



Educational Programs in Archaeological Museums

Paraskevi-Athanasia Papadimitriou

Paraskevi-Athanasia Papadimitriou

nasiap28@hotmail.com

Cover photo: (Jensen 1982, 9)

Educational Programs in Archaeological Museums

Student: Paraskevi-Athanasia Papadimitriou

Course: MA Thesis

Course code: 1040X3053Y

Student number: s1153161

Supervisor: Professor Ruurd Halbertsma

Specialization: Museum Studies

University of Leiden, Faculty of Archaeology

Leiden, 15/06/2012

Contents

Acknowledgments	5
1. Introduction	7
1.1 Research	7
1.2 Methodology	9
1.3 Definition of a museum	11
1.4 History of the museum	13
1.5 Role of the museum	16
1.6 The Museum Pedagogy – Historical overview	18
1.7 Why Museum Pedagogy	19
2. The National Museum of Antiquities in Leiden	23
2.1 History of the museum	23
2.2 The presentation of the objects nowadays	26
2.3 The educational programs in the museum	31
2.4 Evaluation of the educational programs	44
3. The Archaeological Museum of Sparta	51
3.1 The History of Sparta in Outline	51
3.2 History of the museum	52
3.3 The objects of the museum and their presentation	58
3.4 The educational programs in the museum	62
3.5 Proposal	69
4. Conclusion	75
Bibliography	79

Primary Sources and Documents	85
Interviews	86
Internet Sources	87
List of Figures	88
Appendix	90
Abstract	99

Acknowledgments

First and foremost, I would like to thank my thesis supervisor Professor Ruurd Halbertsma and the coordinator of the program Museum Studies, Dr. Marianna Françoço, for their useful guidance. Moreover, I would like to thank all the people that they were willing to be interviewed for the purpose of the specific research. Last but not least I am very grateful to my family and friends for their support.

1. Introduction

1.1 Research

Museums are constantly trying to initiate new policies and to reconsider their purposes and targets to redesign their pedagogies (Greenhill 2007, 1). Taking into consideration that museums are educational institutes and the fact that they have reshaped themselves due to contemporary society, their educational purposes have become a priority and their educational goals have increased (Greenhill 2007, 1). As a matter of fact, much analysis about the way you can learn in museums focuses on pedagogic method, i.e. how to teach different concepts of culture by using different objects, or how people can learn (Greenhill 2007, 2). One of the activities of the museums is to shape knowledge; by using their exhibitions they put together visual cultural narratives that create views of the past and subsequently, of the present (Greenhill 2007, 2). The selection of items and their presentation plays a key role in successfully shaping the knowledge presented to museum visitors.

Knowledge is power. However, the way in which knowledge is obtained plays a crucial role. Experiencing a museum is a wonderful and unique opportunity to broaden your horizons. Schools, universities and in general almost all educational institutes promote cognitive rather than experiential teaching methods (Greenhill 2007, 3). Due to this fact, students cannot develop critical thinking skills and they become couch potatoes and intellectually flabby. In a museum on the other hand, through stimulating activities students can not only have an active role in the acquisition of knowledge, but also combine learning with the privilege of seeing the artifacts in a friendly environment and of course in a small amount of time.

The main focus of my research was the educational programs of the National Museum of Antiquities in Leiden, The Netherlands and the Archaeological Museum of Sparta, Greece. The material culture closely related to

archaeology is mostly presented in a museum, addressing to educate not only the scientific community but the general public as well. Museums aim to preserve the objects and to use them under educational purposes; to give the idea of what life used to be like in the past and perhaps to provide some clue as to what things will be like in the future. A museum and education are two concepts closely related (Keding-Olofsson 1982, 3). Fortunately nowadays the education in a museum through the presented objects is not only for adults but also for children. Children are the root of society. Therefore if the basis of a society is not well educated and informed about their cultural and historical past the consequences will be catastrophically. School is not the only way to educate children. A museum is a good alternative choice.

In addition, archaeology involves the procedure of looking at the evidence of the past, to observe them, to record them, to study them and to interpret them. Observation and recording are critical skills, inherent in archaeology (Dale 1982, 1). Archaeology in comparison to the study of history could bring the past alive in a unique way. Archaeology is interdisciplinary combining aspects of philology, history, geography, science, mathematics, language and art. It can really help to evoke an awareness of the concept of time, a concept that for most people and especially for children, is difficult to develop. Children's curiosity is given direction and purpose, in the hope that they will actively understand their environment (Dale 1982, 1). In that way archaeology can be valuable to education, but how can archaeology be presented to children and especially in a limited space like the museum? What can children do?

Hence, my main research question is how can an archaeological museum introduce children to the cultural past? To do this, the following questions need to be examined: How are educational programs organized? Have there been any upgrades or changes recently? Have these changes led to a dissemination of archaeological and heritage knowledge for children? How do the National

Museum of Antiquities in Leiden and the Archaeological Museum in Sparta present their artifacts and knowledge to the public? What are the differences? What are the educational programs of the Archaeological Museum in Sparta? Does Sparta have the appropriate requirements in order to facilitate similar educational programs?

1.2 Methodology

In order to answer these questions, an understanding of the theoretical background of the relationship between archaeology and museums is needed. It is crucial to have a general overview of the subject before proceeding to the practical research and analysis. Therefore, information regarding the meaning, role of the museum and its development over time were examined. Additionally, both the National Museum of Antiquities in Leiden and the Archaeological Museum in Sparta were studied to understand their origins and general social-cultural context that characterized the first steps of their foundation. The historical background of the two cities, Leiden and Sparta and the general socio-cultural atmosphere of that era, help in understanding not only the necessity of the foundation of a museum but also the difficulties to organize themselves and be established as museums. It was very beneficial to realize their nowadays' situation and development. As far as the educational programs in archaeological museums are concerned, I focused on the educational and psychological aspects to better understand the nature of the programs and their purposes. It goes without saying that literature related to the relationship between archaeology and educational programs in archaeological museums was necessary in order to prove the importance of my subject and its contribution to archeology.

When I already gained a clear idea about the theory of my subject I observed most of the educational programs in the National Museum of Antiquities in Leiden. Being a witness to the procedure was very useful as I had the

opportunity to discover if and how the theoretical framework of educational programs can be performed in a practical basis. Additionally, I interviewed most of the museum professionals. Specifically I interviewed people who are responsible for the development and the presentation of the educational programs. I acquired information about the creation of the programs and the way they work in order to upgrade them, to be more focused on children's needs. At that point I also interviewed the curators of the collections that the educational programs were designed for. Through the interviews with the curators I gathered information about the way the objects are presented in the proportionate collections and if the exhibition construction was influenced by the fact that these collections will be used for educational programs. The interviews with the museum educators, the people who are responsible for running the programs, provided me with information about the actual difficulties, advantages and the reactions of the children in each program. On the whole from all these interviews, from different people with different angles and point of views, I understood the whole procedure from the creation to the realization of the educational programs. The why and the how archaeology could be presented to children. What is more, I interviewed the target group of the educational programs, teachers and parents, with the purpose to comprehending the visitors' real needs and expectations from the museum and to find out if the museum acts in accordance with them. I also searched the museum archives in order to recover documents, evaluating the museum educational programs that came from independent offices and focus on this. Therefore I have information not only from my experience but also from different posts of museum professionals and from the program's target group. The interviews with people who are responsible for the development and the presentation of the programs, and with the curators of the collections, took place in the museum and especially in their offices. The interviews were taken with the use of a recorder and simultaneously by making notes. These interviews were

later transcribed in order to be used in my thesis. While the interviews with the museum educators, teachers and parents, which also took place in the museum were conducted solely by taking notes.

Later I traveled to Sparta to find information about the educational programs that at times the Archaeological Museum of Sparta had hosted. As I mention before I also collected information on the history of the city, the museum and the way the objects are exhibited. First I visited the Central Library of Sparta to find ‘key’ books and relevant articles in local newspapers for my subject. Then I went to the E’ Ephorate Prehistoric and Classical Antiquities, the Archaeological Service in Sparta, since the Archaeological Museum of Sparta is under its jurisdiction, and searched in the archives. I found quite useful information about a new museological project that had been conducted a few years ago for the Archaeological Museum of Sparta. I also recovered information for the changes that took place in the museum, such as reasons to close down the museum and information about the educational programs that have been done by the museum. I found it quite bizarre that the educational programs are recorded only starting from 2006. In the beginning my efforts to conduct interviews with archaeologists who have been working there since that time, were fruitless. After a lot of pressure, they explained to me in a hurry, that due to lack of permanent staff at the museum and at the Archaeological Service in Sparta, organizing further activities in the museum was very difficult. My stay in Sparta lasted a few days and time was limited, nevertheless I managed to gather, as much as possible, all the necessary data for my research. Last but not least I searched on the internet web pages like ICOM to enrich my collected data.

1.3 Definition of a museum

Before discussing the definition of the word “museum”, it is necessary first to look at the origin of the word itself. The word museum comes from Latin, in

Greek the word is *mouseion* (*μουσεῖον*), and its meaning has changed a lot over the centuries (Alexander and Alexander 2008, 3). In the classical period its meaning was the temple for the Muses. The Muses were nine ancient goddess' and each of them was responsible for different arts, such as history, comedy, tragedy, dance, music, epic, oratory, astronomy and love poetry (Alexander and Alexander 2008, 3). Historically, the first museum, created by Ptolemy I, was in Alexandria in the third century B.C., (Shorouk 1992, 19) but unfortunately the museum had completely vanished in the fifth century A.D. (Alexander and Alexander 2008, 3).

A museum is an institution which its role is complicated and its definition is far from simple (Alexander and Alexander 2008, 2). However, many people over the centuries have tried to give their own definition and interpretation to a museum. Their definitions derived from their own cultural background, their experiences and their social position.

In the nineteenth and the first half of the twentieth centuries a major target of the museum was to achieve a greater reputation through its scholarly activities. That is the main reason why, apart from collecting, a focus on scholarly knowledge communication, publication and lectures was employed (Borsanyi 1983, 238). Douglas Allan, a former director of the Royal Scottish Museum in Edinburgh argued “a museum in its simplest form consists of a building to house collections of objects for inspection, study and enjoyment” (Alexander and Alexander 2008, 2). The American Association of Museums defines a museum as “an organized and permanent non-profit institution, essentially educational or aesthetic in purpose, with professional staff, which owns and utilizes tangible objects, cares for them and exhibits them to the public on some regular schedule” (Alexander and Alexander 2008, 2). The contemporary definition from the International Council of Museum (ICOM) is: “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 of the purpose of education, study and enjoyment” (ICOM, Museum Definition website).

Museums are not similar to inventions that suddenly came into being. Museums over the years have a long history and their development is enormous. The main nature of the museum is to educate the public based on collections and the preservation of objects. Nowadays, the purposes of the museum are actually the same in that the goal is to provide information about the past through visual display of objects. However the difference is not only that the museum now utilizes multidisciplinary professionals for education and research, but provides a wide variety of activities available to the museum visitor (Burcaw 1997, 24). The importance of collecting, how collecting influences the museum’s nature and the history of the museum are explained briefly below.

1.4 History of the museum

The world itself, particularly the social world, constantly based on collectors. Without collectors civilization could not exist, as a lot of information would have vanished (Elsner and Cardinal 1994, 2). Apart from other motives such as prestige or curiosity, people began to collect objects because of fascination and an interest to preserve cultural memory; to obtain a better understanding of the world around us (Ellis 2004, 454). “Collecting aspires to discriminate between objects, privileging those which have some exchange value or which are also “objects” of conservation, of commerce, of social ritual, of display, or which are possibly even a source of profit. Such objects are always associated with human projects, while ceaselessly referring to one another, they admit within their orbit the external dimension of social and human intercourse. On the other hand, even in cases where external motivation remain strong, the collection can never exist without an internal systematic. For although the collectors may speak to other people, it is

always first and foremost a discourse toward oneself” (Elsner and Cardinal 1994, 22).

In ancient Rome the richest people focused on collecting objects from the Greek world. In Europe, during the Middle Ages, collecting was an interest of the Royal households and the Church. However increased interest in collecting started in the sixteenth and seventeenth century. In each case, collecting played a major role in economical development, because of internal or international trade (Belk 2006, 536).

In the sixteenth century two new words appeared to express the museum concept. A long grand hall, the gallery, came to indicate an exhibition region for sculptures and other works of art. Also a *Wunderkammern*, or cabinets of curiosity, was completely different from other collections (Belk 2006, 536). Cabinets were usually placed in the center of a square-shaped room contained many different kinds of objects like stuffed animals, botanical rarities and small works of art such as statuettes or medallions. Both types of collections rarely were open to the public (Alexander and Alexander 2008, 5). Since the French Revolution when the Royal Cabinet of Curiosity represented the first musicological exhibition, a new chapter arose for all curiosity collections (Borsanyi 1983, 238). Later, “in the period of absolutism all major forms of display, including those associated with collections, served to fashion a representative publicness for the prince. Specifically that was to enhance the prince’s power by symbolically magnifying it in the public domain” (Bennett 1995, 33). In the eighteenth century, collections of Royal households became civic dominance and this subsequently involved a creation of two different parties; for and against the power of the king (Bennett 1995, 36). Both concepts of modern museum and the discipline of archaeology originated in this period, with most of the ideas relating to the Enlightenment (Swain 2007, 20). Also in that

period of Enlightenment the idea that the museum should be accessible to a wider public in order to educate them was born (Swain 2007, 21).

In the nineteenth century the function of the exhibition changed form. It was not limited to the display of objects, but started organizing under the system of taxonomy (Alexander and Alexander 2008, 9). “Museum’s space of representation comes to be recognized through the use of historized principles of display which, in the figure of ‘man’ which they fashioned, yielded a democratic form of public representativeness, albeit one which organized its own hierarchies and exclusion” (Bennett 1995, 33).

In the first half of the twentieth century there was continuity from the nineteenth century but there were new influences created by the two World Wars and the European “totalitarian regimes” (Swain 2007, 30). Mid-twentieth century archaeology and museums were used in order to host the ideas of nationalism by the fascist states (Swain 2007, 30). At the close of the twentieth century, museums had become important educational institutions worldwide (Ellis 2004, 454). It is difficult to imagine a world without museums, considering the fact that the museums are valuable institutions, from small local collections to national museums (Elsner and Cardinal 1994, 2). Generally, in the twentieth century, the research of the museum expanded beyond collections in order to encompass museum practices and to enlarge its audience (Alexander and Alexander 2008, 9). During this period there was enormous growth of international movements. Specifically, in 1946 ICOM was founded having as a main target the promotion and enhancement of the profession of working in a museum to an international level (Swain 2007, 33). Most of these changes are represented also by those who agree with the French philosopher Michel Foucault’s aspirations, as part of a general transformation from the classical to the modern *episteme* (Bennett 1995, 39). Bennett’s book, *The Birth of the Museum*, discusses *episteme* is a term used to describe an academic knowledge of a certain period (Bennett, 1995). The

museums were enhanced when the artifacts were displayed as part of a series with the emergence of new disciplines such as archaeology, anthropology, history, biology and geology (Bennett 1995, 96).

1.5 Role of the Museum

Apart from the development of the museum and the different names and functions it underwent over time, it is worthwhile mentioning the role of the museum varied as well as its mission.

In the twentieth century and especially the last decades, the museum reorganized itself. Regarding the educational programs, focus shifted from a quantitative exercise to a qualitative one. In the 1980s, governments, local authorities and museums that are in charge of museum policies, started to give more emphasis on the idea that a museum could be a stimuli of formal and informal education. In the 1990s there was increasing professionalization regarding the practice of education. Today, there are scarcely any museums worldwide that do not incorporate educational programs and interactive displays within its design. (Xanthoudaki *et al.* 2003, 1).

