

Europeana Learning Scenario

(Museum Educators)

Title

Developing a Culture for Museums in Health and Wellbeing: Mentalizing, the inside story

Author

Katerina Mavromichali

Abstract

What happens when somebody’s else’s story becomes your experience? How do we succeed self-awareness and a better connection with our communities at a local and global level? Museums, a new field in health, function as a ‘secure base’ holding a strong relational role and a positive emotional attachment. They enable safe exploration and expression of feelings, thoughts, experiences, and behavioural patterns, and thus build resilience and create new learning. Mentalizing is a life asset for understanding relational experiences. In response to the Covid 19 pandemic, museums are brought out as part of the recovery, as an essential resource for social and emotional wellbeing, through a theory of change in cultural policies and social responsibility, and via a re-consideration of space and interaction. Interdisciplinarity, multimodality, a synergetic culture as well as a holistic and evidence-based approach lie at the heart of museum research and practice for the development of this learning scenario.

Keywords

empathy, mentalizing, wellbeing, socially-engaged practice, health humanities

Table of summary

Table of summary

Subject	This learning scenario, a methodology and a way of thinking and working, inspired by the author’s experience in bridging museum and art therapy research and practice, brings therapeutic activities in museums, provides virtual options for implementation, looks into the multilayered impact of human emotions and explores the museum as a mediator, a socially-engaged, active, containing setting. In today’s interconnected environment, this learning scenario brings art, museums, learning, health, and wellbeing together through a creative approach. It is a project-based, cross-curricular learning scenario that has the potential to enrich a variety of subjects: English, art and design, humanities, social sciences, communication, psychology, science etc.
Topic	Mentalising and the relational role of museums: a pathway towards wellbeing
Age of participants	10 –12-year-olds
Suitable setting for implementation	This learning scenario creates cultural experiences both in the physical museum environment and in new online spaces and visual gatherings, in small groups, coordinated by a museum educator-facilitator. A co-facilitator is needed in the case of a larger group in a real museum setting. It is addressed to young people

	and families too. Screens, tablets or smartphones and an online video conference system will be needed for the online aspects of the programme.
Activity Time	1h 30min. x 4 sessions
Online educational material	<ul style="list-style-type: none"> ◦ Europeana, as the online museum setting that embraces digital change and cross-pollination of ideas. ◦ Selected digital artworks from the museum collection of the educator’s choice following the concept of the learning scenario. ◦ For the online implementation of the learning scenario, Padlet, and ‘padlet canvas’ more specifically can be used for the brainstorming activities and for making connections. It provides the possibilities of picking files, making links, drawing when there isn’t the possibility for the real ArtBox, as well as of archiving which is very important for reflection in the sessions’ continuum. ‘Padlet grid’ can organize the participants answers in nice clean rows and help build group community. ‘Padlet backchannel’ can be used when participants want to post anonymously. Popplet is another tool to organize information visually and to envisage relationships between ideas offering the options of drawing, writing, adding pictures, making links, adding comments, archiving etc. Mentimeter is a tool that helps check participants’ understanding by collecting answers and sharing ideas, e.g., the word-cloud which puts together all the ideas of the participants. Zoom is a cloud platform for video-audio conferencing which provides the options of chat, reactions, presenting and sharing material online, showing artworks on camera as well as splitting the team into breakout rooms for collaboration purposes and returning to the initial group upon completion of the work.
Offline educational material	<ul style="list-style-type: none"> ◦ A ‘seminar board’ or large pieces of paper and markers for group activities. Pen, pencil, paper for individual work. ◦ ‘ArtBoxes’ containing a variety of drawing materials in an array of colours, e.g., pencils, colour pencils, crayons, oil pastels, felt pen, drawing paper, sketchbook. Optional materials: charcoal, found objects, natural materials, play dough, solid poster paints, as well as glue, scissors and prestructured materials like magazine pictures, newspapers, photocopied images, torn paper, pipe-cleaners, multicolour mini craft sticks, string, papers in various types, textures and colours, soft materials as well like cotton, multicolour threads etc. for collage purposes. ArtBoxes, as well as sharing ideas and experiences on a board, foster connection and strengthen bonds between the members of group. ◦ Selected artworks from the museum collection of the educator’s choice following the concept of the learning scenario. <p>Suggested resources for educators’ theoretical preparation:</p> <ul style="list-style-type: none"> ◦ Bateman, A.W. & Fonagy, P. (2012). Handbook of Mentalising in Mental Health Practice. American Association Psychiatric Association Publishing: Arlington, VA. ◦ Bowlby, J. (1988). A secure base. Routledge: London & New York. ◦ Chatterjee, H. & Noble, G. (2013). Museums, Health and Wellbeing. Routledge: Oxon & New York. ◦ Coles, A. & Jury, H. (eds.) (2020). Art Therapy in Museums and Galleries. Reframing Practice. Jessica Kingsley Publishers: London & Philadelphia. ◦ Fancourt, D. & Finn, S. (2019). What is the evidence on the role of the arts in improving health and wellbeing? A scoping review, World Health Organization, Geneva. ◦ Hall, L., Hume, C. & Tazzyman, S. (2016) ‘Five degrees of happiness: Effective smiley face likert scales for evaluating with children’. In Proceedings of the 15th

