



Maritime Museums in the Mediterranean: Heritage Representations and Education

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Abstract: The unique relationship between humans and the sea has shaped human culture and history. Maritime museums provide the right setting for integrating various perspectives and approaches to studying maritime culture and history, thus enhancing knowledge of maritime heritage.

This study presents a qualitative analysis of the educational programs offered by three maritime museums in the Mediterranean - the Galata Maritime Museum in Genova, Italy; the Maritime Museum of Barcelona, Spain; and the Maritime Museum of Haifa, Israel. This research evaluates the potential of these museums as agents of heritage education, considering the contemporary challenges faced by the Mediterranean countries. The Mediterranean region, with its seafaring history and diverse cultural and ethnic groups, is an ideal location for such museums to embrace heritage education. With this study, we underscore the significance of promoting education via cultural heritage in a museological framework and the potential of maritime museums to facilitate inclusivity and diversity.

KEYWORDS: EDUCATION, HERITAGE, MARITIME MUSEUMS, MEDITERRANEAN; INCLUSIVITY

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1. INTRODUCTION

The definition of a maritime museum is not universal and can vary depending on the museum's context and specific focus. While there is no agreed definition or universally accepted classification of maritime museums, they generally share specific characteristics and themes (Davies, 2012, p.3).

Maritime museums are interdisciplinary in nature, drawing on various fields such as history, archaeology, anthropology, art, and science to explore the many aspects of the sea and its impact on human societies (Dahl & Stuedahl, 2012; Hicks, 2001). They may cover a wide range of topics related to the sea, including shipbuilding, navigation, trade and commerce, fishing, docklands, recreational boating, and cultural traditions. Some maritime museums also explore complex and contested histories, such as the slave trade, colonialism, and migration, shedding light on often-overlooked aspects of seafaring culture.

The history of maritime museums in Europe dates back to the early 18th century, with the first recorded maritime museum starting in Russia in 1709. The Central Navy Museum in St. Petersburg began as a private, royal collection and only became a part of the public education system and scientific community in 1867. This trend of private, royal collections being transformed into public museums was seen in other European countries, such as the Musée Nationale de la Marine in Paris, which started a generation later.

This transformation was part of the significant 19th-century florescence in public education and scientific curiosity, also marked by a degree of imperialistic boastfulness. However, the history of these museums is complex, with many collections disappearing and reappearing multiple times over the years (Davies, 2012). Nevertheless, maritime museums' history has been marked by a continued effort to bridge the gap between the past and present, being today recognised as critical players in developing local and national identities and promoting cultural tourism (Vladimirova, 2016; Inbakaran, Jackson and Muyle, 2008), and intercultural connections.

Maritime museums face significant challenges in the contemporary era, as they must adapt to evolving social, cultural, technological, and environmental trends, akin to most other museums. To remain relevant, these institutions must go beyond conventional presentations of seafaring history and offer visitors a more comprehensive understanding of the intricate relationship between humans and the sea. This understanding includes a deeper exploration of the relationship between seafarers and their communities, the cultural and historical importance of the sea in shaping identities, the effects of technological and globalisation advancements on the maritime world, and demographic and social changes. As such, maritime museums must transform themselves into immersive, interdisciplinary spaces for dialogue and debate, where various perspectives and approaches can integrate to promote a better appreciation and comprehension not only of maritime heritage but also as an integral part of the life of communities and involved in social, economic, and environmental processes. This transition is crucial for maritime museums' continued relevance and success in the 21st century.

For centuries, the Mediterranean's rich maritime trade, exploration, and migration history have given rise to a complex and diverse cultural and historical tapestry. Within the Mediterranean region, the potential for maritime museums to act as agents of education and awareness-raising about the area's cultural heritage is considerable. By providing valuable insights into the region's extensive seafaring past, including the methods and techniques employed by ancient mariners, advancements in seafaring technology and navigation, and the social and cultural changes resulting from Mediterranean maritime connections, maritime museums in the region can serve as significant educational venues for a broad range of audiences. As such, they are ideally positioned to address pressing contemporary issues, such as the impact of climate change on the region, the repercussions of human activity on the marine environment, and topics related to immigration and cultural diversity.