At the beginning of the twenty-first century, museums started enriching not only their collections but also their communication with the public by providing new ideas about culture and society (Greenhill 2007, 1). Museums are transforming from places to just display objects into active learning institutes. However, this idealistic change underlines the cultural change of the museum role within society on the most basic level (Greenhill 1994, 1). New departments were added such as collection managers and photographers in order to recreate a museum from new points of view. A main goal of the museum is to upgrade the quality of their collections and the way they exhibit the artifacts because it is through their collections that museums manage to attract more and more people. Museums nowadays have to deal with complex issues regarding the relationship

between the preservation and presentation of objects and their use in education (Greenhill 1994, 1). “It is important that the museum is not just a passive collection of wonderful objects but a springboard into the community” (Esteve-Coll 1991 in Greenhill 1994, 1). Generally, museums over time have redefined themselves according to the visitors’ needs but in our modern world the real challenge is to maintain these traditional museum ideas, combine them with educational values and manage the conservation and presentation of objects in a museum (Greenhill 1994, 1). Museums have turned into institutions, that combine learning and enjoyment, and their latest task can be understood as a continuity of the previous Victorian version (Greenhill 1994, 2). These kinds of changes to the fundamental function of museums are part of the educational world but are also part of the dramatically growing world of leisure and tourism (Greenhill 1994, 2). Today the development of this new role for museums, including the educational process, ways of display and methods of researching and satisfying the needs of the visitor can be easily identified (Greenhill 1994, 2).

The cultural role of the museum should be viewed under the scope of its work within an educational system emerging from profound changes (Cerón and Mz-Recaman 1994, 148). Social science, and the way in which it is taught in schools, is facing a crisis, especially in the last few years. Students only learn names and events and then repeat them in exams, rather than learn real detailed knowledge about their society and history. On the other hand, teachers are lacking social awareness and are providing students with superficial knowledge. Due to this fact students become passive beings that are unable to critically evaluate information and can only remember information until the last day of examination (Cerón and Mz-Recaman 1994, 148). Education has remained at the standards of industrial production. Most of the educational systems use a standard curriculum, divided into topics taught in sections in a specific way, without reflecting on any of the concepts and ways of our modern world. In this way education focuses on

outcomes instead of the process of learning. Although some politicians struggle to persuade people that this is the ideal formal approach to education, most teachers already know that this way of learning is not helpful enough as many children cannot benefit from it. Paying attention to educational processes, such as the activities and skills that are needed in order to learn, needs a quite deep exploration of experiences. “Education is not mono-dimensional; it is complex and multi-layered” (Greenhill 1994, 142).

Therefore, museums should become places of freedom for children and adults to discover new cultural values and traditions to enrich their minds, to broaden their horizons and as a result to develop a mature outlook on life (Cerón and Mz-Recaman 1994, 148). Museums as educational institutes offer opportunities for people to increase their knowledge and their experiences by combining education and entertainment. It is much more exciting and effective to learn under circumstances of enjoyment and museums have already accepted this idea, presenting entertainment especially for children as a method of education (Greenhill 1994, 140). In a museum children do not only obtain knowledge of the past but also they have to understand that the past is all around, something that the museums are trying hard to achieve by communicating with the children in a fruitful and witty way such as interactive exhibits (Cerón and Mz-Recaman 1994, 148).

1.6 The Museum Pedagogy – Historical overview

Museum pedagogy focuses on the ideas and knowledge of what, why, where and mainly on how children can be taught. Historically, the educator in ancient Greece was a slave and was responsible not only for the social-cultural behavior of the children but also for their safety. Educators played a crucial role in a child’s mental and social development. Georg Kerschensteiner (1854 – 1932), a German educational theorist, argued about the important role of the museum pedagogy,

saying that if education is of value and if one of the museum main targets is the presentation of this value, then it must follow a structure according to pedagogical principle. Otherwise all the social, cultural, historical and aesthetics concepts are subordinated (Shorouk 1992, 25).

Museum pedagogy or museum education started playing a greater role and was accepted in most European museums after World War II (Baligh 2005, 23). The role of the educator has constantly changed over time, be it in Ancient Greece, the Enlightenment or the twentieth century. In Europe the beginning of the museum pedagogy was in the 1990s. During the same decade museums started to reshape themselves as places and vehicles of education (Shorouk 1992, 25). The museum pedagogy plays an important role in almost all the museums in the industrial countries, many of them having their own department of education (Shorouk 1992, 26).

1.7 Why Museum Pedagogy

The theme of the 1979 ICOM Conference was the upgrading of museum education programs and reshaping the context of museums to reach their educational goals through collaboration and teamwork (Shorouk 1992, 27).

Visitors to museums are not only adults, but children too. Adults can view and evaluate the objects according to their experiences, their education and generally under a mature scope in comparison to children. However, the common thing between adults and children as museum visitors is that they do not really know the exact reasons of their visit. Both adults and children visiting a museum and wandering around the different exhibitions understand and appreciate only the objects they are familiar with. Therefore the museum should not only pay attention to research, collecting, preserving and presenting the objects but also to accept its educational role as a challenge (Shorouk 1992, 27).

Sharing knowledge with the public is also an important mission of a museum. “Museums can play an important role, not to say a key–role. Along with the traditional community leaders and other repositories of knowledge, the museums know most about the country’s past. It is thus their job to integrate the development strategy into the social-cultural context” (Shorouk 1992, 29). But the difficult thing in achieving this, is the way a museum approaches children to get them interested in the material culture of our past being displayed. Knowledge should be accessible to everyone (Shorouk 1992, 29). This does not mean that a museum should simplify the way it exhibits the objects but it also does not mean that it has to provide complicated and hidden meanings. The interpretation of visual cultures through objects is indeed a fact but how can museum pedagogy use the theme of visual narratives to achieve this? The key to this answer is collaboration between museums, its curators, and its visitors. In other words, curators, by displaying the artifacts and contextualizing them, help the visitor to find their own orientation to the museum. On the other hand, visitors are trying to experience the museum by creating their own interpretative approach in order to understand the meaning of the objects (Greenhill 2000, 124).

Museum pedagogy uses narratives either from the museum exhibits or from objects styles. Museums use this strategy, incorporating it as part of their educational purpose. Nevertheless, a great number of museums use stimulating and interactive activities, such as workshops that are designed to provide the visitor to recreate artifacts out of clay. Sometimes they even create completely new exhibitions for children. Although, it is very creative and quite entertaining for children, many visitors and especially the local people visit a museum because of the temporary exhibitions (Greenhill 2000, 124). Temporary exhibitions are a vital part of the museum because in that way the local community revisits the museum time and time again.

Museum pedagogy brought many changes to museums. Accepting museum pedagogy as part of the modern museum automatically underlines the museums need to reshape itself. The glass case that was once used to promote knowledge weakened under the emergence of contemporary concepts about how knowledge might be presented to museum visitors (Golding 2009, 169). For example, today some museums use interactive 3D modeling to transmit information in a hands-on approach where they can view objects for all angles. Museums, incorporating pedagogy into their world, have set a priority on the training of museum educators. An ever-growing museum staff is specialized in history or archaeology and the ways that these relate to education. Museums started to change and to upgrade their facilities for children and for visitors with special needs (Baligh 2005, 23). Additionally, technology has been adopted and rarely is there an exhibition without video or computer screens. In this way, interaction and entertainment through technological media are successful and museum pedagogy's first step is accomplished. Many museums have completely changed the way they exhibit artifacts and are starting to configure the objects in an educational way (Baligh 2005, 23).

Learning is a process and not a thing. By participating in different programs children are obliged to use not only their mind but their body as well. Children have the opportunity to discover new things, learn to co-operate and communicate with other people through museum educational programs because they are organized in a way that promotes team work and mutual understanding. They also learn to obey rules, and to have discipline as they are in a public space where improper behavior is prohibited. A museum is a place where you can observe but also be observed simultaneously (Bennett 1995, 69).

The idea of museum pedagogy is not simply to present the objects to the audience but to make the audience part of the museum through the educational programs, in order to help the visitors to understand the historical information

presented and to be aware of how the past has influenced modern society (Cerón and Mz-Recaman 1994, 149). Besides the opportunities it offers to visitors, museum pedagogy also serves as a good introduction to historical truths (Shorouk 1992, 33). Consequently, museum pedagogy does not target the creation of specialized scientists, however by providing visitors with a wide range of information, they are motivated to use their newly acquired knowledge in their daily life (Cerón and Mz-Recaman 1994, 149).

Taking all this into consideration, “museums throughout the world are at a point of renewal; new forms of museums, new ways of working with objects, new attitudes to exhibitions and above all, new ways of relating to museum publics, are emerging. At the end of the twentieth century, old structures are being replaced to prepare for a new century. Many social institutions are reviewing their roles and potentials, and museum are among them” (Greenhill 1994, 6). Museum pedagogy is one of the rising branches of the museum, playing a catalytic role in the production and spreading of knowledge.

2. The National Museum of Antiquities in Leiden

The theoretical background about the educational programs in the museums that were mentioned in the introduction will be discussed in this chapter. My case study is the educational programs in the National Museum of Antiquities in Leiden and the Archaeological Museum of Sparta, but in this chapter focus will be placed on the National Museum of Antiquities in Leiden. It is very important to talk about the history of the museum before starting analyzing the way the programs are managed and the way they function, such as how the museum managed to survive in difficult times? Who played a crucial role in collections and in the acquisition of the artifacts? How does the museum present the artifacts to the public? What role has the presentation of the artifacts played in the way the educational programs are configured?

2.1 History of the museum

The National Museum of Antiquities in Leiden is one of the most important museums in the Netherlands as within its walls house a great variety of collections from many different cultures and civilizations around the world. The establishment of the museum in 1818 started with quite a poor collection; some 150 Greek and Roman sculptures and inscriptions that were inherited from the University of Leiden (Halbertsma 2003, 213). But how did the museum succeed such an astonishing growth? Looking at the social-cultural structure and political climate in the Netherlands from 1795-1840 is a good place to start in understanding the development of the archaeological collections at the museum (Halbertsma 2003, 1). The figure of Napoleon and the revolutionary French ideas influenced the rise of the Kingdom of Holland in 1806 and the falling of the Batavian Republic. Louis Bonaparte, one of Napoleon's brothers, was the first monarch. During his reign the Dutch culture flourished. Unfortunately in 1810 with the arrival of Napoleon, the Netherlands lost its glory. Many economical

problems arose and the cultural sector received a major blow. A few years later, after the defeat of Napoleon in 1815, the son of Stadtholder Willem V, King Willem I, became the new leader of the Netherlands (Halbertsma 2003, 1). A new chapter started in the Netherlands where the prosperous economy, the development of trade, the increase of the number of colonies and a general unity were at the center of the Dutch scene. In 1830 the newly united Dutch kingdom collapsed with the short but catastrophic war between the Netherlands and Belgium (Halbertsma 2003, 2).

The National Museum of Antiquities in Leiden flourished in the decade 1820 to 1830. The main protagonist of the museum during these years was Caspar Reuvers (1793 –1835). Caspar Reuvers was appointed Professor of Archaeology in the Leiden University in 1818. Besides his academic career, he was also the director of the museum. During his service Reuvers cooperated closely with the Minister of the Interior and the King of the Netherlands with regards to the development of the museum. Some of Reuvers aspirations were to spread the role and the importance of archaeology and to establish a collecting policy. He also expressed his opinion and his concerns about the misery of Dutch architecture to the King (Halbertsma 2003, 2). Specifically he stated: “A carpenter is as much an architect as an arithmetic teacher is a mathematician, a head-master a scientist, and a civil engineer is not supposed to deal with other than technical details in architecture. Although we have two Royal Academies of Art, the Museums in Leiden are disgraceful examples of architecture in the northern part of the Netherlands, and this is specifically a sad statement about a museum where in the future I will teach ancient architecture” (Halbertsma 2003, 218). But his main questions were about the selection of antiquities that must be in an archaeological museum and the context that must accompany them.

Apart from Reuvers, the Flemish colonel Rottiers (1771 – 1857) and Jean Emilie Humbert (1771 – 1839) played an important role in the development of the

National museum of Antiquities in Leiden (Halbertsma 2003, 4). Reuvens, having realized the role of the science of archaeology, communicated with Rottiers. Reuvens gave specific instructions about not only the locations that he had to excavate and the kind of antiquities he had to bring back, but he also pointed out the paramount importance of recording information; drawings, maps, etc. regarding the circumstances of the finds (Halbertsma 2003, 57-58). Reuvens argued that “archaeology does not benefit from a single pot, a coin or even a statue, but from the consequences of these finds for the study of ancient topography and history” (Halbertsma 2003, 116). Rottiers excavated in Greece and in Turkey and his findings were the first purchases of the museum in 1821 (Halbertsma 2003, 52-53).

Jean Emilie Humbert, who was a military engineer, was also an important and active man in the first years of the museum. Humbert was a military engineer and during his work in Tunisia in the eighteenth century he realized the passion he had for archaeology. He excavated in the ancient city of Carthage and a few years later, having excavated a great number of finds, published a work of great scholarly interest about the topography of Carthage and Punic material (Halbertsma 2003, 78). Due to his engineering skills, Humbert managed to keep detailed notes that were consequently very useful to the museum. His techniques in excavations and the way he recorded the archaeological material were very inspiring for Reuvens, who used them in later excavations (Halbertsma 2003, 84). Humbert later moved to Italy and he tried to purchase antiquities on behalf of the National museum of Antiquities in Leiden (Halbertsma 2003, 89-111).

In 1835 Reuvens died and Conrad Leemans, one of the most loyal students of Reuvens, undertook the leadership of the museum. In 1838 the museum became accessible to the public, offering the Dutch people an opportunity to explore its collections (Halbertsma 2003, 3). Generally, during good times when there was financial growth, the National Museum of Antiquities in Leiden took

the chance to create something remarkable; to enlarge its collections through expeditions mainly in Mediterranean and North Africa, purchases and excavations. However in difficult times, during wars for instance, it lost the opportunity to enrich its collection with masterpieces (Halbertsma 2003, 4).

In the following years a great variety of objects came to the museum, especially from Ancient Greece and the Ancient Egypt. In the twentieth century archaeological research was necessary for the purchase and classification of the objects. In 1971 the situation regarding the ownership of the collection changed dramatically. The museum stopped collaborating with the University of Leiden and the Dutch government was now in charge. On 1 July 1995 the National Museum of Antiquities in Leiden became an independent foundation targeting to extend its collection and to become even more accessible to the public (RMO, History of the Collection website).

2.2 The presentation of the objects nowadays

It is important to mention that most of the information in the next section of this chapter came from interviews. The educational programs in the National Museum of Antiquities in Leiden focus mainly on Greek, Roman and Egyptian collections. Therefore, it would be very helpful to see how the objects are presented in these collections.

The way to design and present an exhibition, triggers a great deal of heated debate and include the idea of an exhibition, the kinds of objects that should surround an exhibition and the role of objects in museum displays (Miles *et al.* 1988, 8). In the last few decades a great number of arguments about the appropriate role and function of a museum have been raised. On one hand there is a large percentage of people claiming that without context and thematically or chronological cohesion, objects are without meaning, making it quite easy to lose the story that museum wants to tell. Most visitors need some sort of orientation in

a museum as they may not have prior background knowledge of the time period, location and/or culture to interpret the objects. Visitors can remember objects that are presented through an understandable narrative, while complicated facts can easily be isolated from their memory unless they can link them with broader ideas or categories (Miles *et al.* 1988, 9). On the other hand an ever growing majority of people argue that by putting the objects on view, the museum encourages the visitors to make up their minds about the layout of the exhibition, to reach their own conclusions and as a result to satisfy their need to enrich their knowledge (Shelton 2009, 6).

