

TEMA MONOGRÀFIC

The School Museum as a Catalyst for
a Renewal of the Teaching of History
of Education. Practices and experiences
from the University of Macerata (Italy)
*El Museu escolar com a catalitzador de la
renovació de l'ensenyament de la història
de l'educació. Pràctiques i experiències de
la Universitat de Macerata (Itàlia)*

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Data de recepció de l'original: desembre de 2014

Data d'acceptació: març de 2015

RESUM

L'article explica i analitza les activitats educatives que, d'ençà de la seva creació, el Museu escolar de la Universitat de Macerata ha desenvolupat posant una especial atenció al públic format per estudiants, sobretot, universitaris. Com a resultat d'una síntesi fructífera de les més recents orientacions de la història de l'educació, de l'ensenyament de la història i, finalment, de l'educació patrimonial, l'educació basada en el patrimoni històric educatiu ofereix l'oportunitat de repensar l'ensenyament de la història de l'educació en si mateixa, des de molts punts de vista: d'una banda, enriquint –en el sentit més operatiu i participatiu– les maneres de transmetre els continguts teòrics (és a dir,

històrics) i metodològics de la disciplina; de l'altra, mitjançant la promoció de l'entorn museístic com un laboratori per desenvolupar competències didàctiques transversals, que són crucials per als educadors d'avui; i, finalment, fent la història de l'escola «tangible» i més propera a un públic més ampli i, alhora, enfortint la importància i el paper de l'educació en la societat.

PARAULES CLAU: museus de l'escola, ensenyament de la història de l'educació, patrimoni històric educatiu, educació patrimonial.

ABSTRACT

The article presents the educational activities that, since its establishment, the Museum of the School of the University of Macerata has developed with particular attention to university and school students. As a result of a fruitful synthesis of the most recent trends in History of Education, Heritage Education and finally in History Teaching, education based on historical-educational heritage offers the opportunity to rethink the teaching of the history of education itself, from many viewpoints: by enriching in a more operational and participatory manner the ways of transmitting the theoretical (i.e. historical) and methodological contents of the discipline, on the one hand; on the other, by promoting the museum environment as a laboratory to develop cross-curricular teaching competences, crucial for educators of today; and finally, by making the history of the school «tangible» and closer to a wider audience, while strengthening the importance and role of education in society.

KEY WORDS: Museums of Schools, Teaching of the History of Education, Historical-educational Heritage, Heritage Education.

RESUMEN

El artículo presenta las actividades educativas que, desde su creación, el Museo de la Escuela de la Universidad de Macerata ha desarrollado con especial atención al público de los estudiantes universitarios y de la escuela. Como resultado de una síntesis fructífera de las más recientes orientaciones de la Historia de la Educación, de la Enseñanza de la Historia y, finalmente, de la Educación Patrimonial, la educación basada en el patrimonio histórico-educativo ofrece la oportunidad de repensar la enseñanza de la historia de la educación en sí misma, de muchos puntos de vista: enriqueciendo –en

sentido más operativo y participativo— los modos de transmitir los contenidos teóricos (es decir, históricos) y metodológicos de la disciplina, por un lado; por otro, mediante la promoción del entorno museístico como un laboratorio para desarrollar competencias didácticas transversales, que son cruciales para los educadores de hoy; y, por último, haciendo la historia de la escuela «tangible» y más cercana a un público más amplio, y al mismo tiempo fortaleciendo la importancia y el papel de la educación en la sociedad.

PALABRAS CLAVE: Museos de la Escuela, Enseñanza de la Historia de la Educación, Patrimonio histórico-educativo, Educación Patrimonial.

I. PREMISES

In 2013 Giovanni Genovesi –co-founder and honorary president of the Italian Centre for historical-educational research (CIRSE)— in a paper which was provokingly entitled *What the history of education is, and what it is for*,¹ stated that: «First we should make it perfectly clear that we will not find any practical utility in history of education. It does not serve as a model of moral behaviour nor as a mere tale of educational nature. From this viewpoint the history of education is absolutely useless. Furthermore, when used with this intention, it turns out to be harmful in education. It teaches us how to sharpen our intellectual abilities by practising the highest among the human spirit's activities: interpretation, without which education could not exist».²

As seen, the thought-provoking statement and the initial question put forward by Genovesi have been clarified by the professor himself by bringing back the deepest essence of historical-educational science within a complex of knowledge and methodological expertise that build, in the learner, the *habitus mentis* of the future historian, on the one hand; and, on the other, have the merit of epistemologically founding the *Science of Education* itself by providing it with the necessary historical dimension. From this perspective, the *historical mind*, as the ability to interpret the very human experience, is a crucial component of the expertise indispensable for the historical researcher as well as for pedagogists, and finally for educators.

¹ GENOVESI, Giovanni. «Che cosa è e a cosa serve la storia dell'educazione», *Annali on line della Didattica e della Formazione docente* [Ferrara], 6 (2013), pp. 5-18.

² *Ibid.*, p. 16.

The strength of the challenge launched by Genovesi lies in the fact that it stimulates deepest reflection in all those who are passionately committed to the study of the historical evolution of the *pedagogical paradigms* (the theories inspiring educational actions) as well as of the *educational practices and models* (i.e.: the factual education) –paradigms and practices that maintain an uninterrupted and incessant dialogue. But to what extent can it be said that the history of education, and its teaching, are really quite far from a «practical» usefulness– that is to say, from a dimension more concrete, and relevant to the very reality of everyday life?

By way of example, suffice it to mention how in Italy, during the nineteenth century and especially after the unification, the teaching of history of education played not a secondary role in teacher training. This discipline actually had a direct application to the reality of Italian society since it had to inculcate the «national pedagogical canon» in future educators, i.e. to transmit ideas and values of those distinguished Italians who had been considered exemplary for their pedagogical thinking. The knowledge of this canon was to reinforce the awareness of an Italian tradition in education, to consolidate the ideal of a newfound national unity and, consequently, to contribute to the *nation building* process which the future teachers had the mandate to implement in the newly born national school.³ Naturally, the author of these comments wishes neither to present a history of the teaching of this discipline here, nor to retrace its evolution in the history of the teaching profession – which would require a great deal of further study and, indeed, falls outside the aims of the present work.

But this short introduction could help us to reflect on what the real boundaries are between: a teaching (of history of education) defined as a *transmission of rigorous, scientifically-based data and facts*, perfectly ordered along a linear axis of time; a teaching aimed to *promote the historical mind* intended as the highest intellectual ability that man has in order to interpret human facts; and, finally, a teaching that, while based on proper historical-educational contents, *can be enriched further with educational purposes extrinsic to the discipline* (such as: citizenship education and identity building, or intercultural education, gender perspective, and so on).