	<p>International Conference on Interaction Design and Children, University of Sunderland, UK, 311-321.</p> <ul style="list-style-type: none"> ◦ Fonagy, P. & Allison, E. (2011). ‘What is mentalisation? The concept and its foundations in developmental research and social-cognitive neuroscience’. ◦ Kahn, P. and Kellert, S. (eds.) (2002). Children and Nature: psychological, sociocultural and evolutionary investigations, The MIT Press. ◦ King, St. & Camic, P.M. (eds.) (2016). Oxford Textbook of Creative Arts, Health and Wellbeing: International Perspectives on practice, policy and research. Oxford University Press. ◦ Mavromichali, K. (2020). Museums, Health and Wellbeing: The Therapeutic Dimension in Humanities & the Development of Third Space, NEMO EU Presidency online Conference: Museums and Social Responsibility: Values Revisited, 17-18 September 2020. ◦ Sounds likes Kandinsky, Play a Kandinsky, Google Arts and Culture in collaboration with Centre Pompidou, Paris. ◦ Springham, N., ‘Through the eyes of the law: what is it about art that can harm people?’, International Journal of Art Therapy, 13, 2008, 65-73. ◦ Thomson, L.J. & Chatterjee, H.J. UCL Wellbeing Measures Toolkit. ◦ Yalom, I.D. (2005). The theory and practice of group psychotherapy. Basic Books: New York.
<p>Europeana resources used</p>	<p>Session 1</p> <p>Family matters -Europeana XX. A Century of Change</p> <p>Family Life -Victoria & Albert Museum. CC BY</p> <p>Reflecting -Victoria & Albert Museum. CC BY</p> <p>That!-Victoria & Albert Museum. CC BY</p> <p>Playing with Daddy's nose -Victoria & Albert Museum. CC BY</p> <p>Development of brain power - Wellcome Collection, CC BY</p> <p>Session 2</p> <p>Exploration of Europeana Collections using the Key Words: Zoo , Animals , Nature</p> <p>Exploration of Europeana Galleries, such as indicatively: Horses in art, Oxen, Ohara Koson, Cats, Rats, Animals, Parrots, Mediaeval Birds, Mediaeval Beasts</p> <p>Session 3</p> <p>Umsomehr (Even More) -The Israel Museum, Jerusalem. In copyright-Educational Use Permitted</p> <p>Tanzkurven. Zu den Tänzen der Palucca -Deutsche Fotothek. In copyright-Educational Use Permitted</p> <p>Tanzkurven. Zu den Tänzen der Palucca -Deutsche Fotothek. In copyright-Educational Use Permitted</p> <p>Man on the street (Analysis of volumes) -Thyssen-Bornemisza Museum. CC BY-NC-ND</p> <p>Session 4</p> <p>Exploration of Europeana Galleries, such as indicatively:</p> <p>Cherry blossoms, Fruits from China, Sunny Weather, Spring Flowers, Green, Maria Sibylla Merian, Autumn in art</p>

Licenses

Attribution CC BY. This license lets others distribute, remix, tweak, and build upon your work even commercially, as long as they credit you for the original creation. This is the most accommodating of licenses offered. Recommended for maximum dissemination and use of licensed materials.