The National Museum of Antiquities in Leiden has decided not to leave the visitors to conclude their own ideas through observation, but to give a straight guideline. To be more specific, in my interview with the curator of the Greek and Roman exhibition, Professor Ruurd Halbertsma (see appendix), stated that in the Greek exhibition there are many objects from daily life, such as vases, statues, jewelry items, and some plaster casts. The masterpiece of the Greek exhibition is the collection of the Vulci vases that the visitor can see as they enter the room. The museum acquired not only these but most of its collection by buying them in auctions, through donations from private collectors and from excavations. Most of the objects were acquired by the museum before 1970 when the legislation and the policies concerning the acquisition of cultural property were completely different from today. Now there is a legal system protecting cultural heritage, including the 1970 UNESCO Convention for the protection of World Cultural Heritage and Natural Heritage and the ICOM Code of Ethics and museums should act in accordance with these protocols. The Greek exhibition was opened twelve years ago and the different kinds of objects are presented in chronological order. The exhibition starts from the prehistoric period, c.4000 B.C. and continues until the Roman period. Inside the chronological order there are different themes, explaining the changes of the Greek culture over time. There are five general

themes, People and Myths, Land of 100 Nations, Athens: the city of all cities, Greeks on the Move, A Greek goddess with the Etruscans. Sub-themes, give an overview of Greek civilization such as the different types, shapes and decoration of pottery from different parts of Greece in different periods. In addition, some of the sub-themes highlight the role of women, the significance of sports, and aspects of social life such as the importance of the theatre and the evolution in the depiction of Greek figures. Another tremendous part of the Greek exhibition is the use of the Greek maps, showing the cultures that existed in different periods. Plaques next to the glass showcases provide additional general information about life in Greece. Technology, including videos and touch screens, plays a very important part in the exhibition. In this way the museum is offering a unique and magnificent opportunity to the visitors, introducing them to the virtual world. As a result, visitors interact with the objects more and better understand the concepts and the initial idea of the exhibition (Apostolellis and Daradoumis 2010, 452).

The Roman exhibition is also chronologically and geographically formed consisting of four general themes; Romans in the Netherlands, Rome's Powerful Neighbors, Rome itself and All Roads Lead to Rome. The section of the Romans in the Netherlands consists of the following themes; Hearth and home, Gods of North and South and Dead and burial. Apart from these themes, sub-themes are also present, helping the visitors to better understand the nature, the use and the quality of the objects. The same technologies, video and maps are used as in the Greek exhibit.

In my interview with the curator of the Egyptian collection, Dr. Maarten Raven (see appendix) said that, the Egyptian exhibition also follows the same model of display. The museum is trying to give a good impression and a full picture about the Egyptian civilization based on the objects of the exhibition. There are six sections of display; the First Pharaohs, The Builders of the Pyramids, Arts and Crafts, The Joys of Home, Mummies and Tombs, Temples

and Gods, arranged chronologically from prehistory until 109 A.D. Each section has a chronological part that is linked with a theme. Furthermore, in every section there is a “key” object that combines aspects of chronology with a story that can be told using the object as an introduction to thematical aspects. Regarding the acquisition of the Egyptian objects it must be pointed out that as of 1983 it is strictly forbidden to export antiquities from Egypt, the museum stopped acquiring objects from excavations. Therefore donations and purchases, except for the Egyptian objects that were in the Netherlands in the early seventeen century, are the main source of expanding the collection.

Taking into consideration the way the objects are presented in these three exhibitions, which are also the main exhibitions for the educational programs, chronology is a good way of providing vital information and of presenting the objects. Additionally, chronology is a useful ‘tool’ to show that the civilizations and cultures changed at all levels over time. Both Ruurd Halbertsma and Maarten Raven explained during the interviews that, the target groups for the Greek, Roman and Egyptian exhibitions are children from Secondary schools and under, therefore the texts and the videos that are presented in these exhibitions should be understandable and approachable for children. However, it is quite possible sometimes the layouts of the exhibitions can be complicated for the visitors because the exhibits are structured chronologically with sub-sections highlighting technological advances, but the texts are very helpful.

Both of them also mentioned that, in 2001 a three year collection conservation project was completed at the National Museum of Antiquities in Leiden and since then the Greek, Roman and Egyptian exhibition have been on display without change. The co-operation among the curators of the collections, the Presentation Department and the Educational Department was fruitful but also essential. The curators took into account the wishes of the Presentation and Educational Department. Nonetheless, it was the chronological line and the

decision of the themes that came first and later on the educational department started working with educational materials to explain these chronological lines.

In my question: *Do you think by exhibiting plaster casts beside the original objects so that the visitors could touch them, it would be more beneficial for the visitors, the educational programs and as a result for the museum generally? If yes, how would it be more interactive?*; the answers that I received from the curator of the Greek and Roman exhibition, Ruurd Halbertsma, and the curator of the Egyptian collection Maarten Raven were contradictory. The curator of the collection of the Classical World argued that it is very important to let people touch and feel how an object used to be in ancient times. Ruurd Halbertsma explained that in the previous years there were educational programs in the Dutch-Roman department where students could touch Greek and Roman vases, but unfortunately these are not still in use. The curator of the Egyptian collection opposes this, believing that the objects should be presented in glass cases so that the visitors cannot touch them. Moreover he added that the use of plaster cast is something that should be avoided but in some cases they are very useful to complete a story if the museum doesn't own the original one. On the whole, the curator of the Egyptian collection claims that the museum should teach the visitors, however young they are, not to touch a museum object. Only under specific circumstances, as for example with blind people, should selected objects be touched.

It must be pointed out that the quality of a museum visit dramatically affects the visitors, not only in understanding the general idea of the museum, but also in terms of recreation. The people who are responsible for planning an exhibition should focus on the layout of an exhibition and how the layout can be related to visitor's needs. The exhibitions planners should try to understand the different types and ages of visitors and how these visiting groups need to interact not only with the displayed objects but also with each other. In this way problems

can be avoided and visitors can feel that they can enrich their knowledge in a witty way and in a small amount of time (Grewcock 2001, 51). An exhibition can be considered successful when visitors are able to explain and answer questions about the majority of the exhibited collections (Miles *et al.* 1988, 33). The museum while designing an exhibition should have as an initial target effective communication with the public otherwise the inevitable alternative will be unavoidable and a museum is bound to undergo a moral crisis (Miles *et al.* 1988, 8).

2.3 The educational programs in the museum

In my interview with Charlotte Huygens, the Head of the Presentation Department and Marieke Peters, an Educational Department employee in the museum (see appendix), Charlotte Huygens said that, the National Museum of Antiquities in Leiden has a great history in educational programs. Broadly speaking, in most of the Dutch museums, including the National Museum of Antiquities in Leiden, educational programs were established in 1970s. Early educational programs offered at the museum were poorly structured and un-stimulating. Education was done through lectures that only permitted a limited number of people the opportunity to participate. The museums in that period, after 1970, were more open to the public as the upper classes were not the only ones welcome. Therefore, the museums started to enrich their activities and to add more workshops. The museums started to be included in schools, libraries and prisons having as a major target the spread and sharing of knowledge with an increasingly wider public.

Charlotte Huygens also added that another vital issue is that not only the nature of the educational programs in the National Museum of Antiquities has changed but also the way the museum communicates with schools. To be more specific, the museum in the past acted unilaterally, developing and providing

educational programs without coming in contact with other educational institutions in order to be informed about the level and the quality of their curriculum. Nowadays, the situation has been completely altered. There is mutual communication between the museum and schools. The museum is developing school programs about the museum collections that simultaneously are related to school programs at that time. For example, in the first class of secondary school, the children in the course of history are taught about ancient Egypt. So the museum designs a program that relates closely to that information. The museum is trying to understand the different needs of different types and levels of schools and schools are trying to incorporate a museum visit into their program at least once a year.

In my interview with one of the volunteers of the museum, who is working on the educational programs, named Guido Goijens (see appendix), he mentioned that, the museum hosts many different kinds of educational programs. First and foremost there are educational programs throughout the permanent collection, and educational programs and activities that focus on holidays and temporary exhibitions. The latter activities are accessible only by individuals as there are no corresponding organized educational programs for school. The educational programs through the permanent Greek, Roman, and Egyptian collection are divided in accordance with the Dutch educational system. There are different programs for Primary schools, Secondary schools and Gymnasia for each permanent collection.

Generally, from what I observed, most of the programs follow the same pattern starting with the children together with their teacher spend a couple of minutes in the museum reception in order to become familiar with the museum spaces. Then a trained member of the educational staff, called a museum educator, leads them to a specially equipped room. In that room children have the opportunity to watch a short but informative introductory movie about the

museum and the permanent collection that the specific program is based on. Later answer sheet is given to the children and questions about the museum and the procedure of the program are answered by the museum educator. After the children get the general idea about what they are supposed to do, the museum educators lead the children to the permanent collection (figure 1). The children are divided into groups, each having a different starting point in the collection. Children are expected to cooperate and to observe the objects to understand the ways of exhibiting and answer questions. After about an hour in the exhibit, the children go back to the first room where they hand in their answers and evaluate the program.



**Figure 1: educational program in Roman exhibition
(from the author's personal archive).**

That is a general overview of the educational programs in the National Museum of Antiquities in Leiden. But what are the differences between the Primary and Secondary school? Are there also differences between the Secondary and the Gymnasia? Although the structures of the programs are the same, the activities and the language for each level are different. For the Primary schools the introductory movie is much simpler and the questions are quite easy. During the visit to the museum the teachers are beside the children, trying to help them or sometimes participating themselves as well. In the end there is a quiz with

historical questions and questions about the collection's objects in order to test their memory. At the end of the quiz there is also a prize, something that encourages children to pay attention.

For Secondary schools the level of the introductory movie is more advanced. The educational program for the Greek exhibition starts with a digital tour of the Greek storage in the museum by the curator of the Greek exhibition, Professor Ruurd Halbertsma. A lot of information is given about the black and the red figure pottery, democracy in ancient Greece, the historical figure Socrates and at the end information about sports, theater and art are provided. Later the procedure is similar in that the children are divided in groups and they try to follow the activities step by step. The differences with the Primary schools, apart from the advanced information and the way the information is presented in the introductory video, the language in the answer sheet and the activities are much more difficult. Furthermore, the role of the teacher is not so visible, as the children at that age are able to understand the activities without extra guidance. Apart from this, sometimes, according to the interviews with museum educators, Noel Franken and Keen van de Mortel (see appendix), the teachers responsible for the children, specialized in mathematicians or physics, were unsuitable for helping the children with historical questions.

Both of the museum educators, Noel Franken and Keen van de Mortel, stated that the level of the educational programs for the Gymnasia is much more advanced. The children in school have already learned Greek and Latin. According to my observation, during the introductory movie Professor Ruurd Halbertsma reads a short ancient Greek text from the historian Herodotus and analyzes some Roman inscriptions. In the end he gives a general overview about not only the museum architecture but also about the way the objects are presented. The children have to visit two exhibitions and have to answer to similar questions. Subsequently the time that they will spend in the museum is longer in comparison

with the Secondary school. Another difference, according to the museum educators, a third part of the program takes place at school. Each group is given a theme, inspired by the museum, and they have to do their own research and collect information. Later the results of the research are presented in the class. In this way, the museum acts as a trigger for conducting a research and is not just an institution for a school to visit.

Marieke Peters informed me that, the National Museum of Antiquities in Leiden accommodates a lot of other educational programs as well. The program *Museum and School* is an initiative from Museum Group Leiden. The Museum Group Leiden is an organization for promoting the museum in Leiden. Every year a class visits a museum in Leiden. For example the first class of the Primary school goes to Hortus Botanicus or to Museum Naturalis. Therefore after eight years the school, children have visited almost eight museums in Leiden. Charlotte Huygens added that it is a collective educational program. Actually, the National Museum of Antiquities in Leiden uses exactly the same educational programs with the only difference being that the *Museum and Schools* program is sponsored by the Municipality while the schools are obliged to cover the costs of the other permanent programs. Unfortunately the program is only available for schools in Leiden and some surrounding villages.

Another program is the *Museum Youth University* (figure 2). Marieke Peters mentioned that, at the beginning the program was called Youth University Leiden but the Leiden University objected so the museum changed the name of the program to Museum Youth University. The program started in the National Museum of Antiquities in Leiden in 2009 and it the only museum that hosted something similar. The program was the idea of the director of the museum, based on something he saw in one of his visits to Germany. In Germany the program is called *Children's University*. Later other museums in Leiden became interested in the specific program and hosted it, like the Museum Naturalis, the Boerhoven

Museum and the Hortus Botanicus. Eventually this program was adapted outside of Leiden and now different museums in sixteen towns all over The Netherlands use this curriculum (Museum Jeugd Universiteit website). Marieke Peters argued that from its beginning the program was very successful with an ever increasing number of children participating in it. By design, the programs target group is children from eight to twelve years old. At the beginning the children attend a power point presentation for forty-five minutes and then they have fifteen minutes for questions. During the presentation they gather information about the permanent exhibitions that the museum presents. The people who are giving the lectures are either academic staff of the museum or academics from the scientific community of Leiden University. The subject of the lecture is inspired always from children's questions, like what did Caesar do? The museum used to run this program once a month but due to its great success the museum started carrying out the program biweekly. Each time, eighty children attend the program, making it an enormous attraction not only for other children but also for the museum as well. At the end of each lecture each child receives a stamp for participating. At the end of the lectures series if they have stamps from all the lectures they receive a Museum Youth University Diploma (RMO, Education Department website).



Figure 2: program *Museum Youth University* in the Maritime Museum in Amsterdam (Museum Jeugd Universiteit website).

Through this program it is quite obvious the vital relationship between the University of Leiden and the National Museum of Antiquities in Leiden. The scientific community of the university comes together with children in order to introduce them to archaeology and to the material culture through the collections of the museum in a witty, entertaining and fruitful way. The Professors that form the upper step of the academic knowledge and children of that age that they are in their first steps of knowledge, try to communicate with each other and discuss in a simple manner about archaeology and ancient cultures. The children come in contact with historical sources and information leading by the experts in the field making the museum, an active place for learning with Professors but instead of students, children. In that way both the scientific community and children benefit from each other. On one hand knowledge is exchanged from the academic experts to the children. On the other hand this program creates the opportunity to evaluate the ability of the experts to transmit knowledge even in such an early age audience.

From what I saw, in the museum there is a temporary exhibition for the Middle East. The exact name of the exhibition is News from the Middle East and the children experience different civilizations, cultures, habits and lifestyles from countries of the Middle East through stimulating and interactive activities. The children act like journalists, as in the end they can make their own newspaper. They have the chance to see how people used to live thousands years ago and to compare the objects that the people used to use with objects that people use for the same purpose in our modern world. Also, they are informed about useful discoveries in the Middle East that are still in use today. They have the opportunity to see how a Turkish market used to be, to take a close look at a mosque of Afghanistan and they can observe an excavation in Egypt. Although the space of the exhibition is confined the museum utilizes it in the best possible way in order to introduce children to the world of the Middle East. Videos with

photos from the Middle East, videos with previous children's experiences from the exhibition and a lot of computers are used in order to help children and adults to understand the different cultures of the Middle East as much as possible. This exhibition is only for individuals. The appropriate educational material is given to the children but there is no organized tour or guide who would give better orientation in the exhibition.

In addition, Guido Goijens explained that during vacations, as for example at Christmas, spring and at Easter, there is a workshop in the reception of the museum. Children are supervised by a well trained and educationally oriented member of staff and they can indulge in activities related to the current temporary exhibition.