³ Various histories of this «Italian pedagogy» were published in the first decades after the unification, such as that of Emanuele Celesia (*Storia della pedagogia italiana*, 1872-1874), Antonino PARATO (*La scuola pedagogica nazionale: scritti educativi teorici e pratici. Parte teorica ordinata in 5 sezioni*, 1885) or Francesco CERRUTI (*Storia della pedagogia in Italia dalle origini a' nostri tempi*, 1883).

The museum of the school actually favours the adoption of such a «multidimensional» vision of the teaching of the History of Education. A vision that –while respecting the epistemology of the discipline, and following the new trends of historical research– fosters opportunities to enhance teaching practice with new meanings and purposes and, at the same time, to present historical(–educational) knowledge as a resource to meet the educational needs of contemporary society.

2. THE MUSEUM OF THE SCHOOL AS A RESULT (AND A CATALYST) OF NEW HISTORIOGRAPHICAL TRENDS

Decades after the emergence of the *École des Annales* and the revolution of the *Nouvelle histoire* indicated by Peter Burke,⁴ it is clear by now that historiography has not only transformed its methods, categories and paradigms, but also contributed to the re-founding of the civic component of history –no longer seen as a «catechizing» discipline but as a channel of transmission of knowledge and critical skills and, at the same time, of values that are shared by the members of the new social body. Inevitably, from French social historiography, also the history of education has derived its new tools and research lines among which –thanks to the studies by André Chervel and Dominique Julia– the historiographical category of *school culture*⁵ emerges as well as its component represented by the *material culture of schools*, a topic to which the scholarly community has devoted significant work since the 2000s.⁶

Also in Italy in the last decades increasing attention has been focused on this new history of education which focuses –in addition to the history of great educationalist theories– on the various expressions of *school culture* such as the

⁴ BURKE, Peter. *The French historical revolution: the Annales school, 1929-89*. Cambridge: Polity Press, 1990.

⁵ CHERVEL, André. *La culture scolaire. Une approche historique*. Paris: Belin, 1998, en particular the Chapt. I: «L'histoire des disciplines scolaires», pp. 9-56; JULIA, Dominique. «La culture scolaire comme objet historique», NÓVOA, António; DEPAEPE, Marc; JOHANNINGMEIER, Erwin W. (eds.). *The Colonial Experience in Education. Historical Issues and Perspectives, Paedagogica Historica, Supplementary Series*, [Gand], VOL. I (1995), pp. 353-382.

⁶ Given the extensive bibliography on the theme, I will just quote the works: GROSVENOR, Ian; LAWN, Martin. *Ways of Seeing Education and Schooling: Emerging Historiographies*. London: Taylor and Francis, 2001; LAWN, Martin; GROSVENOR, Ian. *Materialities of Schooling: Design, Technology, Objects, Routines*. Oxford: Symposium books, 2005; *Ernohistoria de la escuela. XII Coloquio Nacional de Historia de la Educación*. Burgos: Universidad de Burgos y Sociedad Española de Historia de la Educación, 2003; ESCOLANO, Agustín (ed.). *La cultura material de la escuela. En el centenario de la Junta para la Ampliación de Estudios, 1907-2007*. Berlanga de Duero: Ceince, 2007.

history of school subject teaching, the history of educational systems and even more of the history of daily teaching practices which took place inside real places and buildings, using specific tools, manuals and children's books, exercises books, teaching aids and furniture.⁷

With specific regard to the *material culture of the school*, the research group working in the University of Macerata has given more space to research on these topics thanks to the foundation, in 2004, of the Research Centre for the History of Textbooks and Children's Literature⁸ and, in 2006, of the related journal *History of Education & Children's Literature*. If, in 2007, the International Symposium «School exercise books: A complex source for a history of the approach to schooling and education in the 19th and 20th centuries (Macerata, 26-29th September 2007)» sanctioned the importance of this trend within the activities of the Macerata research group,⁹ finally, in 2010, the birth of the Paolo

⁷ On the history of school subject teaching and teaching practices see the seminal works by Anna ASCENZI (*Education and the metamorphoses of citizenship in contemporary Italy*. Macerata: Eum, 2009); Davide MONTINO (e.g. *Bambini, penna e calamaio: esempi di scritture infantili e scolastiche in età contemporanea*. Roma: Aracne, 2007) and Paolo BIANCHINI (Ed. by: *Le origini delle materie. Discipline, programmi e manuali scolastici in Italia*. Torino: SEI, 2010). Among Italian studies, still rare, on the materialities of schooling, cf. the works: COSSETTO, Milena. «Cartelloni didattici, quadri murali, tavole parietali», COSSETTO, Milena; SPADA PINTARELLI, Silvia (eds.). *Museo della Scuola-Schulmuseum*. Dossier of *StoriaE* [Bolzano], VIII/1-2-3 (2009), pp. 53-54; MEDA, Juri. «Mezzi di educazione di massa. Nuove fonti e nuove prospettive di ricerca per una storia materiale della scuola tra XIX e XX secolo», *History of Education & Children's Literature* [Macerata], vi/1 (2011), pp. 253-279; ELIA, Domenico Antonio. «Giuseppe Pezzarossa's (1880-1911) gymnastics equipment workshop», *History of Education & Children's Literature* [Macerata], vii/1 (2012), pp. 465-484; IDEM. *Storia della ginnastica nell'Italia meridionale: l'opera di Giuseppe Pezzarossa in Terra di Bari*. Bari: Progedit, 2013. As a demonstration of the growing interest of Italian scholars in these topics, in the latest issue of *Rivista di storia dell'educazione. Periodico del Centro Italiano per la Ricerca Storico-Educativa* [Pisa], 1 (June 2014), a monographic section appeared entitled *Per una storia dei luoghi della materialità educativa* (ed. by Carmela COVATO), where the articles by Matteo MORANDI («Gli spazi della scuola secondaria in Italia: tracce per una storia»), Fabio PRUNERI («L'aula scolastica tra Otto e Novecento») and Fulvio DE GIORGI («Appunti sulla storia del banco scolastico») are focused on the materiality of the classroom. Finally, on April 2014 two contributions have been presented in the international conference *Education et culture matérielle en France et en Europe du XVII^e siècle à nos jours (Bordeaux, April 29-30, 2014)* by Juri MEDA («The evolution of the school-desk in Italy between the late XIX and early XX centuries») and Marta BRUNELLI («For a history of the industrial production of teaching materials in Italy between the late nineteenth and the first half of the twentieth century: first indications and research perspectives»), which are currently being printed.