As active custodians of the region's maritime heritage, they can promote intercultural dialogue and provide a platform for understanding and appreciating the shared maritime history of diverse Mediterranean communities. Thus, the potential contribution of maritime museums in the Mediterranean region towards educating individuals and communities about the region's cultural heritage is immense. Furthermore, by taking advantage of this position, these houses of collective memory focus on imagining the future to predict it and actively create it.

Education has been associated with museums since their creation. The primary objective of heritage education is to promote meaningful experiences and emotional bonds between individuals and heritage through pedagogical approaches. Thus, when discussing heritage, museums must be acknowledged, as the two are closely intertwined (Walsh, 2002)

During the latter half of the 20th century, museums underwent significant changes, particularly in the Western world. These changes were primarily due to the recognition of the constraints of traditional formal education and the increasing significance of non-school and other sources of information in the development of knowledge and lifelong learning (Monteagudo-Fernández, Gómez-Carrasco, & Chaparro-Sainz, 2021). Therefore, heritage education in museums aims to provide individuals with opportunities to learn and establish connections with cultural heritage, fostering identity, social cohesion, and intergenerational understanding in an informal learning environment.

Ultimately, museum education seeks to create an informed and culturally rich society, thereby embracing and promoting the principles of diversity and inclusivity. By developing a deeper understanding of heritage, individuals can better appreciate the complexities of their own culture and those of others, leading to a more harmonious and interconnected world. Museums are multifaceted institutions that serve as educational spaces for individuals of all ages and backgrounds, thus contributing to societies' social and cultural development. In this article, we shall be looking at the schools' educational services provided by three maritime museums in the Mediterranean region.

2. RESEARCH QUESTIONS AND METHODOLOGY

This study uses a qualitative approach to analyse the educational programs offered by three maritime museums in the Mediterranean region. The museums under consideration are the Galata Maritime Museum in Genova, Italy; the Maritime Museum of Barcelona, Spain; and the Maritime Museum of Haifa, Israel.

The primary objective of this research is to highlight the significance of promoting education through cultural heritage in museums. This study aims to emphasise how maritime museums in the Mediterranean can contribute to achieving this objective. These museums are particularly well-suited to promoting inclusivity and diversity, given the historical importance of the Mediterranean region as a cultural and economic crossroads and the region's current challenges.

The analysis includes examining the educational programs these museums offer to schools and the methods used to deliver these programs. The research also intends to assess the effectiveness of these programs in achieving their stated objectives and their relevance in addressing contemporary issues and challenges. Hence, the analysis is focused on two research questions:

RQ 1: What are the primary objectives of the Maritime Museum's educational programs, and how does it effectively engage students in the learning process through different methods?

RQ 2: To what extent does the Maritime Museum's educational program promote inclusivity and accessibility for all learners, and how does the program use maritime history and cultural aspects to address contemporary themes and contested subjects such as climate change, slavery, and migration fluxes in the Mediterranean?

Data analysis is a central aspect of qualitative research. For this study, we adopted a thematic analysis to identify and highlight significant patterns or themes in the data to shed light on the research questions (Maguire & Delahunt, 2017). Various approaches can be taken for conducting a thematic analysis (Alhojailan, 2012; Javadi & Zarea, 2016). Here, we adopted Braun and Clarke's (2006) six-step model, which is a widely influential approach in the social sciences, including education¹.

Thematic analysis for this study comprised two distinct sources: i) online information about the educational services offered by the three museums under investigation and ii) a 30-minute semi-structured Zoom interview with museum professionals responsible for overseeing the educational services at each museum.

3. MARITIME MUSEUMS: THREE CASE STUDIES

The maritime history of different regions in the Mediterranean has played a crucial role in shaping diverse socio-economic and cultural expressions. This study focuses on three case studies of maritime museums in the Mediterranean, established to preserve and present the maritime history of their respective regions and highlight the sea's importance in shaping the region's collective identity. These three case studies aim to provide an overview of the educational strategies these museums have employed to become a cultural reference nationally and internationally. By comparing and analysing the different approaches, we can better understand how maritime museums address heritage education and promote inclusivity in light of contemporary issues.

The Maritime Museum of Barcelona - Museu Marítim de Barcelona

The maritime history of Catalonia has given rise to a culture rich in socio-economic, intellectual, and cultural expressions, as well as a material heritage. However, at the beginning of the 20th century, the region needed a museum to represent this heritage adequately. This shortcoming motivated a project involving various cultural and social groups, who advocated creating a maritime museum to showcase the sea's significance in shaping Catalonia's collective identity.