Who is involved in the decision making process

The Educational Department is responsible for the planning and the development of the educational programs, but this does not mean that they are able to act independently. The Department of Management is also playing a vital role by advising the educational department. Both Charlotte Huygens and Marike Peters stated that, the museum is setting targets with the guidance of the Education Department to perform such actions as for example which evaluating programs need to be enhanced or canceled. On the whole, the Educational Department is trying to adhere to the museum policy but as far as the programs are concerned they act independently. Moreover the annual budget that the museum is supposed to spend on the educational programs is a key factor. In case that a problem may arise the Educational Department comes in contact with the Head of the Presentation Department or the curator of the exhibition try together and simultaneously each of them from their own to find the best possible solution.

How the museum develops and organizes the programs

The National Museum of Antiquities in Leiden is trying hard to follow the latest pedagogical insights. The museum is now focusing on the different ways of learning and ranges of intelligence. But what is learning? “Learning involves acquiring and absorbing new information, skills or experiences and making sense of these in relation to that which is already known” (Bruner 1960 in Greenhill 1994, 144). Charlotte Huygens said that, today the museum has more emotional pupils, children who learn by doing or children that are artistically interested. The National Museum of Antiquities in Leiden is struggling to find ways to address all these different ranges of intelligence and to provide educational programs that are understandable and approachable to different types and ages of children. In order for the museum to succeed, they provide teachers with information about their visit to the museum prior to their scheduled visit. It is important to point out that the museum suggests to the teacher what should be covered in class before the museum visit as the programs are closely related to the school curriculum.

Charlotte Huygens also added that, although the museum is making a great effort to upgrade and to modernize its educational programs, there are always things that can be done. Due to the ever-increasing social and technological advances of our modern society, the expectations of children have risen. In other words nowadays technology is part of children’s life not only in their leisure time but also during school lessons. However, these issues trigger a great deal of deep research and regulations on how these issues should be dealt with. In later years, it might be advisable that museums hire a technology technician to keep up with the every changing demand placed on the increasing utilization of technology within the museum environment.

The role of the curators in educational programs

The role of the exhibitions' curators is crucial in conducting the educational programs. The curators are the most qualified persons to advise the educational department regarding the selection and contextualization of the programs. Moreover, their contribution to the programs is of paramount importance, because the curators are the people in charge of doing the appropriate research to meet the needs of the museums target groups before the planning and presentation of an exhibition.

The curator of the Greek and Roman exhibition, Ruurd Halbertsma and the curator of the Egyptian exhibition, Maarten Raven, have played an active role in the development of the educational programs. They have collaborated with the Educational Department with themes of the program, selection of objects to be used, texts for presentation and question as well as working out new concepts and ideas through program development and redevelopment. Generally, the curators seemed to trust the work of the Educational Department. Both of them mentioned that the curators are the specialists of the exhibitions but their role in the educational programs regarding their collection is small but important. The cooperation between the curators and the Educational Department is vital for the development of interactive and stimulating activities to endure the creation of educationally exciting children's programs. Moreover, both curators made an appearance in the introductory movies to explain some historical facts and to show some of the objects of the exhibitions. This plays a major role in the psychology of the children. The children experienced the visit to the museum as an alternative and serious activity of learning.

The role of the museum educators

The Educational Department of the museum is responsible for developing the educational programs or activities in the museum. Noel Franken and Keen van de Mortel said that the staff members that work in the Educational Department are not archaeologists but usually have a background in cultural studies, education or organization. Most of the museum educators in the National Museum of Antiquities in Leiden have worked many years at the museum. Their career started in public services, like working at the entrance or in the museum gift shop and then later trained to become museum educators. Before mentioning their significant role in the educational programs I would like to point out that when I asked how these people were selected for public services nobody gave me a straight answer. I also searched in the archives for a clear answer but unfortunately I did not find one. Nevertheless, these people mostly have a historical, cultural and educational background and their experience in their specific field is enormous. They have studied Art History and History with some of them used to be teachers before start working at the museum.

The role of the museum educators is very fundamental as they are the link between the museum and the children. They are the people that children first meet on their museum visit and the people that children trust and follow during the educational programs. Therefore, it is very important that these people are well trained regarding the educational programs available at the museum. Additionally, it is fairly accepted that a museum educator should always be informed of the changes and upgrades of the educational system of his/her country and act in accordance with this through the educational programs in the museum. It goes without saying that the museum educators are an integral part of the modern function of a museum.

But their role over time has completely changed. In the past, the museum educators were not closely related to the museum. The most important reason for

this situation was that in the past, the museum was aiming to educate people through exhibition presentation to the public. This caused a museum educator to be useless because the education was based on the physical observation of a collection in a museum, not the interaction the objects or knowledge of the past. Another reason for making a museum educator a separate notion of the museum was that in the previous years they were paid by the local government. This automatically created a general feeling that the museum and the museum educators were not so closely related (Talboys 2011, 23). Nevertheless, sometimes it is possible for most of the museum educators to face a quite difficult situation. Although, they work in a museum they find it hard to be accepted as museum experts or professionals (Talboys 2011, 24), something that also applies to the National Museum of Antiquities in Leiden. What is more, although they deal with educational material and they have an active role in the educational programs, they are hardly characterized as education professionals. Their role is multiple and sometimes quite complex but the main source of the problem are not their skills as museum educators but the general idea of their post and their duties (Talboys 2011, 24). Both Noel Franken and Keen van de Mortel mentioned that they are not the people who are responsible for the development of the programs but they are the operators.

Volunteerism

In our contemporary society a great variety of museums use volunteerism in order to conduct some of their programs (Camenson 2007, 129). But one of the crucial questions is “who offers voluntary services and where does the museum interpretation fit in? Hedley and Smith (1992) have surveyed the many forms of volunteer activity, which include: raising or handling money; serving on committees; organizing or helping with events; secretarial or administrative work;

providing transport; community services; representation or advocacy; and visiting people in institutions or counseling” (Goodlad and McIvor 1998, 5).

Of course volunteerism has hidden benefits. Especially in our modern world, volunteers do not work only for entertainment or to spend their time in an effective way, but are in most cases motivated by underlying causes. Mostly these people are seeking for social recognition or to enhance the level and the quality of their studies (Goodlad and McIvor 1998, 7).

As a rule, “Volunteers are a significant part of the museum community. Volunteers are the ultimate frequent visitors. The growth of the museum at the rate of one a fortnight in recent years is due mainly to the huge growth in voluntary trusts and ‘all-volunteer’ museums. Yet, in the current debate on the function of museums in society, the place of volunteers in museums merits scarcely a mention. It is important to redress the balance” (Millar 1991 in Goodlad and McIvor 1998, 6).

The National Museum of Antiquities in Leiden also utilizes volunteers to run its programs. To be more specific a volunteer named Guido Groijens, who has worked at the museum for almost a year now, said that his main work focuses on the development and upgrade of the educational programs in the museum as well as on the activities during holidays. His educational background and his contribution in the programs are quite impressive. Due to the fact that he cooperates closely with the Educational Department and he actively participates in the activities, he has the chance to look at both sides of the educational programs. Nevertheless, the weird thing is that the museum is not paying him for his research and for his contribution to the upgrade of the educational programs but he is paid for participating and observing the activities during holidays.

From my point of view I firmly believe that the development of an educational program in a museum and the way you deal and promote archaeology, ancient cultures, historical objects and collections play a major role for the future

of a museum. Visitors are not only the scientific community or adults but also the children that are the basis for the society's future. Trying to educate them, focusing on the best possible educational and technological means is much more important than observing them during their craft activities.

Money spent on the educational programs

Charlotte Huygens and Marieke Peters reported that, the National Museum of Antiquities in Leiden spends 75.000 Euro per year on educational programs. This includes the cost of the completion of the permanent educational programs, holiday and summer activities and salary of the volunteers when they are participating in the holiday activities. The temporary exhibition itself has a separate budget. Annually the museum spends 50.000 Euro for the children's exhibitions. The reason for two different budgets is because there is a split between the Department of Exhibitions and the Department of Education. Unfortunately, according to the words of the museum professionals that are responsible for running the programs, the money that is spent for the educational programs is not enough for the requirements of a modern museum. Nevertheless the museum is trying hard to succeed in its goals and to offer the best of itself.

2.4 Evaluation of the educational programs

The initial aim of the museum was not only to provide the visitors with educational programs and activities but also to have an extensive acquaintance with teachers and parents. Knowing their point of views, needs and expectations of the programs, it is beneficial for future organization and planning of educational programs. But how are curators, education designers, program developers, museum educators, teachers, parents and external research agency evaluating the educational programs and activities in the National Museum of Antiquities in Leiden?

To begin with, the curators Ruurd Halbertsma and Maarten Raven of exhibitions that are used in the educational programs stated that they are very satisfied with the quality and the level of the educational programs. Their initial concern was to give to the children a full overview about the civilizations of the Classical World and the Egyptians through these programs, something that has not only been achieved but has also exceeded their expectations. What is more, they declare that they are excited about the way the educational department is dealing with programs for different ages and groups. Ruurd Halbertsma mentioned that there will be a great challenge with the New Greek exhibition that is going to take place in the museum in the coming years. Ruurd Halbertsma and Maarten Raven also believe that the educational programs are very important for the museum as it is one of the main sources of revenue. Without the educational programs children will not have such easy access to the collections of the museum and as a result to the knowledge of the past. They also claim that it would be very good to have more communication with the Educational Department and to be more aware about the contemporary programs that are running at the museum. Finally, they want to be informed more frequently about the feedback for their collections through educational programs.

The Educational Department, and specifically Marieke Peters being at the top of the pyramid of running the educational programs and activities at the museum argued that the success of the programs depends on different factors, like the attitude of the school teachers and the preparation that they have made during class before the museum visit. Also the behavior of the museum educators and the location of the schools play a key role for the success of the programs.

The Head of the Presentation Department Charlotte Huygens agreed with the above but she also added that money is a very central factor. The more money a museum can spend on the programs the more successful they can be. If the museum had double the budget it has now, she is convinced that they could reach

double the amount of groups for the permanent educational programs and they could have made more children exhibitions in order to attract more children and families. In general Charlotte Huygens believes that the policy itself is quite successful and the quality of the educational department is very good. However, during the management of the educational programs many problems appeared. Specifically, the program about the Roman exhibition for the Museum and Schools was upgraded recently in 2010 at the request of teachers. After five years teachers had seen everything and they wanted something new. They are also doing the same with the programs for the Egyptian department as they have the same specific programs for many years and also with the programs about the classical languages. A further reason was the fact that the bookings from schools in the last five years have diminished so the museum was obliged not only to enhance but also to renew some of the educational programs by extending the programs in the museum and in the classroom as well. The museum is conducting sufficient research before proceeding to the design of a new program, and occupying people only for that purpose. Finally Charlotte Huygens pointed out that there is team work and excellent communication between the curators and the Educational Department that has been depicted in the quality and the success of the programs.

The museum educators, being in a direct dialogue with the children, evaluate the programs from a completely different angle. First of all Noel Franken and Keen van de Mortel believe that in order for a program to be successful there should be a close cooperation between teachers and museum educators. The teachers are aware of the personality of the children while the museum educators know how to run the program. Noel Franken and Keen van de Mortel explained that sometimes, teachers participate in an educational program and they are entirely unprepared and as a result need to spend more time orientating the children during the museum visit. Therefore, good preparation at school is the key

for the success of the programs. Moreover, they think that the quality of the educational programs strengthen the role of the museum. A successful program is an advertisement for the museum. Furthermore, children have the opportunity to visit a museum and to obtain knowledge of the past, to develop their cultural identity and in this way to become mature, having a more critical view in future museum visits. The museum educators also reflect on the differences between the Secondary schools and Gymnasia and the differences between schools that come from cities and schools from villages. The children are at the same age but the ways they react to the programs and behave during the activities are different. They also reported that the children from Secondary schools are bored sometimes while the children from Gymnasia have better vocabulary, understand the activities easier and quicker and are more interested in learning beyond the museum educational material. The children that come from city schools are sometimes rude, arrogant and their way of dressing is not always appropriate in comparison with the children from village schools that are more polite, quiet and shy. However, the common reaction is that all children interact the most with the introductory video and the audiovisual media in the exhibitions. What Noel Franken and Keen van de Mortel enjoy most is that they are the people introducing the children to the world of the museum, the communication with the children and the fact that they can listen to their thoughts that sometimes are so interesting because the children have a completely different way of thinking from the adults.

In my interviews with the teachers, they said that most of them have visited the museum and participated in the educational programs many times. Although the programs are the same the reaction of the children each year varies. They enjoy seeing the differences and the consequences of the educational programs for children. The majority of the teachers have already prepared at school not only for the good of the children but for themselves as well. Also,

some teachers, as individuals, came to the museum first before the school visit in order to take a glimpse of the layout of the museum and of the presented objects that are going to be used in the educational programs. Most teachers have been asked after the visit of the museum to evaluate the educational programs. They believe that is very fruitful and quite helpful for the quality of the programs as the museum can create or upgrade its programs in accordance with the teachers' and children's aspirations. Many teachers were willing to express their thoughts about the museum and the educational programs. They pointed out that the architecture of the museums is very good but the space is limited. The quality of the exhibited objects and the way they are presented in the public is excellent but the quantity of objects is poor. In general, most of the teachers, judging also from the children's reactions, are satisfied with the programs and they enjoy their visit to the museum, expressing the desire for another visit in the future. A few teachers also mentioned that although the National Museum of Antiquities in Leiden has very good programs, they prefer visiting the Naturalis Museum or the National Maritime Museum in Amsterdam, as the children have the chance to interact with the objects more in those museums.

According to my interviews with parents, most of them that visited the museum did not have the time to take a look at the other exhibitions that the museum hosts, and focused only on the children's exhibition. It is important to mention that although the museum offers guided tours, the majority of the parents prefer to experience the exhibition alone with their children. They want to educate their children themselves. They believe that this is one of their roles as a parent; to spend time with their children and try to broaden their horizons through stimulating activities. Due to our modern hectic daily lives most parents do not often have the time for common activities with their children. A visit to a museum is a great opportunity to establish closer relationships with them. Most parents also mentioned that many educational programs that take place during the

vacations and not during school time is an outcome of a relationship of trust between the family and the museum. Although the number of the educational programs is limited for unorganized visit-tours, most parents said that they prefer to spend productive time with their children and not a great amount of time in the museum. The National Museum of Antiquities in Leiden offers family orientated programs designed for children education at the museum, especially during vacations. The collaboration in the educational programs offers not only great communication capabilities between the children and their parents but also between the parents and the museum as they are the more difficult to please. A great number of the parents also claimed that the collaboration between children and parents establishes the collaboration between the museums with the local community. Parents become in that way an active voice in social events.

The educational programs in the museum can be evaluated by the museum professionals, the teachers and the parents but there are also organized research agencies evaluating the programs every year. The program that they focused on was the *Museum and Schools* and was evaluated from 1997 until 2005. Taking into account all of the evaluations, the following points were the most critical. There were too many program questions and the language that they used was rather difficult. In additionally, the transportation and the fact that most of the schools had to stand for a long time on the streets and not in the reception hall was a main issue. Finally, there were many times that the museum did not send an informative brochure about the nature and the content of the educational programs, while some other times the museum created programs without taking into consideration the school curriculum (NAM, 10,31) .

Through my interviews with the museum staff I realized that the National Museum of Antiquities in Leiden has taken into account all these evaluations and they are trying to act in accordance with them. The museum professionals are working hard to update the museum facilities and to enrich and upgrade the

quality of the educational programs. The quality at the museums needs to be reordered by the visitors and not by the idea that the museum has about itself (Kakourou-Chroni 2006, 28).