⁸ On the establishment of the Centre and the future museum cf. BRUNELLI, Marta. «The Centre for the documentation and research on the history of textbooks and children's literature in University of Macerata (Italy)», *History of Education & Children's Literature*, iv, 2 (2009), pp. 441-452.

⁹ In that conference, for the first time Italian researchers looked at exercise books as a multifaceted source, as objects of the material school culture, and as products of an industry targeted at the new «school market». In addition to the foreword by Roberto SANI («A complex source for the history of the Approach to Schooling and Education»), see in particular Juri MEDA («The Exercise Book as a Material Object» and

& Ornella Ricca Museum of the School (officially opened in 2012) not only gave tangible form to the results of the research carried out by the group itself, but opened more prospects for both historical-educational research and the teaching of the history of education. But how may the historiographical renewal outlined above have an impact also on the teaching practices related to the discipline? And how, in what form or in what places can such a renewal contribute to making the teaching of this discipline more innovative, meaningful and participatory: in other words, closer to teachers, students, families and, in short, to civil society as a whole?

To answer such a crucial question we should reflect on the fact that the civic and social dimension of this discipline lies not only in its historical nature, but also in its being exquisitely focused on the history of educational and school practices. Due to the peculiarities of its object of study, in fact, this teaching is mainly located within the university courses aimed to educating future teachers (the five-year single-cycle degree courses enabling teaching in kindergartens and primary schools, the bachelor degree and the master degree in education) and a wide range of educational professions (social operators, special educators, lifelong educators). If, in the aftermath of unification, this discipline was intended to convey precise historical-pedagogical notions to future teachers and, at the same time, to instill a sense of national belonging to be transmitted to the first, young generations of Italians –what is the overall purpose of this teaching today? Does history of education risk remaining relegated to provide a mere historical introduction to *other* knowledge and competences (especially technical and didactic ones)? Or, rather, can we reaffirm that those original purposes (to form a good citizen and his identity) have been joined to other new ones, more suited to the complexity of our contemporary world?

«Contro il tanto deprecato mercantilismo scolastico»: i controversi rapporti tra produttori di quaderni, insegnanti e cartolai e l'intervento del regime fascista») and Anna ASCENZI («Le Cartiere Pigna e i quaderni scolastici della Terza Italia: 1870-1945»), published in the proceedings: MEDA, Juri; MONTINO, Davide; SANI, Roberto (eds.). *School exercise books: A complex source for a history of the approach to schooling and education in the 19th and 20th Centuries*. 2 vols. Firenze: Polistampa, 2010. About the development of the Italian research on the theme (compared with the Spanish reality) cf.: MEDA Juri; BADANELLI Ana M. (eds.). *La historia de la cultura escolar en Italia y en Espana balance y perspectivas. Actas del I workshop Italo-Español de Historia de la Cultura Escolar (Berlanga de Duero, 14-16 de noviembre de 2011) / La storia della cultura scolastica in Italia e in Spagna: bilancio e prospettive. Atti del I workshop italo-spagnolo di storia della cultura scolastica (Berlanga de Duero, 14-16 novembre 2011)*. Macerata: eum, 2013 –and, in particular, the contributions by Roberto SANI («Bilancio della ricerca sui quaderni scolastici in Italia») and Anna ASCENZI («La ricerca sulla manualistica scolastica in Italia: nuovi orientamenti storiografici e prospettive per il futuro»).

3. THE EXPERIENCE OF THE MUSEUM IN MACERATA

From this perspective, the group working in Macerata has realized that the establishment of a *museum of schools*¹⁰ could be a valuable opportunity to rethink, in a broader perspective, the teaching practices related to the various historical-educational classes provided in this university.¹¹

The case of the Macerata museum represents a *unicum* for various reasons, firstly for being one of the only four historical-educational museums of university nature today operating in Italy¹² –together with the Museum of Education in Padua University (founded in 1993), the Historical Museum of Didactics «Mauro Laeng» in the Rome University (formally established in 1996), and the recent Museum of the School and Popular Education in Molise University (2013).¹³ Precisely in virtue of its university nature and for the narrow connection with the Research Centre on which it depends, the museum was immediately seen as a precious reservoir of sources for undertaking innovative historical-educational research.¹⁴ At a later time, when the museum took a more

¹⁰ With the expression *museum of schools* (or *museum of the school*) I refer to those museums aimed to specifically represent the historical evolution of schooling in national educational systems (cf. Juri MEDA. «La conservazione del patrimonio storico-educativo: il caso italiano», MEDA, Juri; BADANELLI Ana M. (eds.). *La historia de la cultura escolar en Italia y en Espana balance y perspectivas...*, Op. Cit., pp. 188-189).

¹¹ In bachelor's degrees are provided classes of *History of education*, *History of Pedagogy*, *Children's Literature*; in the master's degrees, classes of *History of education*, *History of schools and educational institutions*, *History of special education*, *History of children's literature* and *Children's Literature*.

¹² An updated picture of Italian educational museums is now in MEDA, Juri. «La escuela del pasado y su conmemoración en los museos de la escuela italianos: tendencias y perspectivas», BADANELLI RUBIO, Ana M.; POVEDA SANZ, María; RODRÍGUEZ GUERRERO, Carmen (coords.), *Pedagogía museística: prácticas, usos didácticos e investigación del patrimonio educativo. Actas de las VI Jornadas Científicas de la Sociedad Española para el Estudio del patrimonio Histórico Educativo*. Madrid: Universidad Complutense de Madrid, Facultad de educación, 2014, pp. 509-521.