The Institut Nàutic de la Mediterrània, which inherited the tradition of the Barcelona School of Nautical Studies, played a pivotal role in collecting funds and artefacts that would form the foundation of the museum's collection. In 1929, civil society mobilised and demanded support from public institutions to create the Museu Marítim de Catalunya.

In 1935, Barcelona acquired ownership and management of the Reales Atarazanas de Barcelona. This monumental complex was a significant material testament to the historical importance of the sea and navigation in the Crown of Aragon and the Spanish Monarchy. The complex was ideally situated to house a museum. This fortunate circumstance, combined with institutional will and social demand, led to the creation of the Museu Marítim de Catalunya in October 1936 (López, 2012, pp. 631-643).

The museum opened in 1941 as the Maritime Museum of Barcelona. Despite the challenges of the Franco dictatorship, the museum sought to improve its facilities and become a cultural reference point both nationally and internationally (López Miguel, 2012, pp. 631-643).

Between 2008 and 2013, the Barcelona Maritime Museum thoroughly renovated its exhibition displays and narratives. The objective was to highlight the values and significance of the "maritime" concept in the people living near the sea, explaining the maritime history of Barcelona and Catalonia (López Miguel, 2012, pp. 631-643). The central theme of the new exhibition at the Barcelona

¹ The process begins with familiarising oneself with the data and reading through it multiple times to understand the content comprehensively. Next, the researcher identifies and labels meaningful segments of the data with codes, which can be descriptive or interpretive. These codes are then organised into broader categories or themes that reflect the underlying patterns or meanings within the data. Once the themes have been identified, the researcher thoroughly analyses the data, looking for patterns and relationships between the themes. The researcher may also consider how the themes relate to existing theories or concepts in their field and how they might contribute to developing new knowledge.

Maritime Museum is the relationship between human beings and the sea and the culture that has evolved from this relationship over time. This culture has resulted in a tangible and intangible heritage created individually (through creation) and collectively (through tradition). This heritage has endured over time as evidence of the changing nature of this relationship and has been passed down to us today (López Miguel, 2012, pp. 631-643).

The Maritime Museum of Genova – Galata Museo del Mare

The Galata Museo del Mare opened to the public on 1 August 2004, when Genoa was the European Capital of Culture.

Galata, a district of Istanbul, was once the location of one of the most prominent Genoese communities in the Mediterranean until the fifteenth century. As a result, when the Municipality of Genoa constructed a dock district towards the end of the 19th century, the oldest section was named after the ancient colony. However, in the twentieth century, "il Galata" ceased to be used commercially and was abandoned. Towards the end of the 1990s, the Municipality decided to transform it into the headquarters of the Maritime Museum of Genoa. The restoration project of the Galata district by architect Guillermo Vazquez Consuegra has revitalised the space where the galleys of the Republic of Genoa were once built and brought the city closer to the sea.

The Galata Museum, together with four other cultural institutions: the Commenda di Prè, the Naval Museum of Pegli, and the monumental complex of the Lantern, constitute Mu.MA - Istituzione Musei del Mare e delle Migrazioni, established in 2005. This cultural hub revolves around the themes of the sea, travel, and cross-cultural dialogue. In an extraordinary attempt to prove this dialogue with the public, the Museum opened a section dedicated to immigration in 2011. The MeM (Memoria e Migrazioni). This new section was followed by the success of a temporary exhibition titled "La Merica! From Genoa to Ellis Island, the Voyage by Sea in the Years of Italian Emigration" (2008-2011). Today represents the first 'permanent' museum space in Italy that directly addresses the theme of immigration, with a particular emphasis on recent history.

The National Maritime Museum, Haifa - המוזיאון הימי הלאומי

The National Maritime Museum of Israel, situated in Haifa, was established in 1953, based on the private collection of its founder and initial Director, Aryeh Ben-Eli, an officer in the Israeli navy. The museum's primary aim was to authentically represent the historical evolution of shipbuilding and seafaring in the Mediterranean basin, the Red Sea, and along the Tigris, Euphrates, and Nile rivers, well known as the birthplace of modern shipping (Ben-Eli, 1966).