The National Museum of Antiquities in Leiden started as an archaeological cabinet and turned into a National Museum. From quite poor objects as far as the quantity is concerned ended up having quite an impressive representation of ancient cultures exhibiting objects in chronological order. But one of the most crucial developments was the integration of multiple activities and the empowerment of one of its major role, the educational role. Due to the latter one the museum ceaselessly develops educational programs especially for children, as children are the roots of the society and they deserve to be introduced at an early age to the cultural past and to archaeology. However the museum does not have an independent Educational Department or enough staff to upgrade its educational programs even when also using volunteers. On the whole, behind all of the educational programs there are a lot of people from different posts and angles working for the best possible presentation of archaeology to an audience like children. Although the National Museum of Antiquities in Leiden is not a Children Museum but an archaeological one, it still focuses increasingly on how to educate children with historical sources in a beneficial and entertaining way.

3. The Archaeological Museum of Sparta

In the previous chapter the history of the National Museum of Antiquities in Leiden, the way the museum exhibits its objects, the way the educational programs are developed and how they function were discussed. In this chapter it will be discussed similar points but I will focus on another museum, the Archaeological Museum of Sparta.

3.1 The History of Sparta in Outline

Before mentioning the history of the Archaeological Museum of Sparta it would be very prominent to briefly outline the history of Sparta. The city-state of Sparta played a major role in the history of the ancient Greek World as it had its own form of political organization. Original occupation dates back to the third millennium B.C. with buildings constructed in sharp contrast to Athens, inspiring awe in the rival city. Consisting of 'komes' (villages), the city of Sparta expanded on the western river bank in the Eurotas valley where today the modern city of Sparta stands (Zavvou *et al.* 2006, 5). Archaeological excavations provide evidence of foundation extension dating back to the eighth century B.C. Throughout the archaic period, mainly in the sixth century B.C. Sparta developed not only economically but also artistically. Sparta during this period managed to include a large part of southern Peloponnese. In that way the foundation of its later dominance were already here (Zavvou *et al.* 2006, 7). In the fifth century B.C. Sparta's contribution against the Persian threat, confirmed its leading role and position in the Greek world at that time. During this period the competition between Sparta and Athens, the rival power at that time, led to the catastrophic Peloponnesian War where Sparta's victory resulted in the acquisition of sole great power, spreading its authority throughout the Greek world (Zavvou *et al.* 2006, 8). The following years were a period of unrest filled with military campaign. At the end of this period, in the fourth century B.C. Sparta was pushed aside by the

Thebes. Weakened, Sparta was left in the shadows when the Macedonians rose to power. (Zavvou *et al.* 2006, 8-9). While Sparta was conquered and absorbed into the Roman Empire, the city still flourished. That is testified by the rescue excavations carried out in recent years (Zavvou *et al.* 2006, 11) as illustrated in figure 3. However, the site of the ancient city lay abandoned for centuries, until King Otto reestablish the city of Sparta in 1834 (Zavvou *et al.* 2006, 11).

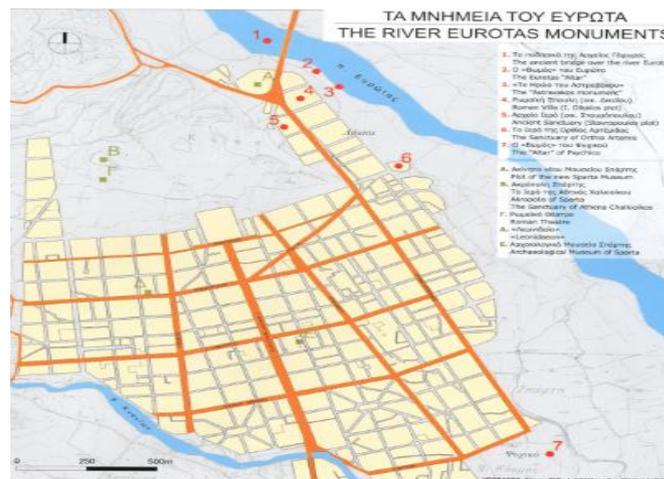


Figure 3: map of the archaeological monuments in Sparta (Giannakaki 2008)

3.2 History of the museum

The first collection of archaeological objects in the city of Sparta was set up by the German archaeologist L. Ross in the church of Agios Penteleimonas in 1833. Specifically L. Ross visited not only the city of Sparta in 1832 but also many other places in Greece with Otto, the first king of Greece, and his wife Amalia in their tours of the country. He became caretaker of the antiquities of the Peloponnese and stayed in Sparta for three months (Raftopoulou 2006, 194). The first collection had eighty objects consisting of sculptures and inscriptions. The collection was soon destroyed by fire and many years passed before its eventual re-establishment in 1872 (Raftopoulou 2006, 195).

Unfortunately there was long period between the establishment of the city of Sparta and the arrival of the first archaeologist in 1872 (Raftopoulou 2006, 192). Sparta was, and still is; the center of the prefecture of Laconia with a mayor and courts, but archaeological law was not applicable. In 1872 there were only two state archaeologists in Greece; the general curator P. Efstathiades and the assistant of the Archaeological Office P. Stamatakis (Petraikos 1992, 642). Later Stamatakis worked in the Archaeological Society in Athens as a curator. The Archaeological Society was created in 1833 (E' EPCA, Ministerial Decision, 21). A great interest in Sparta arose when the Ministry of Education discovered that the monument of Leonidas was being destroyed by the local people. The Archaeological Society sent Stamatakis to Sparta in order to prevent a large catastrophe (Petraikos 1992, 643). Stamatakis after many letters to the Prefect, informing him about the necessity to protect the monument, managed to eventually save it. During his time in Sparta he noticed the stark absence of any museum. Therefore, on the 25th of April 1872 he sent a letter to the Ministry of Education to inform them about the significance of founding a museum. However, his motives were mainly idealistic and patriotic (Patraikos 1992, 644).

The Archaeological Museum of Sparta was the first museum to be built in a provincial town and the third museum in Greece. Building began in 1874 under the architect Katsaros and it was completed on the 23rd of January 1876. Its location was designated by the town plans from Fr. Stauffert in 1834, where a site was prearranged for a museum¹.

Three rooms were originally planned and the entrances to the western and eastern rooms from the main room were decorated with ionic marble. The museum also had an area that later became a great garden (Andreakou 1999, 25).

¹ Kokou (1997, 305) accepts as an architect of the Museum of Sparta the Katsaros, based on notes from Efstathiades, who was the general curator of antiquities in Greece at that time. While Christou (1960, 72) claims that the architect of the Museum was Hansen, the architect of the Academy of Athens.

In the beginning the museum only had a collection of 288 objects that had been gathered since 1872 by the curator of antiquities, Stamatakis (Andreakou 2002, 12). These objects were kept temporarily in a classroom of a secondary school. Nevertheless, the museum did not open its doors to the public until after 1881 when Stamatakis put the objects in the rooms of the museum in such a way as to be able to study them easily (Andreakou 2006, 183). The foundation of a museum presents many practical problems; the main one is the obtaining of the objects that it is going to accommodate (Petraikos 1992, 644). It goes without saying that Stamatakis struggled in order to rescue and maintain the antiquities. For this reason at the end of the nineteenth century he founded collections and museums to house and protect these objects. Stamatakis did not hesitate to confront the local people that were trying to sell antiquities found on their land. In an effort to prevent illegal excavations (Andreakou 2006, 175), Stamatakis tried to convince the local people to offer the antiquities to the new Archaeological Museum of Sparta (Petraikos 1992, 645).

The museum building was insufficient to accommodate all the antiquities obtained from the local people. The problem peaked when organized excavations began in the twentieth century. Most of the excavations had been financed by the Archaeological Society in Athens and the most valuable objects were transferred straight to the National Archaeological Museum in Athens. The museum of Sparta kept only the pottery. The British School in Athens, founded in 1886, started excavations in Sparta in 1904. The British archeologists found new archeological areas in the new town of Sparta but they focused mainly on the excavation from 1906 to 1910 of the Spartan Acropolis Sanctuary of Orthia Artemis (figure 4). Pindar interprets the name of the goddess as, “She who raises men to be saved and raises them to be born” (Zavvou *et al.* 2006, 54). Most of the findings were kept in the museum of Sparta while some others were transferred to the National Archaeological Museum in Athens for maintenance (Andreakou 1999, 25).

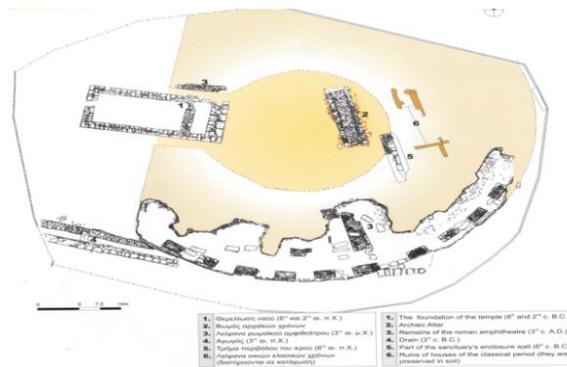


Figure 4: ground plan of the Sanctuary of Orthia Artemis (Giannakaki 2008, 14).

Nevertheless, the expansion of the museum building was necessary (Andreakou 1999, 25). The first expansion was made in 1905-1908 by the Archaeological Society and the second one was made in 1936 in order to host a great variety of finds from excavations. These expansions followed the architectural layout of the ancient building. Generally, not only the capacity of the building was problematic but also the construction of the building itself (Andreakou 2006, 184).

During World War II the museum of Sparta was slightly damaged. However, prior to the war, the objects were packaged and hidden by the curator of antiquities, Th. Karachalio. After the war in 1950, a lot of changes were made in order to maintain the building and to save space. To be more specific, the roof of the museum was replaced and office spaces were created in the back of the east side, while the north room was converted into storage. Moreover, massive statues were placed symmetrically in the garden along the main entrance of the museum while some more sculptures like lions and pediments were placed in the garden. In 1960 organized excavations began in the city of Sparta, increasing not only the size of the collection but also its variety of objects. In addition since 1960 the Archeological Society started excavations on private lands that brought to light

many precious objects. Most important were the findings from the excavation in Amykles in 1956 and 1960-1962 and in other places in Sparta in 1962-1963 by the archaeologist Ch. Christou (Christou 1960, 113-118). The inadequacy of the exhibition, storage and laboratory spaces was enormous and the curators struggled to find a sufficient solution. Not to mention that the Municipality of Sparta declined to give 530 square meters from the garden of the museum for expansion. Subsequently, the back space of the museum was turned into open arcades for the stone and marble objects and was later used as laboratory and storage space. Furthermore in the north room of the museum an upper room for offices was constructed, while the bottom continued to be used for storage (Andreakou 2002, 12).

In 1975 the curator at that time, G. Steihauer, tried to contact the Ministry of Culture for the construction of a new Archaeological Museum and to construct a new wing on the existing museum. A few years later in 1980 the number of excavations raised and as a result the number of the archaeological findings increased. The problem of space became even more intense. In 1982 the offices were removed from the museum to another location close by and the space in the north room was transformed into an exhibition room in 1984 (Andreakou 2002, 12). In 1988 the first of the south rooms exhibited the most important and valuable mosaics from old and recent excavations. This conversion was essentially the last one possible, as the possibilities for changes had minimized. In 1997 an association was founded with the initial target of researching the possibility of a new museum in Sparta while also researching the possibility of developing the existing museum (Andreakou 1999, 25). Currently, the total area of the building is about 532 squares meters and the size of the storage in east side of the museum is about 200 squares meters. From this surface the public space of the museum for exhibitions is 375 squares meters. The building of the

Archaeological Museum of Sparta is a protected monument (Andreakou 1999, 25).

Nowadays in the Archaeological Museum of Sparta there are over 20.000 objects, some of which are extraordinary (figures 5 and 6) as for example the large relief burial urn, votive clay masks from the Sanctuary of Orthia Artemis and the stele with reliefs on two sides from Amycles (Zavvou *et al.* 2006, 55).



Figure 5: clay mask from the Sanctuary of Orthia Artemis (Giannakaki 2008, 18)



Figure 6: pyramid-shaped stele with reliefs on two sides (Zavvou *et al.* 2006, 56)

In the museum, antiquities from all over the Prefecture of Laconia as well as the collections of Gytheion and Neapolis can be found. It is an extraordinary fact that Stamatakis was not interested only in important antiquities, but he struggled to gather as many antiquities as possible for the new museum of Sparta (Raftopoulou 2006, 206). The museum now exhibits objects from the Mycenaean period up to Roman times. Most of them are quite impressive and suitable for understanding the Laconian art and the great history of Sparta. Taking all this into account, the objects in the Archaeological Museum of Sparta come mainly from incidental findings that have been discovered in the area of Sparta, donations from various Spartans and excavations that were made in the city of Sparta (Christou 1960, 73). As far as the exhibition rooms are concerned, they have not changed since 1960 although some changes have been made in order for new objects to be added to the collections. For these changes to take place, the museum was closed from the

24th of April in 2008 (E'EPKA, 2290) and opened its doors again a few years later. Meanwhile a museological project for the development of the museum regarding the architectural problems and structure of the collections has been made and approved but it is quite doubtful if it is going to be carried through. To be more specific, the project proposed organizing a collection with digital media consisting of 42 objects from the Archaeological Museum of Sparta, including the figure of Leonidas, but it was rejected by the Local Authorities (Kodrarou-Rassia 2010, 22).

Moreover in 2004 the Ministry of Culture approved the project for the foundation of the New Archaeological Museum of Sparta. The New Archaeological Museum of Sparta will accommodate, apart from the rooms of the collections, special rooms for educational programs, laboratories for scientific research, storage, administration offices, security offices and rooms with modern interactive technologies. The museum is going to highlight the history of one of the most important cities in ancient times (E'EPKA, 3271). After the foundation and operation of the New Museum of Sparta the existing Archaeological Museum in Sparta will simultaneously continue to be open for the public (E'EPKA, Ministerial Decision, 16).

3.3 The objects of the museum and their presentation

Today the museum's seven room house (figure 7) only a small number of the many finds unearthed every day on excavations in Sparta and in other areas of Laconia, while most of the artifacts are kept in museum storage. The exhibits consist mainly of objects pertaining to the ancient Spartan religion that were found in large sanctuaries in areas such as the Sanctuary of Orthia Artemis (10th century B.C. to Roman occupation) from the ancient district of Limnes.

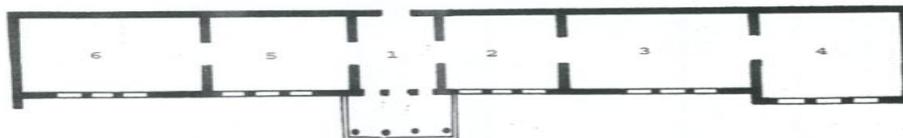


Figure 7: the layout of the six lower level rooms of the Archaeological Museum of Sparta (Zavvou *et al.* 2006, 54).

The tour in the museum starts from room I. The room displays steles from Roman times, decorated with offerings of sickles from the winners of the games at the sanctuary of Orthia Artemis (Christou 1960, 74). Most of the steles have inscriptions with the name of the athlete and the games in which they excelled. They also have iron sickles incorporated in them showing the number of their wins. The room also displays Laconian type steles with floral decoration (Michalopoulos 2002, 284). In that room the steles are alongside the wall without being in glass cases, so the visitor can really read the inscriptions and see all the details. The vestibule has two big wings (right and left), each of which has three rooms, room VII is located on the upper level to the left of room VI (see figure 7).

Room II contains mosaic floors found in wealthy houses and buildings in Sparta from the Roman period. The most important are the big mosaic, depicting the recognition of Achilles on Skyros and the mosaic depicting Perseus cutting off Medusa's head (Michalopoulos 2002, 287). More than 150 mosaic floors can be found in museum storage, but the lack of space does not allow their suitable presentation (Andreakou 2002, 12).