¹³ On these museums (and related bibliography) I refer to: MEDA, Juri. «La conservación del patrimonio storico-educativo: il caso italiano», MEDA, Juri; BADANELLI Ana M. (eds.). *La historia de la cultura escolar en Italia y en España balance y perspectivas*. Op. Cit., pp. 167-198 (in partic. p. 189); IDEM. «La escuela del pasado y su conmemoración en los museos de la escuela italianos: tendencias y perspectivas». Op. Cit. About the Museum of the Molise University see now: ANDREASSI, Rossella. «I centri di ricerca e i musei della scuola indicatori di sviluppo del rinnovamento storiografico», CAVALLERA, Hervé Antonio (ed.). *La ricerca storico-educativa oggi. Un confronto di Metodi, Modelli e Programmi di ricerca*. 2 vols. Lecce: Pensa Multimedia, 2013, Vol. 1, pp. 175-192; EADEM. «Il patrimonio storico-scolastico come risorsa pedagogica», CORSI, Michele (ed.). *La ricerca pedagogica in Italia. Tra innovazione e internazionalizzazione*. E-book. Lecce: Pensa MultiMedia, 2014, pp. 353-364; EADEM. «The School Museum as a Learning Place: the Experience of the Museum of School and Popular Education of the University of Molise (Italy)», BADANELLI RUBIO, Ana M.; POVEDA SANZ, María; RODRÍGUEZ GUERRERO, Carmen (Coords). *Pedagogía museística: prácticas, usos didácticos e investigación del patrimonio educativo*. Op. Cit., pp. 165-177.

¹⁴ On the new heuristics prospects that historical-educational collections and museums can offer for the historiographical research, even with the aid of digital technology, see: TARGHETTA, Fabio. «I musei

defined and autonomous role, it was clear that it could play the role of a special space for teaching, to be organically integrated within the existing university courses. As a result, it began to operate as a *laboratory* –a term that is currently part of the lexicon of those involved in History Teaching, especially in schools–¹⁵ where one could experiment new historical approaches as well as disseminate the results of current scientific research and, finally, implement (and transmit to future educators) teaching strategies centred on history teaching, heritage education and citizenship education.¹⁶

In the museum of Macerata, a significant amount and variety of objects and materials (of library and archival nature, school objects, teaching aids and furniture from the early XIX century to the 1970s)¹⁷ is combined with a museum arrangement of great visual and emotional impact. The 1930's multi-class schoolroom –perfectly «staged» in its original form– together with the exhibition display, offer a wide range of stimuli for visitors of all ages. Visitors have the opportunity to «dive» into an immersive school environment, reconstructed in minute detail even including the soundscape, evoked through audio-recordings of the songs of pupils which resounded through the walls of the classroom (according to the recent trends of the *Soundscape Studies*).¹⁸ But,

dell'educazione come risorsa per la ricerca», *History of Education & Children's Literature* [Macerata], v/1 (2010), pp. 421-431.

¹⁵ BERNARDI, Paolo; MONDUCCI Francesco (eds.). *Insegnare storia: guida alla didattica del laboratorio storico*. 2nd ed. Torino: Utet università, 2012; GENOVESI, Piergiorgio. *Laboratorio di storia: ricerca, metodologia, didattica*. Milano: Franco Angeli, 2012; BRIGADECI, Concetta; CRISCIONE, Antonino; DELANA, Giuseppe; PENNACCHIETTI, Giancarlo (eds.). *Il laboratorio di storia. Problemi e strategie per l'insegnamento nella prospettiva dei nuovi curricula e dell'autonomia didattica*. Milano: Unicopli, 2001; BERNARDI, Paolo (ed.). *Laboratori per la storia*. Bologna: Associazione Clio'92, 2002 [I Quaderni di Clio'92; 3]; BRUSA, Antonio. *Il laboratorio di storia*. Firenze: La Nuova Italia, 1991.

¹⁶ BRUNELLI, Marta; PATRIZI, Elisabetta. «School museums as tools to develop the social and civic competencies of European citizens. First research notes», *History of Education & Children's Literature*, [Macerata], vi/2 (2011), pp. 507-524. About the Museum see now: ASCENZI, Anna; PATRIZI, Elisabetta. «A través del patrimonio cultural de la escuela: análisis y perspectivas de las experiencias didácticas realizadas en el Museo de la Escuela “Paolo e Ornella Ricca” de la Universidad de Macerata», BADANELLI RUBIO, Ana M.; POVEDA SANZ, María; RODRÍGUEZ GUERRERO, Carmen (coords.), *Pedagogía museística: prácticas, usos didácticos e investigación del patrimonio educativo*. Op. Cit., pp. 179-193.

¹⁷ A first review of the collections of the Museum and Centre in Macerata is in: BRUNELLI, Marta. «The Centre for the documentation and research on the history of textbooks and children's literature in University of Macerata (Italy)». Op. Cit. Five years the collections have further grown, also thanks to the campaign *Donate your memory* undertaken by the Museum –even within the prestigious literary festival *Festivaletteratura* in Mantua, in which Jury Meda curated the traveling exhibition «School Exercises Books» in 2011. The campaign has resulted in a constant influx of new materials from generous Donors. URL: <http://www.unimc.it/cescom/it/dona-la-tua-memoria> [last access: November 25, 2014].

¹⁸ With regard the use of *soundscape* in history teaching cf. MAULE, Elita. «Paesaggi sonori per la storia e per la ricerca didattica», GUANCI, Vincenzo; SANTINI, Carla (eds.). *Far sentire la storia. Musica, suoni, discorsi*

above all, they can *experience* objects, materials and situations that give tangible form to a history that, otherwise, they could only *read* about in the sources, or *imagine* through witnesses' memories, or finally *see* in documentaries or film reconstructions.¹⁹

The purpose of such a museum, in fact, is not to amass collections of *memorabilia* that, by their very nature, are capable of stimulating the curiosity of young people toward the «school of the past», nor to encourage nostalgic processes of identification based on the desire of adults and elderly visitors to retrace the thread of their juvenile memories,²⁰ but above all to stimulate a critical approach to the collective imagery that historical-educational heritage is able to evoke and represent.²¹

4. TEACHING HISTORY OF EDUCATION IN THE MUSEUM: PROGRAMMES AND EXPERIENCES

With this aim, and in order to set up a «virtuous circle» of excellent museum and teaching practices which would both incorporate the results of research and the current trends of museum education, heritage education and history teaching –the Museum of Macerata has succeeded in implementing, after an initial experimental season, a series of initiatives aimed at the «institutional» public, represented by university students, before; and, then, aimed at a wider public, that is school students (from the Infant School to the Upper Secondary School), and finally at the adult public. We will hereby illustrate the didactic proposal which has been implemented in previous years, and that has recently been elaborated by the Museum for the present academic year 2014-2015– with the principal results obtained to date and the elements for future development.

per fare, insegnare e apprendere la storia. Atti del Seminario di formazione nell'ambito dell'XI Scuola Estiva di Arcevia (AN), 30 giugno, 1-2 luglio 2005. Faenza: Polaris, 2005, pp. 37-58.