Integration into the curriculum

Either in relation to arts, cultural and creative curricula etc. or free of any specific framework, this project-based, cross-curricular learning scenario outlines the value of mentalizing and highlights working in an empathetic multisensory setting and its key role towards people-powered approaches.

Aims of the educational activity

- To get familiar with Europeana, to surpass the museum's walls and to develop hybrid forms of engagement.
- To bring out the relational role of museums and to develop experiential learning enriched with therapeutic principles, as for example the group as a social microcosm, interpersonal learning, group cohesiveness, connection, and disconnection.
- To develop an understanding of dialogue and mentalising experiences within the caring and secure museum setting, that can act as an agent of cultural understanding, social change, and wellbeing.
- To increase confidence and encourage individual and group creative approaches.

Outcomes of the educational activity

By the end of the educational activity, participants will get familiar with the mentalizing stance and will be able to describe what is an effective mentalizing attitude and explain why it is important in building relationships. They will examine, identify, and name feelings, emotions and will assess and interpret behavioural patterns. They will get familiar with a multi-perspective approach and with ways of evaluating communication, media, and culture. They will develop creative habits of mind and will actively demonstrate ways of thinking that contribute to wellbeing and will apply them to team- and self-directed work. They will contribute to the creation of shared experiences in interpretation, relationship, and connection. They will manage activities that engage mind and body, and will move between physical and online space, from the somatosensory level to feelings, language, and creative expression.

21st century skills

The project allows the development of both disciplinary (e.g., art history, history etc.) and transferable skills such as communication, and critical thinking etc.

Communication & social skills: participants fully-engage, synthesize, and implement many aspects of communication in a balanced and flexible way. They get familiar with the mentalizing process and make sense of the relational world around them.

Collaboration: participants make sense of thoughts, feelings, and behavioural patterns, build relationships and reciprocity, and learn to create an environment of trust.

Creativity: participants engage in mind-body activities that facilitate expression. Movements, gestures, sounds, emotional processing, meaning-making, mindfulness, art, and poem making, all have a relational role that enhances the creative process.

Critical thinking: participants get familiar with the procedure of analyzing facts and of the interconnections between emotions, feelings, and thoughts through an all-round approach.

Media & technological literacy: participants use simple technological tools to surpass conventional boundaries of time and space and engage in a social media activity which broadens access, advances communication, learning and creation, and enriches available resources.

Activities

Name of activity	Procedure	Time
<p>Session 1</p>	<p>In this learning scenario, a multidimensional path is created for the museum educator-facilitator and the participants to follow. All parameters are set in a molding process, as indicatively museum learning through a selected use of essential tools and techniques, collecting, ways of curating and of looking at, exhibiting, interpreting, audience development, self-awareness, the different perspectives on the use of self, the creative factor, and the therapeutic framework.</p> <p>Look at the picture!</p> <p>Split the team and work in smaller units. Each group will work with one of the four selected photographs of J. Heywood: 1) Family Life, Black and white photograph mounted on card, 1984. Gelatin silver print, mounted onto thick card, Victoria & Albert Museum. CC BY, 2) Reflecting, Black and white photograph mounted on card, 1984. Gelatin silver print, mounted onto thick card. Victoria & Albert Museum. CC BY, 3) That! Black and white photograph mounted on card, 1990s. Gelatin silver print, mounted onto thick card. Victoria & Albert Museum. CC BY, 4) Playing with Daddy's nose, Black and white photograph mounted on card, 1999. Gelatin silver print, mounted onto thick card. Victoria & Albert Museum. CC BY.</p> <p>The educator can get more information from the Europeana Exhibition Family matters -Europeana XX. A Century of Change.</p> <p>Get ready and listen carefully to the participants' responses and narratives. Development of a set of questions: What do you see? What do you think is going on here? How do you feel when you look at it? Do you like it or not? Why? Perhaps it reminds you of something. What do you imagine they are doing/talking about? Would you like to ask them any questions? How are they feeling in this moment? What are their intentions? Are they interested in what the other is saying? What part of the world do you think it is set in? What sounds would you be hearing? What smells would you be smelling? What textures would you be feeling? What is it about this image that really attracts you: colours, shapes, activity? What title would you give to it?</p> <p>What are we doing through this set of questions? We are trying to imagine what is going on in the minds of the people in the photographs. We are mentalizing.</p> <p>In the field of offline educational material, suggested resources are given for the educator's theoretical preparation within a life-long learning approach, such as Bateman & Fonagy 2012; Fonagy & Allison 2011 etc.</p> <p>A little piece of psychoeducation regarding mentalizing is provided below for the educator to share accordingly, in a timely and appropriate manner with the members of the group, and support trust, learning and collaboration. Within this context, the educator could use for brainstorming and as a background for the discussion an artwork from Europeana Collections, such as the Development of brain power, Illustration depicting the development of brain power as a child grows, by Bill McConkey. Wellcome Collection, UK. CC BY.</p>	<p>30min.</p> <p>20min.</p>