Room III mainly consists of structural pieces from the Temple of Apollo at Amycles. Shelves line the walls on which stone architectural pieces from the archaic period are exhibited. The rest of the objects in that room consist of inscribed steles and objects that are related to the religion and history of Sparta, giving a complete picture of the evolution of Laconian art until the Classical period (Michalopoulos 2002, 288). Most of the exhibited objects in room III do not present thematical cohesion (Christou 1960, 80). The visitor can really understand the glory of the Laconian art, but it is also quite easy for them to lose their orientation as a lot of information is provided.

Room IV also contains sculptures from the Classical to Hellenistic periods. In the center of the room is dominated by the figure of the Spartan warrior named Leonidas (figure 8). The figure was found during excavations on

the Acropolis of Sparta near the Sanctuary of Chalkioikos Athena (Zavvou *et al.* 2006, 56). In addition there are two marble heads of Hercules and Hera (Michalopoulos 2002, 290) and a lot of red and black figure pottery placed in showcases around the walls.

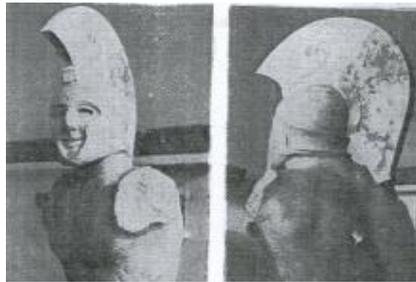


Figure 8: figure of the Spartan warrior named Leonidas (Christou 1960, 101).

Room V displays a large variety of archaeological finds consisting mainly of votive offerings to the goddess constructed out of materials such as ivory, stone and clay as well as lead statuettes, depicting a wide range of subjects, which were probably offerings to the goddess from the poor. The votive clay masks are of particular interest as they may have been copies of wooden ones that appear to have been used in ceremonies honoring the goddess. Additionally, there are objects from other sanctuaries in Sparta, like that of Chalkioikos Athena on the hill of the Acropolis, which gave a large number of superb vases; good specimens of Laconian craftsmanship. Objects from the Temple of Apollo at Amycles and from the Menelaion ruins as well as a significant number of bronze statuettes can also be seen. The large relief burial urns unearthed on excavations in Sparta are in a prominent position (Zavvou *et al.* 2006, 54). All the objects in that room are exhibited in glass cases that the visitor can observe from all sides.

In room VI there are many objects from the Roman period. Most of them are sculptures and a few of them are copies from sculptures from the Classical

period. Two marble sarcophagi, a few statue heads, a clay model of a ship from the Malea headland and mosaic floors hanging on the walls are also presented in that room (Michalopoulos 2002, 285-286).

The last room, room VII on the small upper level of the museum next to room VI, contains mainly prehistoric objects, not only from Sparta but also from different places in Laconia, such as Monembasia, Diros, Geraki and from Arcadia. Quite interesting are the objects from the Mycenae tombs at Pellana. Pellana is an area close to Sparta where a large number of Mycenaean burial ground were discovered (Zavvou *et al.* 2006, 57). Today, it is not possible to visit this room and it is used as an office for the temporary staff of the museum.

Taking all of this into account, the Archaeological Museum of Sparta accommodates a great number of objects, most of which are quite impressive and important for scientific research. Sculptures, inscriptions, mosaics, coins and other objects, from small archaeological findings to structural parts of buildings, are exhibited and kept in the museum. Sufficient space for the appropriate presentation of these objects is a necessity. The exhibition of the museum features only some of the objects of Laconian art dating from the Neolithic until the late Roman period.

The most crucial problem of the museum is its structure. It is an elongated building that, when combined with the position of the entrance in the center of the building, does not allow the correct movement of the visitors or appropriate supervision of the objects. The presented objects are placed in a raw environment without thematical cohesion and exhibition narrative. The museum does not use modern interactive technology to present its objects but glass cases with wooden frames or some marble stands. The layout of the museum and the way the objects are presented have not dramatically changes since 1960 where we have the first organized attempt from Christou to publish the museum collections. Finally the collecting policy also remains the same; to enrich the museum collections with

objects unearthed from excavations from the city of Sparta and from its surroundings.

3.4 The educational programs in the museum

The educational programs in the museums started to be developed in western countries in the 1970s. In Greece some museums started to be interested in the development of the educational programs beginning in the mid-1980s (Zafirakou 2002, 17). In that decade, mostly the archaeological museums and the museums of art were organizing and suggesting educational programs that addressed both schools and groups of children that visited the museum. The devices that the museums use for the educational programs, the teacher's training, the special programs for immigrant children and children with special needs, are an elegant edition to the museums and are examples of a new dynamic that characterizes most of the museums in Greece. Furthermore, the experimental implementation of an educational program, named MELINA (after the politician Melina Merkouri) was used in specific primary schools in Greece to give the opportunity to a greater number of children to get to know many museums, libraries, theatre and artistic workshops. Another advantage of that project was that a lot of important elements of cultural heritage reached schools (Zafirakou 2002, 29). Specifically the MELINA educational program is a cooperative work among the Ministry of Education, the Ministry of Culture and the General Secretary of Adult Education. Its purpose was for children to come in contact with archaeology and the cultural past through the education process. To this effort a great number of museums like the Benaki Museum in Athens welcomed and incorporated it to the other educational programs with enthusiasm (Museum Benaki, Department of Education website). The programs started in 1994 initiated by Melina Merkouri. This program was applied at the beginning as a test to one hundred schools throughout Greece and Cyprus. In 2001 under this program, training of teachers

started, regarding not only the structure and the function of the program but also to draw their attention on the importance of it for the cultural heritage and tradition. Funds for the program founded by the Greek State were frozen in March 2004 (IEMA, Education Projects website). Although this program did not last for a long period of time, it did have a positive influence with children getting to know with their archaeological past.

Before mentioning the different educational programs that the Archaeological Museum of Sparta has hosted over time it is beneficial to discuss the dialogue between the museum and schools. The relationship between the museum and schools is pretty crucial as the museum does not have all the appropriate equipment and space needed in order to introduce children to their historical past. To begin with, when the schools and the museum come together at different levels and start working together, they are obliged to redefine their targets and their function in order to be able to respond to the new challenges of museum pedagogy (Zafirakou 2002, 17). The schools must instill the love of the museum in their students, a place that children can obtain knowledge of their cultural heritage and historical identity. On the other hand, the museum should take into consideration the annual school curriculum and act in accordance with this. What is more, the active methods of learning, the activation of all senses during the educational programs and the reflection of the values are also some of the issues that the museum has to deal with. Generally, there is an enormous need for direct communication between schools and museums. Due to the fact that the children have the chance to see, sometimes even touch, play, read and express their feelings and emotions when visiting a museum, the teaching process in the museum mixes learning and entertainment and as a result the museum ceases to be a depressing place that promotes passive and oppressive knowledge (Xanthopoulou 2002, 64). Before the development of organized educational programs in museums, the relationship between the school and the museum

started to evolve in the 1960s, resulting sometimes in beneficial cooperation. Although these two organizations seem to belong to different worlds, in reality they have common aims. Both of them are trying hard to spread education and culture in different social groups. In this way both schools and museums use pedagogical methods that are sometimes similar but can also have huge differences between them (Zafirakou 2002, 85).

Some of the primary targets of the Archaeological Museum of Sparta, regarding the educational programs, include familiarizing children with the different type material used and shapes of the objects, teaching them to be able to distinguish the characteristics from different time periods and to inform them about some of the historical areas of Laconia.

All the following information came from archival research in the E' Ephorate Prehistoric and Classical Antiquities and from reviewing the educational programs documentations, which were attached in the aforementioned archive. The Archaeological Museum of Sparta introduced organized educational programs in 2006. In the previous years the educational programs in the museum took the form of a tour that was given by a temporary archaeologist, who was working at the museum, in collaboration with the teacher of each school. Teachers played a major role in conducting the educational programs in the museum. Often they prepared the children in school and taught them about the exhibited objects but sometimes they created activities to help not only the children to spend their time fruitfully in the museum, but also to enhance the role of the museum.

In 2006 an educational program for Primary and Secondary schools was implemented. The program focused on the mosaic floors (figure 9) that the museum exhibits. The activities were almost the same for primary and secondary schools but there were differences in the amount of information and the level of the language. At the beginning the children, with the guidance of the archaeologists, briefly got to know all the exhibition rooms of the museum and

later they were provided with a brochure. As a first step the children received general information about the history and the evolution of the mosaics but also information about the mosaics that were found in the city of Sparta. In the different activities the children had to find the specific mosaic that was requested and had to try to find all the details of the initially provided information. They had to understand the development of the mosaics through the different illustrations in each period and through the different size and quality of the tesserae, mosaic tiles. They also had to draw some of the mosaics by using the same colors as the artists in order to grasp a better understand the evolution of the mosaics. At the end of the program the children were asked to express their opinion about their favorite mosaics and about the program.



Figure 9: 3rd Primary school of Sparta. Program: mosaic floors (E'EPKA, Archives Educational Programs).

In the following year, 2007, more educational programs were created as a response to the great interest of the children and of the teachers. The nature of the programs remained the same, having the form of a brochure, but the themes were enriched. The name of the program was *Athens and Sparta*, aiming to make children understand the differences between these two cities. The trigger was the opening of an exhibition in the Museum of the Olive and Greek Olive Oil in Sparta called *Athens – Sparta from the eighth century until the fifth century B.C.* in

July 2007 which presented, at all levels, the art of these two cities during the Geometric, Archaic and Classical period. The educational program took place in the Museum of the Olive and Greek Olive Oil, where many objects from the Archaeological Museum of Sparta and the National Archaeological Museum in Athens come together and were exhibited. Through this comparison it was very helpful for the visitors to understand the differences and the similarities between these two cities. The program was designed for secondary school children and was divided into four units: burial customs, the military life, the cults and public and private life.

In the first unit that focused on burial costumes, the children in the beginning were informed about the concept of death in mythology and then about the different burial customs in Athens and Sparta. Later, they were divided into two groups and each was given time to answer some questions and solve a crossword according to the given text. Finally, they had to find the specific headstones from the illustrations and details that they had been provided with in the brochure.

Another unit of the program *Athens – Sparta* was about the military life in Sparta. The unit began with a short introduction to the themes of battle, the equipment of a soldier and the differences between Athens and Sparta regarding military training through photographs given to the children. They then had to find the objects from the photos in the museum and try to find items that show military scenes. In this unit the children had an extra activity where they had to find additional information in books or on the internet about the most important battles, the Persian War or the Peloponnesian War that they would later present in school.

The unit about the cult was much more informative and extensive. The central subjects were the differences between Athens and Sparta gods, celebrations and offerings to the gods. The children had to answer some questions.

Later the children were divided into two groups; the first group's task was to try and find objects which depicted scenes from Athens while the other group searched for objects from Sparta. They also had to find offerings to the gods in the collection and in the end to select and draw one of the exhibited objects that really impressed them. For those children who may have been more interested, there was an extra activity where they could read about the history and the current situation of the Sanctuary of Artemis Orthia and then translate all the information into English.

The last unit of this program, named public and private life, was not so well organized. The children only received information about the role of women, the structure of society and the political situation in Athens and in Sparta. They received no pictures or specific tasks to perform in the museum. In this program the role of the teacher was emphasized in order to orientate the children in the museum.

In 2008 the museum organized an educational program named *The Archaeological Museum of Sparta – Past, Present and Future*, as it was due to close its doors for restoration work. Programs were designed for primary and secondary school children. On the whole, the quality of programs was quite similar as in some cases it was just as demanding for the children of the secondary schools as those from the primary schools. They had to search deeper and to observe more carefully. First, photos were given to the children that illustrated the museum building over time with its unchanged internal layout and its external changes to provide a better understanding of the museum's past. Later they were given photos of the museum objects in every room which they had to find and describe. In this way, by the end of the activities the children had experienced the diversity of the museum objects and the diversity of the styles in the Laconian art.

In 2011 updated brochures were added to the educational programs in the museum. A new program designed especially for families called *A Sunday Visit to*

the Archaeological Museum of Sparta, was also introduced. The quality and the design of the brochure were far more organized and user-friendly. Nevertheless, the aims of the program and the structure of it were almost the same as the previous one (E' EPCA, 1308).

The educational programs were designed by archaeologists that were working as temporary staff in the E' Ephorate of Prehistoric and Classical Antiquities in Sparta. The Archaeological Museum of Sparta does not have permanent staff, except for security, and subsequently all the projects are carried out mostly by temporary staff (E' EPCA, 1308). However, they work hard despite the lack of money, technological media and time to motivate schools to make museum visits in order to understand the significance of archaeology and to become better acquainted with their historical past. The E' Ephorate of Prehistoric and Classical Antiquities in Sparta is very concerned about the future of the museum but their time and funds are limited. The local people have already expressed their dissatisfaction with the restricted exhibition space and with the original construction of the building. Despite this, since the museum is in the center of the city of Sparta, it has awakened the interest and the curiosity of most of the people of the city. The children and teachers are really excited as they can experience what they have learned and taught in a small amount of time and in their own city. Although there has been no research conducted concerning the visitor to the museum, the public expects their visit to confirm the history of ancient Sparta that they have learned in school. However the local people, despite their desire to be identified ideologically with their ancestors, remain detached from their archaeological heritage. Therefore, the Archaeological Museum of Sparta has been treated unilaterally through the prism of the local development (E'EPCA, Ministerial Decision, 20). The Local Authorities are willing to help but rarely come up with a productive outcome or a pleasant solution.

3.5 Proposal

In this unit I will address a proposal for an educational program for the Archaeological Museum of Sparta. In this process I will try to use as many characteristics as possible from the educational programs in the National Museum of Antiquities in Leiden. The purpose of this is to find out if the education programs of a national museum could be used effectively in a local museum or if a local museum could actually use the form, the structure and the means of a national museum.

The objects that are kept in the museums are products that were created in the past in order to enhance the people's life in that era. Over the years these objects acquire historic meaning. Nowadays, they are used as evidence of the past from which we gather information. Their history starts with their creation and it ends with their exhibition in a museum. However, these objects are exhibited in the museums isolated from their original environment. They are exhibited in a new way that reflects the views of modern society. Although the objects cannot speak themselves they can provide information which through the interpretation process, will be transformed into knowledge (Fourliga *et al.* 2004, 5). The museums are now trying to change from transmitters of information to knowledge producers. This effort of the museum has special characteristics when it addresses one of the most complex group of visitors; children (Fourliga *et al.* 2004, 5). How can children understand the meanings and the significance of these objects when they have a consolidated understanding of the past, created by the school (Fourliga *et al.* 2004, 6)? A proper and well designed educational program would be a suitable way to help them understand the importance and history of the museum objects.

Taking into consideration the programs in the National Museum of Antiquities in Leiden, how can an educational program for the Museum of Sparta be created? The proposal concerns an educational program in the Archaeological

Museum in Sparta. The program will be designed for the children of the first class of Secondary school. The choice of the specific class is not random as their curriculum, in the course of history, perfectly matches with the history and the meaning that the exhibited objects and the Archaeological Museum of Sparta generally want to present. To be more specific, some of the thematical units of the history of the first class of the secondary school are: Prehistory, the Mycenaean World, the Archaic Period, Sparta and Athens, the Classical Period and the Hellenistic and the Roman Period. The museum of Sparta exhibits objects from all these periods and therefore it would be very beneficial for both the museum and for children as visitors. The archaeological finds that are now museum artifacts will help children understand their cultural heritage though visual observation, interaction with museum staff and tactile activities. The program will be divided into three stages; the preparation of the visit, the visit itself and activities at school.