¹⁹ Regarding the school represented in films cf. QUAGLIA, Massimo; TOMASI, Dario (eds.). *Lavagne di celluloido. La scuola nel cinema.* Torino: Provincia di Torino, 2003; and *Lo sguardo del cinema sulla scuola*, Special issue of the journal *Film cronache* [Roma], 93 (gen.-mar. 2003), pp. 5-52.

²⁰ MEDA, Juri. «La escuela del pasado y su conmemoración en los museos de la escuela italianos: tendencias y perspectivas». Op. Cit., in partic. p. 518.

²¹ Cf. SOMOZA RODRÍGUEZ, Miguel. «Museología de la educación: ¿divulgación cultural, atractivo turístico o práctica historiográfica?», MEDA, Juri; BADANELLI, Ana M. (eds.). *La historia de la cultura escolar en Italia y en España balance y perspectivas...* Op. Cit., in partic. pp. 150-166.

4.1. Programmes for university students

As previously stated, the students of the University of Macerata constitute the «institutional» public to whom the Museum first directed programmes to be included in their education as future teachers or social educators but also as researchers and so on. In the first two years of its existence, the Museum has successfully piloted activities that now form an integral part of the degree courses of the Department. The *History of Education* students, for example, can make direct comparisons with the material evidence of a school, which, up to that moment, they could only read about in university textbooks; *Children's Literature* classes have the opportunity to work with a prestigious book collection which counts among its titles great literary classics; and so on.

Of particular interest, in the academic year 2013-2014 the project *For A History of the Teaching Profession* was proposed to the students on the Primary Education Sciences degree course, and was developed in strict accordance with the supervisor-teachers as part of the activities of *indirect training*.²² The students could retrace the evolution of the teaching profession through the direct examination of selected materials and documents conserved at the Museum, which made more significant the theoretical historical knowledge acquired on the one hand, and, on the other, allowed them to develop a historical perspective and a greater awareness of their own role and profession today.

The Museum also provides formative opportunities for students of Cultural Heritage and Tourism degrees, who can find in the museum a place of privilege where they can put the knowledge obtained within the classroom into practice. As an example, during the academic year 2013-2014, the students on the Planning and Management of Tourism Systems master degree course prepared themselves to receive groups of elderly visitors to the museum, implementing methods of mediation and cultural interpretation (following the methodology of *roving interpretation*, and the communication strategies based on *questioning* methods)²³ with the aim of making the elderly feel both welcome and comfortable.

²² Established in the degree course of *Primary Education Sciences*, the traineeship allows students to put into practice the knowledge and competences acquired. The traineeship provides two different paths: the *indirect training*, held at university under a *supervisor-teacher* (a school teacher who gradually introduces students to the schooling reality); and the *direct training*, held in schools under the guidance of a teacher, who welcomes the student and acts as his mentor (*tutor-teacher*).

²³ The use of *questioning* as a pedagogical strategy has a long tradition in museum education, especially in the United States where it spread since the 70s and 80s after the work led by Benjamin Bloom on *Taxonomy of Educational Objectives*, which had shifted the focus from a knowledge-transmission teaching

Last but not least, the Museum of the School has represented over the years, and still represents, an important resource for researchers and practitioners within the higher education field. From 2006 onwards, diverse doctorate students of the University of Macerata have completed in the Museum their education within the PhD course in *History of Education and Children's Literature* first, then in *Theory, Technology and History of Education*, and finally in *Education-Curriculum History of Education*. Thanks to the variety and the richness of the collections of the Research Centre and the annexed Museum, the teaching of the historical-educational discipline has progressively overcome the idea that the training of researchers had basically a theoretical dimension, in order to embrace a more pragmatic and laboratorial one.

4.2. *Projects and workshops for schools: from the pilot to the organic offer*

In a *school museum*, students in compulsory education –who represent the first target of the programmes of all museums– can receive especially meaningful stimuli because of the direct link to their actual condition as scholars, not only as witnesses but as primary protagonists of school and immersed in *school culture* on a daily basis. Therefore in the academic years of 2012-2013 and 2013-2014, the Museum of Macerata planned and carried out various educational activities aimed at all types of schools.

4.2.1 Infant and primary schools

After the good results obtained in the first two years of the pilot projects (academic years 2012-2013 and 2013-2014) the Museum put forward a more organic offer which, today, begins in the Infant School and reaches to the Upper Secondary School.

The new educational programme includes the following three proposals: *The Storyteller*; *Tell me what you eat...*; and *Sit Properly!* In the *The Storyteller* stories and fairy tales chosen from the classics of children's literature, are read aloud and animated using images, sounds, colours and touch stimuli linked to the story being narrated. Antique and modern illustrations, taken from

to an education aimed at encouraging higher cognitive processes. For an overview of the application of *questioning* in art museum education cf. BURNHAM, Rika; KAI-KEE Elliott. *Teaching in the Art Museum. Interpretation as Art Experience*. Los Angeles: The Paul Getty Museum, 2011 (in partic. pp. 79-124). With special reference to roving interpretation in museums see CUNNINGHAM, Mary Kay. *The interpreter's training manual for museums*. Washington: American Association of Museums, 2004 (now available in Italian: *Manuale di formazione per interpreti museali*. Italian edition by Marta BRUNELLI. Macerata: eum, 2012).

the children's books in the Museum and the Research Centre, allow children their first digression into the history of books and particularly into the world of children's publishing. The course concludes with an art workshop: inspired by the story they have just heard, children create their own drawings that are gathered together to create a new «book», which (re)tells the story through the eyes of the children. *Tell me what you eat...* In this authentic course of food and nutrition education, school break time and the ritual of the snack in class constitute the pretext for guiding the young participants towards the discovery of the snacks their parents and grandparents had at school –which are then prepared and tasted in a «taste workshop». This programme is proving to be especially useful for its possibilities of developing new educational activities which, beginning with history (the history of the school) and the theme of food (grandparents' snacks), opens the door to the sciences, themes of recycling, safeguarding the environment, and organic farming –thereby making links to many school garden projects already begun in the schools of Macerata.²⁴ The last new proposal, entitled *Sit Properly!*, involves postural education that, beginning with an examination of antique school desks and the reading of the rules of «school etiquette» used in the past, offers to both teachers and pupils the opportunity to reflect together on the reasons for having correct posture at school, on the evolution and meaning of the rules of behaviour in school while learning how to observe body language and decode different signs.