	<p>The capacity to mentalize begins with the bond that develops between the carer and the infant through interaction, joint attention, eye contact, touch, tone of voice, unconscious imitation of gesture and speech patterns, or attitudes. It is intrinsically connected with the development of self and brain. Effective mentalizing looks into many lenses and depends on a range of parameters: cultural and social context, gender, age. It is a way to explore the mind through the development of self-awareness and by putting oneself into someone else’s shoes. Mentalizing is fragile. In schools, in families and wherever we find multiple minds under the same roof, connection, communication, empathy may easily go offline, such as the example of bullying. That’s why it is important to practice this skill, this attitude. It is a life asset, a life stance associated with resilience. Thus, it is critical for mental health. In addition, it involves attunement, hence slowing down and listening rather than quickly responding, awareness of the impact of affect on self and on others, curiosity, capacity to trust, playfulness, humour, flexibility, narrative coherence, and taking into consideration multiple perspectives.</p> <p>Quotes from researchers in the field</p> <p>‘A universal human need to form close affectional bonds’, J. Bowlby. ‘The baby looks at his mother’s face and finds himself there’, D.W. Winnicott. ‘Having a Mind in Mind’, A.W. Bateman & P. Fonagy. ‘My mother thinks I think, therefore I am’, P. Fonagy after Descartes.</p> <p>Reflection</p> <p>You can ask the participants: How do you think that was helpful? How would you describe mentalizing to a friend? What example from your everyday life would you use to help understanding?</p> <p>The Hidden Story What Happens Next?</p> <p>Creative expression Artmaking activity-ArtBox</p> <p>You can ask the participants and begin an exploration in their imagination as they make sense of the unfamiliar.</p> <p>Draw a picture or Write what else you believe is happening in the image. Share your picture and/or text and retell the story. This will bring new insight.</p> <p>At the end, the educator can share the art historical information, e.g., name of artist, title, date of work, media, and any other additional information. Does this change the participants’ perspective? It would be an interesting question to explore.</p> <p>Clear up</p> <p>Evaluate</p>	<p>10min.</p> <p>20min.</p> <p>10min.</p>
<p>Session 2</p>	<p>Beginning with reflection on previous session</p> <p>Participants are asked to think and share examples from their everyday life on mentalizing, on understanding misunderstandings, on putting themselves in somebody else’s shoes, if they observed anything new on this basis since the last session.</p> <p>Setting the rules of the game</p> <p>Within this framework, participants are asked to set the rules of the group for the next sessions till the completion of the project, to support trust and collaboration in between them. Each participant will contribute and all together will create and seal their ‘agreement’. Indicative rules: never correct or be rude to any member of the group, what is said in the group remains in</p>	<p>10min.</p> <p>20min.</p>

the group, integrate everyone in the discussion, do not monopolize the conversation, be humble, respect each other, listen, pause, observe, reflect. What else? Participants can discuss and make the essential additions to seal the agreement.

MatchMaking: Working with feelings & emotions

20min.