A. The preparation of the visit

The decision of a museum visit must be decided at the beginning of the school year, during annual class organization so that there is enough time for communication between the museum and the school. The processes of preparing for the visit and the educational program itself should not require more than two hours each. It is necessary for the teacher to make an initial visit to the museum in order to understand museum objects and the structure of the educational programs. It would be quite helpful for the teacher to give his/her own evaluations about the program and how it can be changed and adopted to fit his/her class curriculum. In the class the acquisition of knowledge and the understanding of concepts relevant to the themes of the program would be the first step to the success of the program. Moreover, the children will be informed about the way the programs will be carried out and about the goals of the visit.

B. The visit itself

The visit will include four stages. In the first stage the children will be informed about the significance of the research and will learn about the science of archaeology and the concept of the museum. In the second stage, the children will be divided into two groups and will start the activities in the museum. In the third stage each group will present its results to the other group. In the final stage the children and teachers will be asked to evaluate the program; to give their own feelings and feedback about it.

The first part of the program will last twenty minutes and it will take place in room VI. All the information will be provided through digital means; using videos or photographic presentations. The room is not suitably designed for this however its large surface area and high ceiling could easily accommodate it temporarily. After welcoming the children there would be a brief introduction by the museum staff about the structure of the program. The foremost aim of this part would be to explain to the children that in order to understand and interpret the past, the science of archaeology uses material culture as evidence for past societies. Furthermore, the children will have to understand that the research and study of the past are age-old human pursuits. At this point the children will acquire information about the first researchers who dealt with the topography and the antiquities in the city of Sparta and those who made the first excavations in Sparta. They will also learn about the antiquities that were removed and are now kept in the British Museum, the first organized steps of collecting the antiquities, the people who played a major role in the process of the collecting of these antiquities, what action and decisions were taken and by whom in order for the Archaeological Museum of Sparta to be built, when the organized excavations started in Sparta, the changes that were made in the museum and how the museum is today. In the end of the video they will be provided with information about how an object comes to be in a museum, about the process of recording an object and

briefly about how the museum presents its objects. After having understood the reasons for researching the past and the significance of the science of archaeology, the children will be divided in two groups.

The second part of the program will last forty minutes. At this stage a booklet with activities and comprehensive questions will be given to the children. The children, now equipped with the basic knowledge and background information, will visit all the rooms of the museum. The first group will deal with the structural parts and the sculptures and the second group with pottery and small items. Common activities will be in room II where the mosaics floors are exhibited and in room IV where the figure of the Spartan warrior named Leonidas resides. Both groups will have to write down the region, date and museum number of the objects they have to observe. Later the members of each group will cooperate with each other. Each group will have to write a short imaginary story, based on the category of the objects of their group and on the information they gather about the region and the date of the objects. The aims of the second part are for the children to find and understand the differences between the same kinds of objects at different times.

In the third part the two groups will be gathered in the garden of the museum, where there is enough space, and they will inform the other group about the objects that they had to observe, results of their activity and the story they created. The target of this part of the program is for all the children to be informed of the work of the other group and to practice oral presentations. The duration of the presentation of the results will be twenty minutes.

In the fourth part the children and the teacher will have to evaluate the program. The teacher can also evaluate the quality of the children's research answers during the program. Both the teacher and children will have to express their opinion about the structure of the program and the parts they like and dislike the most. In other words, the procedure of the evaluation is about data that will

promote a feedback process so that the organization of a future visit will be more successful. This part will last ten minutes and the total time of the program will be one and a half hours.

C. Activities at School

After the visit to the museum the children will have to participate in an extra activity, the results of which will be presented to the class. Specifically they will have to select and find information about one temple or place that the objects of the museum came from. Apart from the presentation of the collected data they will also have to provide photos of the temple or place in the past and how it looks today, thereby proving that they have actually visited it.

Taking all this into account, learning in a museum is an experience where children can connect with their cultural heritage. The museum provides opportunities for children to see a world beyond their daily routine and to help redefine themselves. During a museum visit, learning can easily cause enthusiasm amongst children, raising the chance of success for those children that face difficulties in learning in school and simultaneously creating new ways of interpreting the course of history (Greenhill 2007, 200). Finally, one of the targets of the museum educational programs is not to create specialists in a specific field but to help and guide the visitors to use the acquired knowledge in another context (Ceróne and Mz-Recaman 1994, 149). A museum is a place where you can spend your time creatively and fruitfully, giving you the opportunity, through stimulating activities, not only to enjoy and enhance yourself but also to awaken your mind to cultural and historical issues.

I conclude that Sparta in ancient times was one of the protagonists of the Greek world. Its glory depicted in its Archaeological Museum that hosts objects from the Mycenaean era unto the Roman times. The museum prefers to exhibit the objects in thematical units. A far as I am concerned I suggest that it would be more helpful to display objects chronologically so visitors are presented with a

clear overview of the historical developments and rise of archaeology in Sparta. However in the first years of the foundation of the museum due to lack of space a lot of objects were transferred in the National Archaeological Museum in Athens. At this time since a new Archaeological Museum in Sparta is under construction it would be beneficial for these objects to be returned to their origins. The fact that these objects were given to the National Archaeological Museum in Athens, was a move of necessity but personally I believe that it was very beneficial at that time, because the accessibility of Sparta from Athens was not easy causing limited visitors from Athens. Athens being the center of the Greece was preferred by tourists and therefore having artifacts from Sparta in Athens made them publicly assessable at that time. On the other hand, in modern times, where the situation has changed, these objects should be returned because nobody can depict a culture better than the people who come from that culture. Regarding the educational programs, the museum is trying to present objects to the public in the best possible way, without having permanent staff. Finally with this proposal, I wanted to highlight that the structure of a national museum could be used in a local one. In the proposal, apart from the general structure of the programs from the National Museum of Antiquities in Leiden, I also used the introductory video that I consider to be very useful as a first step of the program. Nevertheless the financial resources and a well-trained permanent staff are necessary.

4. Conclusion

The museum over time has undergone many changes. Its meaning and role have altered frequently according to the social and cultural structure of each era. Originating in private collections with limited accessibility it has become an independent institution open to the public. Its activities have enriched sharing knowledge not only with the scientific community but also with all kind of visitors. The educational programs are one of the newer activities of the museum that allow children to learn through external education. Today, the museum is searching intensely to find ways to form knowledge for educational purposes. Museum pedagogy is one of the main tools of the museum that poses questions about how a child can be taught and how a child can come closer to understanding archaeological finds and their significance. Archaeology is the main provider of museum objects. Museums being a ‘shelter’ for both archaeological finds and knowledge that they possess, as well as a visual interactive library, that is trying to educate the general public. Part of this public are the children, and the fact that they are the root of society, necessitates even more their education on their historical and cultural past. But how can an archaeological museum introduce children to their cultural past and to archaeology? For that purpose I focused on two museums; the National Museum of Antiquities in Leiden and the Archaeological Museum of Sparta. I chose to evaluate these two museums because they are archaeological museums found in provincial towns but with different identities. The museum in Leiden is a nationally run museum while the museum of Sparta is locally run. In order to conduct my research I gathered data from various sources; literature, archives, interviews, observation and the internet. Consequently this helped me not only to collect a wide range of information but also provide a well backed evaluation.

The National Museum of Antiquities in Leiden is one of the most interesting museums in The Netherlands. It hosts a wide range of objects from

different cultures and civilizations. Although the museum started its collection with only a few objects that it inherited from the University of Leiden, it managed over time to develop and enrich its collection. Nowadays the museum is trying to increase the number of its visitors by updating the way it presents its collection and by working on activities such as the educational programs.

The educational programs have been part of the museum since 1970s. Before that time education in the museum took on a completely different form. The activities consisted of lectures that were not always accessible to the wider public. Educational means that were used were poor in comparison with the up to date technological means and the stimulating activities that the museum currently uses. Today, the museum has many different kinds of educational programs. There are programs throughout the permanent collections, programs and activities that focus on holidays and temporary exhibitions and programs that underline the vital relationship between the museum and the University of Leiden. This success did not come overnight. There is a whole system behind the educational programs in the museum and although they appear quite easy in practice, in reality it is a complex interaction between people in different posts with different points of view, all collaborating together to produce an interesting and motivating curriculum that not only coincides with school curriculums but provides new and exciting ways of learning. The Educational Department of the museum is responsible for the planning and the development of the educational programs and is sometimes advised by the Management Department. The curators and the museum educators play a part in the conduction of the programs. On the whole, the National Museum of Antiquities in Leiden has not only the appropriate equipment and specially designed rooms for the educational programs but also a permanent and well trained staff who contribute to the success of the educational programs. Another crucial parameter in the development of these programs is that

the museum has enough money for them since the general financial situation in The Netherlands is quite good.

The Archaeological Museum of Sparta, despite its great efforts to be designed and built, remains generally at the same level as its initial foundation. The layout of the collections has not changed dramatically. The museum has no permanent staff and although some archaeologists have worked temporarily on the development of the museum, there is a lack of cohesion in the museums activities. Nevertheless, despite its poor facilities, lack of museum staff and minimal funding a large effort is made to share its knowledge with its public. Although the museum does not use interactive technological means and modern ways of exhibiting the objects, it does include educational programs as one of its activities. The Archaeological Museum of Sparta is trying to present the real history of Sparta. The foundation and the history of the new city of Sparta are closely connected to the image of ancient Spartan society. The necessity of ideological cohesion between the modern city of Sparta and the ancient city is proved by the fact that the Archaeological Museum of Sparta is the first museum to be built in a provincial town after the creation of the Greek State.

Proposing an educational program for the Archaeological Museum of Sparta, I would like to state that the structure of the educational programs in the National Museum of Antiquities in Leiden can be used in the Archaeological Museum of Sparta. The museum, through educational programs, can critically deal with the need of the local people to see the icon of ancient Sparta and as a result to feel closer to their city (E'EPCA, Ministerial Decision, 24). The role of the Archaeological Museum of Sparta and its educational programs will be the redefinition of the historical data and the clarification of historical and archaeological evidence. The educational programs will provide quality education, targeted to intensify the knowledge that is provided by the school curriculum regarding ancient Sparta and its civilization. It goes without saying

that the general financial situation in Greece and the money that is available to be spent on and spent by the museum are playing a major role on the development of the museum, and subsequently on the educational programs. However, they are still able to provide enlightening educational programs with the help of teachers and temporarily employed archaeological staff.

The structure of the educational programs in the National Museum of Antiquities in Leiden can indeed be used in the Archaeological Museum of Sparta. Apart from the fact that the first one is a national museum and the second a local one, there are other problems that make the comparison difficult. The Archaeological Museum of Sparta presents the history of the city to which it belongs. The museum does not need to spend money to bring objects to the museum, only on their maintenance, as the objects are unearthed every day at excavations in Sparta and in other cities in Laconia. As far as the educational programs are concerned, the museum at times has made educational programs but it would be better if the local people and Local Authorities, in collaboration with the E' Ephorate of Prehistoric and Classical Antiquities in Sparta and the Ministry of Culture, could communicate with each other to provide a fruitful project for the museum. As a result, a glorious historical past and some archaeological finds are not enough. A well trained museum staff, financial resources and collaboration are needed in order for the museum to be able to succeed in its goals and to continue to set new ones.

However, no matter the nature and the size of the museum, it should take into account the kind and the quality of knowledge of their visitors when compared to the story and the information the museums itself wants to provide. Focusing on those two aspects, the museums give the opportunity to the visitors to transform their fixed knowledge and experience into the need for new knowledge (Falk and Dierking 1992, 137).

Bibliography

Alexander, E.P. and M. Alexander, 2008. *Museum in Motion: An Introduction to the History and Functions of Museums*. Plymouth: AltaMira Press.

Andreakou, P., 1999. The History of the Archaeological Museum of Sparta. *The Laconian News* 191, 25.

Andreakou, P., 2002. The Archaeological Museum of Sparta. *The Laconian News* 205, 12-14.

Andreakou, P., 2006. The Archaeological Museum of Sparta: Its Assembly Venture. *Laconian Studies* 13, 175-190.

Apostolellis, P. and T. Daradoumis, 2010. Learning in Technology-Enhanced Museums. In: M. Wolpers, P.A. Kirschner, M. Scheffel, S. Lindstaedt and V. Dimitrova (eds), *Sustaining TEL: From Innovation to Learning and Practice. 5th European Conference on Technology Enhanced Learning, EC-TEL 2010 Barcelona, Spain, September/October 2010, Proceedings*. Heidelberg: Springer, 452-456.

Baligh, R., 2005. Museum Education in Egypt and the World. *Bulletin of the Egyptian Museum* 2, 23-28.

Belk, R., 2006. Collectors and Collecting. In: C. Tilley, W. Keane, S. Küchler, M. Rowlands and P. Spyer (eds), *Handbook of Material Culture*. London: Sage, 534-45.

Bennett, T., 1995. *The Birth of the Museum: history, theory, politics*. New York: Routledge.

Borsanyi, L., 1983. Museum Education or Exhibit Evaluation?. *Acta Ethnographica Academiae Scientiarum Hungaricae* 32, 238-242.

Bruner, J., 1960. *The Process of Education: A Landmark in Educational Theory*. Cambridge: Harvard University.

Burcaw, G.E., 1997. *Introduction to Museum Work*. Oxford: AltaMira Press.

Camenson, B., 2007. *Opportunities in Museum Career*. New York : McGraw-Hill Companies.

Cerón, I.D. and C.I. Mz-Recaman, 1994. The museum comes to school in Columbia: teaching packages as a method of learning. In: P.G. Stone and B. Molyneaux (eds), *The Presented Past: Heritage, Museums and Education*. London: Routledge, 148-158.

Christou, Ch., 1960. *The Ancient Sparta: A brief guidebook for the history, the monuments and the Museum of Sparta*. Sparta.

Dale, F., 1982. Archaeology in the Primary School. In: F. Dale (eds), *Archaeology in the Primary School*. London: Council for British Archaeology, 1.

Ellis, L., 2004. Museum Studies. In J. Bintliff (eds), *A Companion to Archaeology*. Oxford: Blackwell Publishing, 454-472.

Elsner, J. and R. Cardinal, 1994. Introduction. In: J. Elsner and R. Cardinal (eds), *The Cultures of Collecting*. London: Reaction Books Ltd, 1-7.

Esteve-Coll, E., 1991. *The Victoria and Albert Museum*. London: Scala.

Falk, J.H. and L.D. Dierking, 1992. *The Museum Experience*. Washington: Howel House.

Fourliga, E., I. Gabriilidou, R. Veropoulidou and D. Nalpadis, 2004. *Discovering the Past*. Thessaloniki: Museum of Byzantine Cultures.

Giannakaki, Ch., 2008. *The River Eurotas Monuments*. Sparta: Ministry of Culture.

Golding, V., 2009. *Learning at the Museum Frontiers: Identity, Race and Power*. Burlington: Ashgate.

Goodlad, S. and S. McIvor, 1998. *Museum Volunteers: Good practice in the Management of volunteers*. London: Routledge.

Greenhill, E.H., 1994. *Museums and their Visitors*. London: Routledge.

Greenhill, E.H., 2000. *Museums and the Interpretation of Visual Culture*. London: Routledge.

Greenhill, E.H., 2007. *Museums and Education: purposes, pedagogy, performance*. New York: Routledge.

Grewcock, D., 2001. Before, During and After: Front-end, Formative and Summative Evaluation. In: B. Lord and G.D. Lord (eds), *The Manual of Museum Exhibitions*. Oxford: AltaMira Press, 44-53.

Halbertsma, R., 2003. "An Ornament of The Mind" – C.J.C. Reuvens and his Ideas about Benefits of Archaeology to Art and Society in The Netherlands. In: J. Fejfer, T. Fischer-Hansen and A. Rathje (eds). *The Rediscovery of Antiquity: The role of the Artist*. Copenhagen: Museum Tusculanum Press, 211-228.

Halbertsma, R.B., 2003. *Scholars, Travellers and Trade. The pioneer years of the National Museum of Antiquities in Leiden, 1818-1840*. London: Routledge.

