>	<ul style="list-style-type: none"> <li>- observation</li> <li>- creativity</li> <li>- teamwork</li> <li>- cooperation</li> <li>-pre-existing knowledge</li> <li>- individual responsibility</li> <li>- social awareness</li> </ul>	<ul style="list-style-type: none"> <li>- dialogue</li> <li>- creativity</li> <li>- critical thinking</li> <li>- teamwork</li> <li>- cooperation</li> <li>-observation</li> <li>- imagination</li> <li>- pre-existing knowledge</li> </ul>	<ul style="list-style-type: none"> <li>- dialogue</li> <li>- observation</li> <li>- creativity</li> <li>- self-expression</li> <li>- teamwork</li> <li>- cooperation</li> <li>- pre-existing knowledge</li> <li>- imagination</li> </ul>

*Table 4. Comparison of the research data from all three museum categories regarding their educational programs.*

Before finishing this chapter, the digital activities should also be discussed, as they formed the extension of the educational programs during the Covid-19 period. Therefore, we can note that, with the exception of just one, all of the researched museums offered digital activities for children on their website. These activities consisted of games (online and real-life), suggested

printed activities based on the exhibits of each museum, as well as crafts and short videos and they were a notable alternative for the pandemic, when children were unable to visit a museum. Nevertheless, the possibilities that the internet offers are endless and Greek museums can certainly improve their part over time.



## Chapter 6. Conclusion

The main aim of this research was to discover the methodologies used by selected museums of Greece in order to educate young students of preschool and early primary school ages through their educational programs, during the past years (2017-2020). The effectiveness of these educational programs also rose as an issue, along with the role of the teacher accompanying the school group. During the last part, the research proceeded in a more digital path of museums and education, which became more essential than ever, due to the Covid-19 pandemic outbreak, highlighting the types of digital activities for children that are currently available in museums' websites.

Through the analysis of educational programs, the implemented methodologies were explored and research shows that all three museum categories have been and still are using a combination of various learning methods and theories. The structure of educational programs for younger children entails; a part (usually the first) for storytelling or narration, then a part of guided conversation with the use of the Socratic method (*elenchus*), a part of discovery around each museum and its exhibits, and last but not least, some kind of experiential or creative activity, with painting, dramatization and making of handicrafts being the most popular. These methods are mainly based on the theory of constructivism and the theory of discovery, which both support the active process in learning, while the theory of multiple intelligences has also been mentioned in the planning of educational programs.

Regarding school teachers and how they assist in the learning process of the museum, retrieved data indicate that their role is to help their group settle and behave during the visit, to keep watch over students and more often than not, to be mediators in the communication between museum educators and children. Educational seminars, so that school teachers are appropriately informed about the programs, are provided by the researched museums, but only once or twice a year. As far as the preparation of children by teachers in

school before the visit is concerned, the majority of the times it is essential, because in this preparation, young students get information about the museum space, its exhibits, the educational program in which they are going to participate and the way to behave during the visit. Follow-up activities are also quite important in the educational process of the program, which is the reason why they are suggested by museum educators and are offered as suggestions on the assorted museums' websites.

As mentioned before in this research, the vast majority of the researched museums do not make formal evaluations. However, they make informal evaluations using evaluation forms that they distribute to the accompanying teachers of each visiting school group, in addition to oral evaluations that ask the opinion of both teachers and their young students. Since the informal evaluations are not published, museums were not able to provide relevant information. Nevertheless, according to museum educators, efficiency and success of an educational program is based on active participation and interaction by the children during its implementation, positive reactions and feedback by young students, teachers and even animators when finished, and when the number of participants increases time after time.

While "exploring" the museums' websites for the last part of this thesis, an amount of assorted digital activities were spotted for children and five out of the fifteen researched museums were offering them online even before the pandemic. Regarding the activities provided, they vary from online games of every kind (discovery games, memory games, riddles, puzzles and questions) to videos, short movies and virtual visits for children. The activity that is mostly offered online includes instructions on how to make home crafts that 'reconstruct' museum objects.

Based on these conclusions, we can observe that Greek museums prefer a more experiential and creative approach, when it comes to education of young children. This is the case because children can actively participate in meaning making and eventually learning, along with using the help of their school teachers. However, the lack of formal educational programs' evaluation raised the issue of data gathering regarding their effectiveness and their possible

implementation needs to be examined thoroughly by museums and future research. Last but not least, the digital presence and activities offered by museums were not abundant, but certainly set their first “footprint” online and should continue developing for future generations.

## Abstract

The museum is an aspiring place of learning and education for all and it is substantially different from other learning environments. Greek museums started implementing educational programs for school groups during the 20<sup>th</sup> century, but it is only recently that the largest museums began trying to stand by museum pedagogy with focusing their educational programs on school groups, while at the same time they are aiming at diverse audiences as well.

The research of this thesis focuses on the methodologies that 15 selected Greek museums have used for the last three years (2017-2020) in their educational programs for preschool and primary school children. These 15 museums are divided into 3 categories (archaeological, byzantine/historical and folk art, art museums and galleries) and each of the categories consists of 5 relevant museums. The gathered data show that, when it comes to young children, all three museum categories use the same methodologies to keep their excitement, namely storytelling, guided discussion, discovery and creative activities.

In order to gain a deeper understanding of the subject, the role of the teachers that accompany the school groups was found to be essential, due to the fact that they are informed about the special needs of their group and can help them settle in the museum space. The question of effectiveness of the aforementioned educational programs is also posed, but since the researched museums in their vast majority do not make formal evaluations, it was not possible to gather information on the matter. Moreover, with the outbreak of the pandemic of Covid-19, it is only natural to continue the research on a more digital level, and with this in mind, the digital activities offered for children during the pandemic are explored. As it is noticed, the museums offer online games and many craft suggestions to keep children occupied and happy in the house.

Key-words: educational programs, preschool and early primary school children, museum education, digital activities, Greek museums.

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