First, split the team to work more flexibly in smaller units.

Each group will choose two fields from the Exploration of Europeana Collections using the Key Words: [Zoo](#) , [Animals](#) , [Nature](#) and/or from the Exploration of Europeana special Galleries, such as indicatively: [Horses in art](#), [Oxen](#) , [Ohara Koson](#), [Cats](#), [Rats](#), [Animals](#), [Parrots](#), [Mediaeval Birds](#), [Mediaeval Beasts](#).

Then, each group will select 3-4 feelings out of e.g., hopeful, relaxed, safe, excited, confident, tired, loved, bored, energetic, confused, surprised, free, proud, happy, what else? Participants may discover other feelings too, through their exploration e.g., jealous, lonely, hurt, lost, disappointed, trapped etc. New entries in the list can be made.

The participants will select and collect images from Europeana resources to match them appropriately with the selected feelings from the list. **The aim is each group to create their “Feelings Gallery”, their Museum.**

A piece of psychoeducation for the educator. A tip for arts-based risk to be taken into consideration overall in activities dealing with emotions-feelings, in the absence of an art therapist. The parameter of **safety and safe-guarding** is always of crucial importance. For instance, mentalise, imagine the case of not being able to contain, in a timely and appropriate manner, the negatively nuanced emotions of the participants, such as anger, frustration, embarrassment, shame, sadness, fear etc. What could possibly happen next in this scenario, from the standpoint of both the educator and the participants? Within this framework, it is advisable to design and implement your project having this factor always in mind and set boundaries accordingly. This is the reason why the activities and the set of questions that have been developed for this learning scenario encourage creative cultural and social engagement and do not address psychological issues. **The aim is to develop ‘a secure base’.** Suggested readings: Bowlby, 1988; Springham, 2008: ‘a case study representing an important milestone in the current arts and health debate, particularly regarding the implementation of health and wellbeing programmes and the protection of the public’; Yalom 2005.

30min.

Ask each group to share their images with the rest of the team, to describe, explain, give, and receive feedback, to reflect!

A group mural with the match-making of feelings and images can be **created and exhibited accordingly.**

The discussion gets tuned between personal and collective interpretations and participants begin to connect to each other and to the works and the experiences involved. This encourages the group to interact and gain new insight.

10min.

**Clear up
Evaluate**

<p>Session 3</p>	<p>Emotions at play!</p> <p>Creative expression & Mindfulness Artmaking activity-ArtBox First, the educator begins with a mindfulness exercise and calls the participants to close their eyes and breathe deeply: Breathe in. Breathe out. Sit back and feel your breath, feel your body. Take a few deep breaths, become aware of how you are in this moment. Relax and remember the feelings that you explored in the previous session. Take notice of your feelings, your thoughts, the sensations, any images, or sounds. Be open and allow them to just be there and be observed. Then, open your eyes and continue with the artmaking activity. Pick up a felt pen/ crayon/ oil pastel or a colour pencil. What do you feel? Is there a feeling that prevails? Draw an emotion of this very moment. Open your eyes, observe your creation, and finish the drawing.</p> <p>Share your picture and reflect with a set of questions for exploration and identification of emotions: What was the experience like? Which senses were more significant in the procedure? What emotion did you draw? What kind of impact does it have? How did you use colour in your image to express emotion? Does your emotion have a voice, a sound? What do colours, shapes, and lines represent? Do your emotions change during the day? When is your mood at the most positive level? Enact your emotion in the physical and/or online space: sing it, show it with gestures, dance it! Interact!</p> <p>Enact the body position. The educator at this point, in order to enhance multisensory experience, can form small groups and work on the artworks of Kandinsky and Rozanova, works that mirror this procedure; the transformation, the embodied narrative using senses, play, improvisation and storytelling: Umsomehr (Even More), Tanzkurven. Zu den Tänzen der Palucca, Tanzkurven. Zu den Tänzen der Palucca, Man on the street (Analysis of volumes). The educator can address a set of questions to the group: If you could enter this image, where would you go? What would you do? Why do you think the artist chose these colours, lines, gestures? What did the artist choose not to represent? Which is the story in between the lines? How would you bring colours into life through sound? (Indicatively, you can find inspiration in Project Kandinsky). At the end, the educator of the group can share the art historical information, title of works, creators, media, materials used, date etc. Does new data change perspective? It would be an interesting question to explore.</p> <p>Clear up Evaluate</p>	<p>20min</p> <p>30min</p> <p>30min.</p> <p>10min.</p>
<p>Session 4</p>	<p>A session that brings participants in attunement with self and others while the journey in nature unfolds.</p> <p>Going Outdoors! Senses at play! Participants are asked to bring an object collected from outdoors in the session. It could be from a walk in the gardens of a museum, at the seaside, at the park of the neighborhood, an exploration at the balcony plants etc. The</p>	<p>20min.</p>