1972 marked the museum's relocation from its previous location in the Sailor's Home rooms to its current building. Subsequently, it was incorporated into the Haifa Museum, a municipal organisation established in February 1976 with the primary objective of serving the interests of the general public. The Haifa Museum manages five other art and archaeology museums and the Education Center.

The permanent exhibition of the Maritime Museum covers three floors and features a comprehensive account of seafaring history that spans over five millennia. It comprises a vast array of artefacts that provide valuable insights into the progressive acquisition of skills and knowledge essential for seafaring. Notably, the 1990s witnessed two significant developmental undertakings that facilitated the restoration and exhibition of the Maagan Michael Shipwreck, a fifth-century BCE boat, and the establishment of a dedicated segment that chronicles Jewish and Israeli maritime history over the last century.

In 1997, the Museum for Ancient Art's collection was incorporated into the National Maritime Museum. As a consequence, antiquities with no discernible connection to the maritime realm are now showcased in conjunction with exhibitions dedicated to marine archaeology.

4. THEMATIC ANALYSIS

The analysis of the online information about the educational services offered by the three maritime museums under investigation, namely Barcelona, Genoa, and Haifa, shows some consistency in the thematic scope and the primary objectives of their educational programs. Specifically, the educational services offered by these museums are primarily oriented towards heritage education through the region's connections to the sea and its many maritime activities (Figure 1).

The Maritime Museum of Barcelona has established its main educational objective to promote cultural heritage, particularly on the sea and navigation. The museum acknowledges the Mediterranean Sea's pivotal role in shaping the region and the country's identity, history, and character. As a broad concept, maritime culture can be incorporated into mandatory education at all levels, connected with various curricula, and serve as a tool for developing new skills².

The Galata Maritime Museum aims to provide visitors with an immersive experience of the historical relationship between Genoa and the sea. The museum offers a comprehensive journey through seafaring, covering the Middle Ages to the present day. Notably, the Galata Museum has Italy's first permanent exhibition space dedicated to Italian emigration by sea and immigration towards Italy, with a significant focus on recent history. This exhibition is incorporated into primary and secondary school activities³.

The National Maritime Museum in Haifa shares its educational services with the other five museums of the Haifa Museums consortium. However, the Education Center does not provide detailed information online regarding the primary objectives of its educational programs. Nevertheless, the Center aims to provide visitors with a deeper understanding and pleasure, *facilitating a more profound enjoyment of their visit*. When searching about the Maritime Museum, the information found is that the museum "is dedicated to teaching the history of seafaring, documenting the human side of the connection between the sea and the region, dating from ancient cultures until our own day."⁴

Regarding the topics covered by the educational programs, themes such as pirates and piracy, navigation, sailing and life on board, sea pollution and climate change are transversal to the three museums, indicating the significance of these topics in maritime history and culture.

Pirates and piracy have been a part of maritime history for centuries, and their impact on global trade and navigation has been significant. Therefore, it is vital for educational programs to cover this topic to give students a deeper understanding of how piracy has determined the course of maritime trade and navigation development. The Haifa Maritime Museum approaches the theme from a contemporary perspective, particularly how piracy has been growing along the coast of the Americas, Africa and the Indian Ocean.⁵

Navigation is another important topic covered by these educational programs. Navigation is a fundamental aspect of maritime history, and students must learn about the tools and techniques used throughout history. It includes topics such as celestial navigation, nautical charts, and navigational instruments. Sailing and life on board are important topics covered in these educational programs. These topics give students an insight into life for sailors and crew members aboard ships throughout history. It includes the different roles and responsibilities on board, the challenges they faced, and the lifestyle they lived. Barcelona and Genoa provide a real-life experience on board, whilst Haifa provides this experience through interactive games, mainly focused on the Israeli shipping story.

² <https://www.mmb.cat/en/learning/schools/>

³ <https://galatamuseodelmare.it/?lang=it#muma-didactic-tours>

⁴ https://www.hms.org.il/eng/About_Haifa_Museums

⁵ The author visited the Museum in September 2022 and had the opportunity to see the permanent exhibition and to talk with the Director of the Museum about it and the main objectives of the themes displayed.

