

Chapter 10

Collaborative Approaches in Museums Considering the Social Actors: School Teachers, Children, and Museum Educators

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ABSTRACT

In this chapter, we explore the roles of teachers, children, and museum educators in educational spaces through the lens of teacher training. This study examines the intersections of education, public history, and museums, inspired by Paulo Freire and bell hooks. The focus is on fostering collaboration, engagement, and participation by applying public history concepts during teacher training, considering various social actors involved in museum visits. We argue that dialogical education emphasizes mutual learning and co-construction of knowledge. Collaboration is crucial in linking public history to museum practices, creating a collaborative education. Effective teacher training should incorporate diverse knowledge forms and respect teachers' identities and professional experiences. Freire's dialogical education principles create interactive museum experiences resonating with children's curiosity, teachers' expertise, and museum educators' engagement. Collaboration and dialogue are key to enhancing educational experiences through teacher training.

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INTRODUCTION

With this chapter, we do not aim to offer specific guidelines or a recipe to teach what the role of social actors in the museum space should be. Rather, we aim at showing the paths that prioritize the protagonist of these actors in the educational spaces. This is done through the reflection on the roles.

This text is intended to be a conversation that engages the reader, inviting a collaborative exploration of educational practices and perspectives. Rather than presenting a rigid set of instructions, the chapter encourages an interactive dialogue about the roles and responsibilities of the various participants in educational contexts. By reflecting together on these roles, the goal is to foster a more profound understanding of how each actor — the teacher, the museum educator, or the student — can actively contribute to and benefit from a dynamic and participatory learning environment. The text aims to stimulate careful consideration and discussion, enabling the reader to begin to reflect on educational practices and the roles that individuals play within them.

MUSEUMS AS EDUCATIONAL PLACES AND ITS EDUCATIONAL PRACTICES

Popular in Brazil, the phrase “quem vive de passado é museu” is often said to encourage someone to move forward, to leave behind a situation or feeling. Equivalent to the expression in English “you can’t drive a car looking in the rearview mirror”, it means, after all, being stuck in the past; which implies obsolescence, depriving oneself of the present, and above all, of the possibilities of new experiences, *just like a museum*.

The saying obviously refers to a traditional conception related to the genesis of these institutions: private cabinets, occasionally open to a literate elite for incredulous and curious observation of their objects. The idea of the extravagant, even within the realm of research, also accompanied other spaces such as European university museums in the 17th century, whose collections — mainly geological and natural history — were silently and solitarily consulted by academics.

By the end of the 18th century, and especially during the 19th century, museums began to be understood as a fundamental element for the affirmation of nation-states in Europe. The access was expanded to other audiences, who began to construct the idea of collective identity and belonging through sectorized collections that narrated the glory of conquests in immutable narratives. From then on, according to a publication produced by the Grupo de Estudo e Pesquisa em Educação Não-formal e Divulgação em Ciência at the Universidade de São Paulo, the museum

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