Hedley, R. and J. Davis-Smith, 1992. *Volunteering and Society: Principles and Practice (Society Today)*. London: NCVO Publications.

Hohn, T.C., 2008. *Curatorial Practices for Botanical Gardens*. Plymouth: AltaMira Press.

Jensen, J., 1982. Concepts and goals for museum exhibitions. In: T.H. Hansen, K.E. Andersen and P. Vestergaard (eds), *Museum Education*. Copenhagen: Danish-ICOM/CECS, 5-10.

Kakourou-Chroni, G., 2006. *Museum – School*. Athens: Pataki.

Keding-Olofsson, U., 1982. Preface. In: T.H. Hansen, K.E. Andersen and P. Vestergaard (eds), *Museum Education*. Copenhagen: Danish-ICOM/CECS, 3.

Kodrarou-Rassia, N., 2010. Sparta does not have an Archaeological Museum – The dissatisfaction of the Spartans and their effort to incorporate digital means in the museum. *Eleftherotipia* 10.390, 22.

Kokou, A., 1997. *The Care of the Antiquities in Greece and the First Museum*. Athens: Athens Publications.

Michalopoulos, A., 2002. *The Museums in Greece, Vol 2*. Athens: Explorer.

Miles, R.S., M.B. Alt, D.C. Gosling, B.N. Lewis and A.F. Tout, 1988. *The Design of Educational Exhibits*. London: Routledge.

Millar, S., 1991. *Volunteers in Museums and Heritage Organizations: Policy, Planning and Management*. London: HMSO.

Petrakos, B., 1992. Panagiotis Stamatkis: the founder of the Museum of Sparta. *Laconian Studies* 11, 642-650.

Raftopoulou, S., 2006. The Archaeological Museum of Sparta: The First Collection and the First Exhibition. *Laconian Studies* 13, 191-248.

Shelton, A.A., 2009. The Public Sphere as Wilderness: Le Musee de quai Branly. *Museum Anthropology* 33, 1-16.

Shorouk, D.A., 1992. *Kindermuseum für Ägypten*. München: Hanns-Seidel-Stiftung.

Swain, H., 2007. *An Introduction to Museum Archaeology*. New York: Cambridge University Press.

Talboys, G.K., 2011. *Museum Educator's Handbook*. Burlington: Ashgate.

Xanthopoulou, K., 2002. The educational Programs in the Archaeological Museum of Komotini. In: E. Zafirakou (eds), *Museums and Schools: Dialogue and Collaborations, Representation and Practices*. Athens: Gerogios Dardanos, 49-67.

Xanthoudaki, M., L. Tickle and V. Sekules, 2003. Introduction: Museum Education and Research-based Practice. In: M. Xanthoudaki, L. Tickle and V. Sekules (eds), *Researching Visual Arts Education in Museums and galleries. Landscapes: The Arts, Aesthetics, and Education*. Dordrecht: Kluwer Academic Publisher, 1-12.

Zafirakou, E., 2002. How the Museum sees the School. In: E. Zafirakou (eds), *Museums and Schools: Dialogue and Collaborations, Representation and Practices*. Athens: Gerogios Dardanos, 85-107.

Zafirakou, E., 2002. Museums and Schools: Dialogue and Collaborations, Representation and Practices. In: E. Zafirakou (eds), *Museums and Schools: Dialogue and Collaborations, Representation and Practices*. Athens: Gerogios Dardanos, 17-34.

Zavvou, E., A. Themou, A. Maltezou, Ch. Giannakaki and E. Bakourou, 2006. *Sparta: An Archaeological and General Guide*. Sparta: Municipality of Sparta.

Primary Sources and Documents

E' Ephorate Prehistoric and Classical Antiquities, Archaeological Society (E' EPCA), Sparta, Greece

Archives Archaeological Museum of Sparta

1308: Answer and to request from E' EPCA to Olga Sakali, Date: 16/06/2011.

2290: Informative Document from E'EPCA to The Security Staff of the Museum, Date: 23/04/2008.

3271: Informative Document from E' EPCA to general Secretary of the Ministry of Culture, Date: 06/06/2008.

ΥΠΠΟ/ΓΔΑΠΚ/ΔΜΕΕΠ/Γ1/Φ21-E/97044/1562, Date: 01/06/2010 [Ministerial Decision, Museological Project for the Archaeological Museum of Sparta].

National Museum of Antiquities, Leiden, The Netherlands

Archives (NMA)

10: Publicity and Education

Schools and Museum & School: A comprehensive report on the evaluation of the program Museum & School for the school year 2003/04 and 2004/05.

Interviews

Charlotte Huygens and Marieke Peters, at the National Museum of Antiquities in Leiden, 13/02/2012.

Dr. Maarten Raven, at the National Museum of Antiquities in Leiden, 20/04/2012.

Guido Goijens, at the National Museum of Antiquities in Leiden, 13/02/2012.

Keen van de Mortel, at the National Museum of Antiquities in Leiden, 08/03/2012.

Noel Franken, at the National Museum of Antiquities in Leiden, 08/03/2012.

Prof. Ruurd Halbertsma, at the National Museum of Antiquities in Leiden, 12/04/2012.

Internet Sources

ICOM, Museum Definition website, <http://icom.museum/who-we-are/the-vision/museum-definition.html>, accessed on 06/06/2012.

IEMA, Educational Projects website, <http://www.iema.gr/melina?lang=en>, accessed on 06/06/2012.

Museum Benaki, Department of Education website, <http://www.benaki.gr/index.asp?id=30304&sid=0&cat=0&lang=gr>, accessed on 06/06/2012.

Museum Jeugd Universiteit website, <http://www.museumjeugduniversiteit.nl/nl/wie-zijn-wij>, accessed on 06/06/2012.

RMO, Department of Education website, <http://kids.rmo.nl/museumjeugduniversiteit>, accessed on 05/06/2012.

RMO, History of the Collection website, <http://www.rmo.nl/english/collection/history/history-collection>, accessed on 21/04/2012.

List of Figures

Cover Photo (Jensen 1982, 9)

Figure 1	educational programs in Roman exhibition (from the author's personal archives)	33
Figure 2	program <i>Museum Youth University</i> in the Maritime Museum in Amsterdam (Museum Jeugd Universiteit website)	36
Figure 3	map of the archaeological monuments in Sparta (Giannakaki 2008)	52
Figure 4	ground plan of the Sanctuary of Orthia Artemis (Giannakaki 2008, 14)	55
Figure 5	clay mask from the Sanctuary of Orthia Artemis (Giannakaki 2008, 18)	57
Figure 6	pyramid-shaped stele relief on two sides (Zavvou <i>et al.</i> 2006, 56)	57
Figure 7	the layout of the Archaeological Museum of Sparta (Zavvou <i>et al.</i> 2006, 54)	58
Figure 8	figure of the Spartan warrior named Leonidas (Christou 1960, 101)	60

Figure 9 3rd Primary School of Sparta, program: mosaic floors 65
(E'EPKA, Archives Educational Programs)

Appendix

Charlotte Huygens and Marieke Peters, at the National Museum of Antiquities in Leiden, 13/02/2012.

List of Questions:

1. How many years exist the educational programs in RMO?
2. What educational programs do you have?
3. Are different kinds of educational programs for different kinds of group?
4. Are there any 'special' educational programs for the Christmas, Easter and summer vacations?
5. Do you work only with school groups? Are these programs for families with children, special tours for example? Are these as educational as the group activities, or are they aimed at recreation only?
6. How the educational programs are organized?
7. Who is responsible for the programs? Who is involved in the decision making process?
8. Is there a specific curator for the educational programs or does the curator change in accordance with the main idea-theme of the educational programs?
9. Volunteerism?
10. Is there an evaluation for these programs?
11. Were there any problems of the educational programs in the museum?
12. Have they been upgrades recently? If yes why? What was the motive?
13. Is there an evaluation for these programs?
14. How much money has spent the museum on educational programs?
15. Has the museum succeeded its goals? – Personal opinion.

Summary of the interviews

During the interview, Charlotte Huygens who is the Head of the Presentation Department in the National Museum of Antiquities in Leiden, and Marieke Peters who is working in the Educational Department, explained at the beginning about the history of the educational programs that at times the museum had accommodate and about the educational programs that the museum hosts currently. They also discussed about the way the programs are organized and developed and finally they gave their own evaluations and they expressed themselves regarding the educational programs in the museum.

Guido Goijens, at the National Museum of Antiquities in Leiden, 13/02/2012.

List of Questions:

1. How many years exist the educational programs in RMO?
2. What educational programs do you have?
3. Are different kinds of educational programs for different kinds of group?
4. Are there any 'special' educational programs for the Christmas, Easter and summer vacations?
5. Do you work only with school groups? Are these programs for families with children, special tours for example? Are these as educational as the group activities, or are they aimed at recreation only?
6. How the educational programs are organized?
7. Who is responsible for the programs? Who is involved in the decision making process?

8. Is there a specific curator for the educational programs or does the curator change in accordance with the main idea-theme of the educational programs?
9. Volunteerism?
10. Is there an evaluation for these programs?
11. Were there any problems of the educational programs in the museum?
12. Have they been upgrades recently? If yes why? What was the motive?
13. Is there an evaluation for these programs?
14. How much money has spent the museum on educational programs?
15. Has the museum succeeded its goals? – Personal opinion.

Summary of the interview

Guido Goijens, who is working voluntarily in the National Museum of Antiquities in Leiden, talked mainly about the educational programs of the museum and how they developed. He was not able to talk about the history of the educational programs in the museum, as he has been working there for only a year. He also mentioned the programs that take place during vacations. Although the museum is paying him to accompany the children with these vacation activities, he is not paid for developing the permanent educational programs.

Prof. Ruurd Halbertsma, at the National Museum of Antiquities in Leiden, 12/04/2012, and Dr. Maarten Raven, at the National Museum of Antiquities in Leiden, 20/04/2012.

List of Questions for Greek and Roman Exhibition:

1. What kind of artifacts do you have in the Greek and Roman exhibition?
2. How are the artifacts presented? ; chronologically – thematically. What is the narrative of the exhibition?
3. Why you present the artifacts in that way? – What do you want to succeed?
4. What is the target group of the exhibition?
5. Knowing that the Greek and the Roman exhibition is going to be used in the educational programs; has it influenced the way of display?
6. Were the educational programs crated in accordance to the way the artifacts are exhibited?
7. Were you involved, and if yes how, in the decision making about what artifacts are going to be used in the education programs?
8. Why did you select these artifacts?
9. Do you think by exhibiting also beside the original objects, plaster cast, that the visitors could touch them, would it be more beneficial for the visitors, the educational programs and as a result for the museum generally ? If yes what it would be more interactive?
10. Which are the masterpieces in the Greek and Roman exhibition? – Are these objects part of the educational programs? How you are using them in the programs?

11. In our previous interview about the vases from Vulci, you told me that you are thinking about presenting an Etruscan tomb. So, I would like to ask you if you are thinking about using that Etruscan tomb for the educational programs.

12. If yes – How do you wanted this tomb to be presented in the educational programs?

13. Have you ever received any correspondence from a school expressing their satisfaction or disappointment about the educational programs? What feedback do you have?

14. Are you satisfied with the educational programs?

15. Could be improved and if yes how?

16. Dose the museum use the educational programs as mean to attract more people at the museum?

List of Questions for the Egyptian Exhibition

1. What kind of artifacts do you have in the Egyptian exhibition?

2. How are the artifacts presented? ; chronologically – thematically. What is the narrative of the exhibition?

3. Why you present the artifacts in that way? – What do you want to succeed?

4. What is the target group of the exhibition?

5. Knowing that the Egyptian exhibition is going to be used in the educational programs; has it influenced the way of display?

6. Were the educational programs crated in accordance to the way the artifacts are exhibited?

7. Were you involved, and if yes how, in the decision making about what artifacts are going to be used in the education programs?

8. Why did you select these artifacts?

9. Do you think by exhibiting also beside the original objects, plaster cast, that the visitors could touch them, would it be more beneficial for the visitors, the educational programs and as a result for the museum generally ? If yes what it would be more interactive?
10. Which are the masterpieces in the Egyptian exhibition? – Are these objects part of the educational programs? How you are using them in the programs?
11. Have you ever received any correspondence from a school expressing their satisfaction or disappointment about the educational programs? What feedback do you have?
12. Are you satisfied with the educational programs?
13. Could be improved and if yes how?
14. Dose the museum use the educational programs as mean to attract more people at the museum?

Summary of the interviews

Both the curator of the Greek and Roman exhibition, Professor Ruurd Halbertsma, and the curator of the Egyptian Exhibition Dr. Maarten Raven spoke about the way the museum displays its objects in the specific exhibitions and the way the way in which they were acquired. They also discussed the extent of their collaboration with the Educational Department and their contribution to the creation and development of the educational programs.

Noel Franken, at the National Museum of Antiquities in Leiden, 08/03/2012 and Keen van de Mortel, at the National Museum of Antiquities in Leiden, 08/03/2012.

List of Questions:

1. How many years have you worked at the Rijksmuseum van Oudheden?
2. What is your specialization? Are you a teacher, an archaeologist etc?
3. Why did you choose this work?
4. Have you ever worked in another museum on educational programs? If yes – what are the differences?
5. Are there different kinds of educational programs for different kind of groups?
6. How does the museum present the displayed items to the children, youths and adults?
7. Do you see differences between schools that come from cities and schools from villages?
8. Do you see differences between Gymnasias and Secondary schools?
9. Is there any specific activity that children prefer most?
10. Should the teacher participate in educational seminar before the visit?
11. How and to what extent can the teachers be involved in the educational process at the museum?
12. To what extent do the educational programs strengthen the role of the museum?
13. How important is a specialized educational staff?
14. Museum and Schools. What are the differences between that program and other educational programs?
15. Have there been any upgrades recently?
16. What is the part you prefer and enjoy most?

Summary of the interviews

Both of the museum educators talked about their previous experiences and their long employment at the National Museum of Antiquities in Leiden. They spoke about the nature and structure of the programs and about the differences among schools, children's and teachers' reactions regarding the programs.

Teachers

List of Questions:

1. Is this your first time participating in an educational program in a museum? If not – In what museum(s) did you participate in? What are the differences?
2. Was it your idea to come here? Why did you select this specific museum?
3. Did the children ask you something when they were informed about the visit to the museum?
4. Did you do any preparation at school before your visit?
5. Are you going to do something (presentation, questions etc) at school after the visit?
6. Should the teacher participate in educational seminar in museums before the visit?
7. How and to what extent can the teachers be involved in the educational process in the museum?
8. How important is the educational system in order for students to interact with museum educational programs?
9. Do you have to evaluate the program at the end of the visit or later at schools?

10. Would you like to express your opinion or to evaluate (briefly) the educational programs in the National Museum of Antiquities in Leiden?

Summary of the interviews

Most of the teachers have visited the museum before individually and with other classes. The majority of the teachers are satisfied with the educational programs that the museum offers. Before the visit, some of them prepare the children for the visit to the museum. However, they would greatly appreciate it if the museum could provide them with informative seminars, regarding not only the educational programs of the museum and their upgrades but also the collections of the museum.

Abstract

Educational programs within museums have become a vital part of museum activities, designed to introduce children to the archaeological history of the past. The National Museum of Antiquities in Leiden and the Archaeological Museum of Sparta currently provide educational programs for children. Through interviews with museum professionals and archival research regarding exhibition educational programs, a new educational program for the Archaeological Museum of Sparta is proposed. This new three stage program consisting of visit preparation, the visit itself and activities at school, is influenced by the programs of the National Museum of Antiquities in Leiden. It is designed to be easily adapted for local museums yet still provided the same educational benefits of those on the national level.