Sea pollution and climate change have become increasingly important in recent years. As our understanding of the impact of human activity on the environment has grown, it has become clear that these issues significantly impact maritime culture and history. Therefore, to raise awareness of the impact of human activity on the sea and encourage students to take action to protect the environment, Barcelona and Haifa have included these topics in their educational activities in different ways. The first allows the students to collect water samples from the sea to be tested by a certified authority and get the results. The latter engages the students in games and subject discussion through an interactive exhibition.⁶

Furthermore, Barcelona and Genoa share a topic directly linked to their regions' maritime activities and long seafaring history: life at the Port. Both cities have a prosperous trade, commerce, and industry history facilitated by their ports. The educational programs at these museums focus on providing visitors with insights into the daily lives of people who lived and worked in these ports, the customs and traditions of the time, and the significance of these ports in shaping the cities' history and culture. Including this topic in the museums' educational programs highlights the importance of ports as binding sites for economic and cultural exchange, shaping the identity of these cities and their people.

The Galata Museo permanent exhibition dedicated to migration entitled MEM – Memoria e Migrazione is included in the educational activities from primary to secondary schools; however, how the topic is carefully tackled according to children's age and school level. Primary and middle school levels discuss the difficulties and expectations one may find when arriving in an unknown country, whilst the secondary level is confronted with numbers, data and the history of the contemporary migration phenomenon in Italy.

Barcelona and Genoa have made online information about their educational services available in English. At the same time, activity sheets can be downloaded in pdf format, offered in Catalan and Italian languages, respectively. Conversely, the Haifa Maritime Museum activity sheets are solely available in Hebrew, thus impeding assessment due to the language barrier.

This primary analysis of the online content facilitated the creation of a script with eight questions (see annexe A) to be addressed to the individuals responsible for the educational services, considering the research questions and the main objective of this study. These questions were responded to over a 30-minute zoom interview scheduled with the person responsible for the educational services of each maritime museum⁷. Due to the language barrier, the interview with the person responsible for the educational services at the National Maritime Museum in Haifa was impossible. However, each question was replied to in Hebrew, then translated and validated in English by the Director of the Museum, to whom we are very grateful for the time dedicated to this.

⁶ The author Claudia Garradas saw this exhibition when she visited the Museum in 2022

⁷ Each individual was sent a Consent Form in English. Each was signed and sent to the authors before the interview.

RQ 1
What are the primary objectives of the Maritime Museum's educational programs, and how does it effectively engage students in the learning process through different methods?

RQ 2
To what extent does the Maritime Museum's educational program promote inclusivity and accessibility for all learners, and how does the program use maritime history and cultural aspects to address contemporary themes and contested subjects such as climate change, slavery, and migration fluxes in the Mediterranean?



Figure 1. Online information – thematic map

The three responsible for the educational services confirmed that the primary goal of their educational activities is to provide students with an opportunity to understand the importance of the sea in the construction of local and national identities and how maritime heritage can contribute to developing multiple skills across different disciplines. All three have their educational activities aligned with the school curricula. However, the Galata Museum clarified that the museum should not be an extension of the classroom. Instead, it should be seen as a complementary space where students can learn creatively and interactively through topics addressed in class but not exclusively.

Concerning learning processes, object-based and phenomenon-based⁸ Learning is used in the three museums. Nevertheless, both Barcelona and Genoa referred to scenography as a highly used method to promote the active participation of the students and create emotional experiences. On the other hand, the Haifa Museum strongly focuses on the enquiry-based learning process. Students are encouraged to engage in a dialogue based on three questions: What do I see? What do I ask? What do I like and take with me? (Saban, 2017)⁹

When queried about the extent to which educational programs in schools consider the needs of underrepresented communities, including students belonging to ethnic or racial minorities, all three museums evinced a shared commitment to be inclusive and empower marginalised groups. The Barcelona Maritime Museum tries to achieve this by providing space for these students to share their stories and articulate their concerns through close collaboration with schools and the involvement of communities around the museum¹⁰. The Galata Museum, on the other hand, proactively engages with education centres catering to non-native residents, effectively "bringing the museum" to these centres before group visits. Finally, the Haifa Maritime Museum offers multi-lingual tours that include Arabic and Russian and has expanded its activities to accommodate Ukrainian refugees.

The responsible for the educational activities of the Barcelona Maritime Museum referred that in 2019 the Museum changed the narrative of its permanent exhibition so that topics such as slavery and migration are integrated and discussed during the visits and activities.