A very successful programme is *The Grandparents' School*. The Museum visit is enriched with significance thanks to the inter-generational sharing of school memories that is developed with the help of a «grandparent-witness» who, when questioned by students, recalls and recounts his/her own school experiences. In the following calligraphy workshop children –who are habitually used to smartphones and tablets– are taught to write using nib-pen, inkpot and blotting paper. This programme also provides further opportunity for development, for example, through intercultural education: an analysis of the schoolwork produced in the post-visit phase, and the observation of student behaviour in museum, have demonstrated that migrant children recognise the material culture and the school practices of Italian schools of 60/70 years ago as being the same used in the schools of their own country of origin, and that they remember vividly having

²⁴ Among these we point out the School Gardens project *Orto in Condotta*, which was founded in Italy in 2004 by Slow Food and has become the main tool of the activities of food and environmental education in schools and communities. Cf. the Italian Slow Food website: URL <http://www.slowfood.it/>, [last access: November 25, 2014].

used them themselves («we have inkpots and nib-pens too»; «my class was like this one» or «my school had metal desks, but the rest was the same»).²⁵

The last programme is that entitled *School Exercise Books* and based on the digitalization of exercise books and school compositions produced by Italian children, from 1861 to the present, in relation to several key themes (the nation, the family, work, the local area, religion etc.). Created by the colleague Juri Meda, in collaboration with the *Festivaletteratura* of Mantua, the activities involve the reading of children's compositions, in which one can find the changes, tragedies and dreams that have shaped Italian history and society. The programme concludes with a painting/graphics workshop («The exercise book I would like»).

4.2.2 Secondary schools of first (lower secondary) and second level (upper secondary schools)

The activities planned for the lower and upper secondary schools are naturally more elaborate and are geared to the acquisition of higher-order thinking skills and complex historiographical competences, such as the critical examination of the wide range of sources used by researchers and historians of education today.

The programme entitled *Inside the «Dark (Class)room»* (for the lower and upper secondary school) is aimed to promote critical analysis of school photographs: a real *visual literacy* activity where students are guided in gradually discovering the constitutive elements of «school images» that go beyond the apparent stereotyping of themes and subjects depicted, but rather reveal real complexity and depth of level of reading. In the end, the students are guided in the cataloguing of historical photos (of the museum, or brought in by teachers). This activity has often resulted, especially in the post-visit phase, into significant developments such as the realization of collective school-works based on photos and school memories of pupils' relatives. The interesting results achieved have suggested the development of this activity in two directions: 1) the collection of oral sources supported by photographs, using the method of *photo interview*, which is used in social research; 2) the implementation of activities for intercultural education,

²⁵ The more recent oral testimonies were gleaned from some migrant students during the activities held on November 27, 2014. About the possibilities for intercultural education offered by school photographs I refer to BRUNELLI, Marta. «Las fotografías escolares como “objetos sociales”. Primeras reflexiones sobre el uso educativo y social del patrimonio fotográfico en el museo de la escuela», BADANELLI RUBIO, Ana M.; Poveda Sanz, María; RODRÍGUEZ GUERRERO, Carmen (Coords.). *Pedagogía museística: prácticas, usos didácticos e investigación del patrimonio educativo*. Op. Cit., pp. 203-217.

based on the cross-cultural nature of a *visual school culture* which emerges in the presence, as well as in the *long durée* of practices, habits and organizational features which are typical of a traditional concept of school (the «grammar of schooling» defined by Tyack and Cuban).²⁶

Specifically focused on intercultural education is the activity *Mickey Mouse in Black Shirt* (for lower secondary schools). Designed by the colleague Juri Meda and by Gianluca Gabrielli, the activity demonstrates how pervasive the fascist propaganda aimed to young people was. In the homonymous propagandistic song, the peace-loving character created by Walt Disney becomes a skilled combatant, who goes to Abyssinia as a volunteer soldier to fight and kill the enemies of the Duce.

Upper secondary school students can choose among more in-depth activities which focus on historical content («expert knowledge») as well as on the acquisition of methodological skills referring to various fields (library, archival and finally museum field). The first two activities (*Head in the papers* and «*Old Stuff*») are designed to guide students in analysing materials in the museum and, then, in studying archival documents and material objects that are still preserved in their own school. The direct examination of the sources is followed by a hands-on experience in which students apply the competences acquired: e.g., by retracing and writing their own school's history; or by setting up small exhibitions, in the form of a virtual museum or a small «schoolroom of memories». The last activity (*The Myth of the Race*) aims to foster in students critical skills for analysis and comprehend the communicational mechanisms of fascist propaganda in general, and more specifically of the racial supremacism which resulted in the myth, in Italy, of the «Latin race». The direct examination of textbooks and exercise books which acted as a vehicle for such propaganda in schools, provides an opportunity to start a critical discourse on the multifaceted notion of *diversity*, which is not only ethnic but also political, or concerning the sexual orientation, or the diversability and so on –a concept which is crucial especially in contemporary society.

Of particular interest is the pilot project designed for students in their last two years of Upper Secondary school, entitled: *Officina scuola/School-Lab: Protagonists, Tools and Places of School Culture Yesterday and Today*. The project is part of the

²⁶ TYACK, David; CUBAN, Larry, «Why the Grammar of Schooling Persists», *Tinkering toward utopia: a century of public school reform*. Cambridge: Harvard University Press, 1995, pp. 85-109. About these new activities in the Museum of Macerata see BRUNELLI, Marta, «Las fotografías escolares como «objetos sociales» Op. Cit., pp. 203-217.

government Progetto Ponte («Bridge Project») which aims to create links between school and university through orientation courses and specialized workshops. In 2014, the Museum of the School was proposed as the site for a cycle of workshops and lessons whose purpose was to deepen knowledge of specific aspects of Italian school culture by way of a constant dialogue between historiography, critical analysis of historical sources and the actual school experience of the students themselves.

4.3. *In-service teacher education*

In addition to university and school students, the Museum is a resource for proposing innovative in-service teacher education courses that can be developed in conjunction with the museum programmes provided for school pupils. It is possible, in fact, for schoolteachers to take part in the Education Committee of the Museum and, therefore, to cooperate in further developing the existing programmes. To implement pre-visit and post-visit modules for school students; to design further activities in which to apply new teaching strategies in an integrated perspective between school and museum; to realize objects- or archival exhibitions about the history of their own schools, and so on: these are only a few examples of activities that teachers can accomplish with their students. At the same time, teachers can practise and expand or change their teaching strategies and the students' learning strategies as well –in a true perspective of *action-research* in the school.