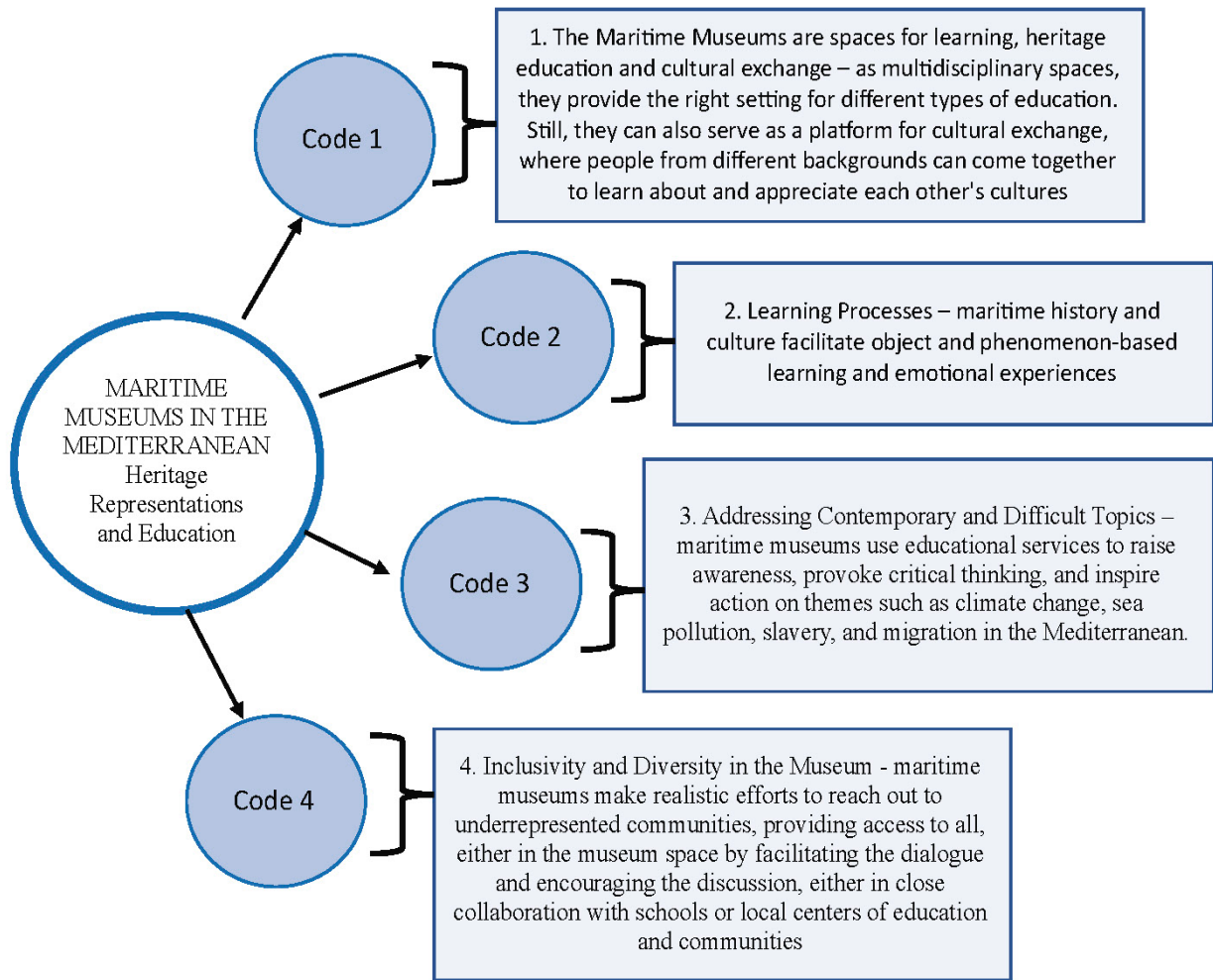
The program's efficacy is assessed via questionnaires to the educators at the end of the activity. In this regard, Barcelona and Haifa employ written surveys, while Genoa uses QR codes to conduct in-class surveys.

The responses to the eight questions allowed us to generate four interpretive codes, which in turn led to the identification of four broader themes (Figure 2)

⁸ "The object-based learning method uses objects to facilitate learning. Objects come in various forms, such as collection items, facsimiles, everyday objects, and symbolic representations, but the method typically involves visitors handling and interrogating physical artefacts. The use of objects can act as a multi-sensory tool to promote learning and engagement. Phenomenon-based learning centres around the shared observation of genuine real-world phenomena. These phenomena are approached holistically from different points of view, crossing the boundaries between subjects naturally and integrating different topics and themes." (Lenzberger, 2022, p. 14).

⁹ The Director of the National Maritime Museum in Haifa, Adi Shelach, created this method when she was the Director of the Education Center, a position she held until 2020. She kindly shared with us that this method is still in use.

¹⁰ <https://www.mmb.cat/en/projects/sponsor-your-facility/>



- Code 1 - The maritime museum is a learning, dialogue and cultural exchange space.
- Code 2 - Learning processes through object and phenomenon-based and emotional experiences
- Code 3 - Maritime themes serve to address contemporary and difficult subjects.
- Code 4 - The museum is a space of diversity and inclusivity.

Figure 2. Codes and thematic analysis

5. CONCLUSION

This study provides insight into the educational services offered by three Maritime Museums in the Mediterranean. The thematic analysis showed a consistency in the thematic scope and primary objectives in promoting heritage education and emphasising the connections between the sea and its various maritime activities. The study concludes that, as multidisciplinary spaces, these museums provide an immersive and interactive learning experience, allowing young visitors to engage with maritime history, culture, and contemporary issues through object-based learning and emotional experiences. Through their educational services, these three museums aim to serve not only as educational tools about the sea but also raise awareness about important and often difficult topics such as climate change, sea pollution, slavery, and migration in the Mediterranean, inspiring action and promoting critical thinking.

The Maritime Museum of Barcelona, the Galata Museum of Genoa, and the National Maritime Museum in Haifa each have unique approaches to their educational programs, focusing on the sea's role in shaping cultural heritage and identity, historical relationships between regions and the sea, and the human side of maritime activity from ancient cultures to the present day. They all share a commitment to inclusivity and diversity, striving to facilitate dialogue and collaboration with underrepresented communities and promote access for all.

Furthermore, this study highlights the role of maritime museums as platforms for cultural exchange, bringing together people from diverse backgrounds to learn about and appreciate each other's cultures. The Mediterranean region's rich maritime history and wide range of topics at stake offers an exclusive opportunity for maritime museums to serve as privileged educational places. By providing insights into the past, these museums can help individuals from a young age, together with their communities, better understand the present, address contemporary issues and actively shape the future. These museums can potentially promote critical thinking and inspire action on important social matters, locally and globally.

Maritime museums are valuable and essential for education, cultural exchange, and community engagement. However, maritime museums' challenges (like any other museum) in the contemporary era are significant. Their continued relevance depends on their ability to adapt to evolving social, cultural, technological, and environmental trends. This study shows that maritime museums can offer visitors an engaging understanding of the intricate relationship between humans and the sea by embracing innovation and promoting interdisciplinary approaches, going beyond conventional presentations of seafaring history. Technology may not be accessible to all due to the associated costs. However, other engaging experiences, such as scenography or object-based learning, served this purpose. Moreover, as society becomes more diverse and globalised, museums must be more inclusive and responsive to different cultures and social perspectives. Maritime museums in the Mediterranean region are in a privileged position since they are intrinsically linked with various cultural, social and historical pages.

Nevertheless, despite providing a glimpse into the power of maritime museums in heritage education and cultural exchange, this study is limited by its small sample size of only three museums in the Mediterranean region. Therefore, further research could be conducted to analyse a more extensive range of maritime museums in the region to determine the effectiveness of their educational services in promoting heritage education.

Annex A

ZOOM INTERVIEW

Museum:
Interview with:
Position:
Date:

QUESTIONS

1 – What is the main objective of this program? What do you aim to achieve?

2 – Is your school's educational program aligned with the school curriculum?

3 - How do you engage students in the learning process during your programs?

Object-based learning
Phenomenon-based learning
Digital storytelling learning

4 - Can you describe any specific maritime history or cultural aspects highlighted in your educational programs?

5 - Do you address any contemporary themes or difficult subjects, namely climate change, sea pollution, slavery or the migration fluxes in the Mediterranean?

6 - Do you have any outreach programs for underrepresented communities in schools? Such as students who are from ethnic or racial minorities

7 - Do you consider your Maritime Museum's educational program accessible and inclusive for all learners? Can you give me an example of one activity?

8 – How do you measure the effectiveness of your educational programs?

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