Albeit focused on historical-scholastic collections, in fact, the museum programmes are not designed exclusively to promote the knowledge/teaching of the history of education and history of Italian schools –but rather to encourage cross-curricular modes of work in order to ensure «the unity of teaching and learning processes» recommended by the ministerial guidelines.²⁷ The added value of such initiatives is that they provide teachers with training opportunities that can have a direct and positive impact on the teaching and learning processes in schools, on the one hand; on the other, they can contribute to extending this impact to the student's families and in doing so, make the «museum concept» take root more deeply in the territory and in its communities.

²⁷ Ministry of Education, University and Research. «Indicazioni nazionali per il curricolo della scuola dell'infanzia e del primo ciclo d'istruzione», *Annali della Pubblica Istruzione* [Florence], LXXXVIII, Special Issue, 2012, p. 17.

4.4. *Family, community and territory involvement*

The relationship with the territory, in fact, is a main concern for the Museum of Macerata.

Even though the current educational offer is principally aimed to young people, students and educators, the museum intends to closely connect with the wider public, and with communities and society as a whole. This action of taking root has started with kindergarten and school programmes, through which the museum is indirectly reaching the entire tissue of adult relationships that revolve around the pupils: parents, grandparents but also other relatives and friends, come to the museum to accompany their children, offer themselves as *Witnesses of the School of the Past*, or even come and visit «a museum different from the others». As a result, a first «virtuous circle» has taken place that, by word of mouth and thanks to the campaign *Donate your Memory*, has meant the giving of the first school objects by donors²⁸ from the city and its surrounding area –providing evidence of and giving hope that bonding with the public is just beginning.

In addition to involving relatives in the children's programme and receiving groups of older visitors,²⁹ the museum is going to provide special programmes for the adult public. In a museum of schools, in fact, adults, families and old people can be significantly involved: in their role of parents at times, or again of teachers (in service or retired), sometimes of teachers' children and relatives –but always in their role of former pupils. The transversality of the school experience makes this kind of museum (if compared with others) easier to approach and more «familiar», as a representation of collective imagery, and at the same time a part of the individual identity of everyone. Such a dynamic of sharing also includes foreign citizens, who carry with themselves a school culture (personally experienced in their own countries, or indirectly received through family members' memories) which is at once different but also similar –as we have seen– in the basic mechanisms of the «grammar of schooling».

In pursuing such objectives, the Museum of Macerata –as a university structure– intends to demonstrate that it is possible to meet not only the

²⁸ To thank people who donate objects related to their school experience, we have set a *Roll of Honour of the Volunteers of School Memories* (on the campaign cf. *supra*, the footnote n. 17).

²⁹ The Museum received, in 2012, groups of the National Association of Meritorious Educators from the section in Ancona; and, in 2014, groups of senior visitors from Macerata.

purposes of the museum but also of the university, by exploiting the scientific knowledge produced to promote the development, the cultural progress and the welfare in general of the society and the area where the university is situated.³⁰

5. CONCLUSIONS. THE MUSEUM AS A LABORATORY – NOT A SCENARIO

The transformations of knowledge, of research paradigms and teaching modes often present the dilemma of whether or not it is necessary to reinvent the epistemological statute of the humanities in general and specifically of historical disciplines. This is particularly true in the case of sectorial disciplines such as the *History of Education*: sometimes perceived as somehow subordinated to the *Science of Education* and even marginalized with respect to *History*, this discipline needs to reaffirm its identity also through the renewal of tools, research methodologies as well as teaching and communicational modes. Again, one cannot underestimate the fact that the *teaching of history* itself (and even more, for the reasons set out above, of history of education) is now forced to deal with rhythms and languages which –transformed by the tools of the digital age and especially of the Web– require the adoption of other didactic and communicational strategies: creative, participatory, experiential and ever more engaging.³¹

Without distorting but rather reaffirming the nature and aims of the history of education, the Museum of the School allows us to rethink the teaching practices of this discipline, and offers itself as *space for experience* where the results of scientific research may be reflected in educational and cultural products for the benefit of a wide range of users –as seen before. All of the previously described programmes, in fact, strongly support the centrality as well the specificity of the disciplinary contents of this kind of museum (the history of the Italian school) as the main core and the starting point for developing differentiated and innovative educational activities.

³⁰ University of Macerata, *Piano Strategico 2013-2018*, ed. by Katia GIUSEPPONI. Macerata: eum, February 2013 (p. 79).

³¹ ÁLVAREZ DOMÍNGUEZ, Pablo; PAYÀ RICO, Andrés. «Patrimonio educativo 2.0: hacia una didáctica histórico-educativa más participativa y la investigación en la red», *Cuestiones pedagógicas* [Sevilla], 22 (2012-2013), pp. 117-140.

In the activities for younger children, for example, the storytelling is inspired by the collections of rare children's books preserved in the museum and research centre; the nutrition education initiative is centred on the comparison between the daily school life of the past, and today; again, the postural education programme begins with the observation and use of the ancient school-desks of the museum. Of course, the programmes for older students are more centred on subject contents (e.g. the *fascistization* of Italian schools; or the differences between children's magazines and comic books, old and new) but however, they all represent a chance for acquiring the tools of the historical work (role, structure and functioning of school archives; differences between material and documentary sources, and their use), for developing interpretive competences (how propagandistic communication operates) but also more technical and specialised knowledge and skills (how to arrange a museum exhibit; how to catalogue a photographic document etc.). Also the activities for both high school students and university students are even more designed to implement teaching/learning processes in which active, participative and reflexive strategies based on material objects³² are applied.

In all instances, the Museum of Macerata is never a mere *scenario*, that is, an inert and passive «scenic backdrop» to activities having no connection with the nature of the museum itself and its collections. Rather, in virtue of its intrinsic features, it offers itself as:

1) *a place to see and touch the history of education*. Unlike the manual, which refers to a history narrated and mediated by the written word, the museum «stages»³³ various materials to reconstruct spaces, instruments and processes of the school of the past. As an extension (or, better still, a completion?) of a theoretical lecture held in the classroom, the museum allows teaching (at university, or

³² Cf. SANCHIDRIÁN BLANCO, Carmen: «El patrimonio histórico-educativo como base de una metodología reflexiva en la enseñanza de la Historia de la Educación», BADANELLI RUBIO, Ana M.; POVEDA SANZ, María; RODRÍGUEZ GUERRERO, Carmen (Coords.). *Pedagogía museística: prácticas, usos didácticos e investigación del patrimonio educativo*. Op. Cit., pp. 341-348.

³³ Not by chance the French museologist André Desvallées coined the word *expographie* (English equivalent: *expography*; Spanish: *museografía*; Italian: *museografia*) to indicate the art of exhibit, the *mise-en-scène* in museum spaces (cf. DESVALLÉES, André. «Cent quarante termes muséologiques ou petit glossaire de l'exposition», DE BARY, Marie-Odile [et alt.] (Dirs.). *Manuel de muséographie. Petit guide à l'usage des responsables de musée*. Paris: Séguier, 1998, pp. 205-251, in partic. p. 221.

at school level) to make the traditional tools more effective (such as manuals, textbooks, literary texts etc.) and the students' learning more meaningful;

2) *a space for experience, in which to acquire and practise historical methods as well as historical teaching competences.* The direct access to a wide range of original sources (archival, iconographic, literary, material etc.) facilitates the acquisition of historical competences and skills –in their most refined form (for high school students, and doctorate students) or as first rudiments (for students of compulsory education). In the controlled environment of the museum-laboratory, reproducing activities of «simulated research» enables students to learn competences that substantiate theoretical learning itself; and allows teachers (both future and in-service) to broaden their teaching competences;

3) *a place in which to transmit other competences through educational heritage.* The last, but not least important, perspective is that of heritage education³⁴ according to which heritage is exploited as a medium to convey any kind of curricular subject and also to enhance «other» competences such as: emotional, interpersonal, cognitive and metacognitive, social and intercultural competences.³⁵ Despite its specificity, heritage-educational heritage can be fruitfully approached in this same perspective, as evidenced in the aforementioned programmes as well as in other Italian and foreign realities.³⁶

In a museum of schools of university nature, the cooperation between scholars and the world of schools, helps build and spread a new vision of the

³⁴ Cf.: COPELAND, Tim. *European democratic citizenship, heritage education and identity*. Strasbourg: Council of Europe, 2005; BRANCHESI, Lida (ed.). *Heritage education for Europe: outcome and perspective*. Roma: Armando Editore, 2007; BORTOLOTTI, Adriana; CALIDONI, Mario; MASCHERONI, Silvia; MATTOZZI, Ivo (eds.). *Per l'educazione al patrimonio culturale. 22 tesi*. Milano: Franco Angeli, 2008; BORGHI, Beatrice (ed.). *Un patrimonio di esperienze per la didattica del Patrimonio*. Bologna: Patron, 2008; NUZZACI, Antonella (ed.). *Patrimoni culturali, educazioni, territori. Verso un'idea di multiliteracy*. Lecce-Brescia: Pensa MultiMedia, 2011; CENEDELLA, Cristina; MASCHERONI, Silvia (eds.). *Fonti del sapere. Didattica ed educazione al patrimonio culturale*. Aicurzio (MB): Virtuositamente, 2014.

³⁵ Especially on the relationship between the competences (as defined in *The European Reference Framework for Key Competences*) and heritage education, see the European project: VAN LAKERVELD, Jaap; GUSSEN, Ingrid (eds.). *AQUEDUCT, Acquiring Key Competences through Heritage Education*. Bilzen: Landcommanderij Alden Biesen, 2011. URL: <http://www.the-Aqueduct.eu> [last access: November 25, 2014].

³⁶ In the Italian panorama see, in particular, the work carried out in the museum of the school at University of Molise (see the articles by Rossella ANDREASSI, already mentioned in the footnote n. 13) and the case of the non-university museum of Turin, which well represents the most active Italian realities (cf. LOPARCO, Fabiana. «The MUSLI-Museo della Scuola e del Libro per l'Infanzia/The School and the Children's Book Museum of the Foundation Tancredi di Barolo in Turin. An institution at the forefront

History of Education in which the *History of Educational Heritage* and the *Education based on Educational Heritage* feed each other and grow together. At the same time, by its very nature the museum –as a «permanent institution in the service of society and its development, open to the public»³⁷ is open to the outside and addressed to a wider audience, by offering itself as a «bridge» between expert knowledge and personal identity. By embracing the concept of the laboratory not only as a physical and equipped space but as a *way of teaching* and a *way of thinking*, the museum allows to train what Ivo Mattozzi defined the *laboratorial mind*:³⁸ i.e. a mind able to form «competent students» but also –we would add– competent educators, competent researchers, and finally competent citizens as well.

of the preservation and enhancement of educational and scholastic heritage», *History of Education & Children's Literature* [Macerata], VIII/1 (2013), pp. 795-818). In the international panorama I will just refer to the Spanish reality –a reference point for the research and teaching about educational heritage– and to the research carried out at the University of Seville by Pablo ÁLVAREZ DOMÍNGUEZ (cf. the recent works: «El aula universitaria como espacio de memoria creativa: diseño de juegos didácticos histórico educativos», *Cabás* [Polanco], 11 (2014), URL: <http://revista.muesca.es/index.php/experiencias11/306-el-aula-universitaria-como-espacio-de-memoria-creativa-diseno-de-juegos-didacticos-historico-educativos> [last access: November 25, 2014]; «Viajes y maletas pedagógicas en la enseñanza y el aprendizaje de la historia de la escuela», *Iber: Didáctica de las ciencias sociales, geografía e historia* [Barcelona], 73 (2013), pp. 90-97; «Educar en emociones y transmitir valores éticos: un desafío para los Museos de Pedagogía, Enseñanza y Educación», *Educació i Història: Revista d'història de l'educació* [Barcelona], 22 (2013), pp. 91-114). Finally I would like to mention the online journal *Cabás. Revista digital sobre el Patrimoni Històric Educatiu* (edited by the Centro de Recursos, Interpretación y Estudios de la Escuela in Polanco), where the initiatives are reported of many museums active today in Spain.

³⁷ Cf. the definition by the ICOM Statutes, adopted in 2007. URL: <http://icom.museum/the-organisation/icom-statutes/> [last access: November 25, 2014].

³⁸ MATTOZZI, Ivo. «La mente laboratoriale», BERNARDI, Paolo, MONDUCCI Francesco (eds.). *Insegnare storia: guida alla didattica del laboratorio storico*. Op. Cit., p. 17. On the laboratory see also: DEIANA, Giuseppe. «Il laboratorio di storia in ogni scuola. Prove di autonomia culturale e didattica sul campo», BRIGADECCI, Concetta; CRISCIONE, Antonino; DEIANA, Giuseppe; PENNACCHIETTI, Giancarlo (eds.). *Il laboratorio di storia*. Op. Cit., pp. 23-51, cit. from p. 24.