<p>‘found’, natural object can be anything, a leaf, a pebble, one piece of fruit, a seashell, a little stick, a flower etc.</p> <p>Show the objects to your peers and share the story.</p> <p>A great activity for online implementation. If taking a walk in nature is not feasible, participants can conveniently search in the Europeana Exhibitions as a source of inspiration and select something that they can connect with and support a personal narrative. They can split as usual in smaller groups and each group can choose one or two Europeana Galleries to explore, as indicatively: Cherry blossoms, Fruits from China, Sunny Weather, Spring Flowers, Green, Maria Sibylla Merian, Autumn in art etc.</p>	5min.
<p>Hidden stories in nature</p> <p>First, begin with a mindfulness exercise: Close your eyes. Breathe deeply. Breathe in. Breathe out. Sit back and feel your breath, feel your body. Take a few deep breaths, become aware of how you are in this very moment. Relax and imagine your walk, your sensory experience in nature, you ... picking up the object that you brought with you for the session.</p> <p>Then, open your eyes. You will need a pen/pencil or a felt pen any colour you like, as well as the natural object that you selected to bring in the session. Write a short text, a paragraph, what you see, what you feel in your hands. Explore and write about colour, texture, light, shadow, the smells, the juices, all the senses, the nuances, and qualities of the object.</p>	15min.
<p>At the next level, add in the text your imagination, your feelings in relation to the object and its qualities. The educator may proceed to a set of questions: Why did you pick it up? Did it remind you of something? What feelings, symbolic or imaginative associations does it bring out? The educator directs the participants at each level.</p>	20min.
<p>Read it to yourself. You can use the ArtBox and colour in your text as you like.</p>	20min.
<p>Read it out loud to the group.</p> <p>All participants share their creations.</p> <p>A collective collage of the participants’ writings, a poetic mural can be created and exhibited accordingly.</p>	10min.
<p>Clear up Evaluate</p>	

Participants’ feedback

At the end of each of the four sessions of this museum education learning experience, educators are recommended to ask the participants to evaluate the experience by using the [UCL Museum Wellbeing Measures Toolkit](#), as for example to proceed to the following set of questions: “If you were to use any one word to describe today’s session what would it be?”, “What went well for you?”, “What do you feel you achieved?”, “What could have gone better?”. The Wellbeing Umbrella or the Wellbeing Questionnaire can also be used. Otherwise, a simple mood assessment scale (smiley face assessment scale, e.g., [Five degrees of happiness](#)) can capture the moment. Educators can use any assessment tool they prefer. Consistency though, is important. Keep in mind to use the same assessment tool from the first to the fourth session. Educators can use the suggested online tools for the implementation of the scenario accordingly, to collect the participant’s answers.

Educator's remarks

At the end of each of the four sessions of this museum education learning experience, educators are recommended to evaluate the experience by using the [UCL Museum Wellbeing Measures Toolkit](#). They can answer the questions: “If you were to use any one word to describe today’s session, what would it be?”, “What went well for you?”, “What do you feel you achieved?”, “What could have gone better?”, “Any other thoughts, comments, observations?”. In addition, they can use the Wellbeing Umbrella or the Wellbeing Questionnaire. Educators’ feedback is valuable. You are welcome to share the documentation of the sessions and your experience with the author of the Learning Scenario on European Schoolnet blog.

Why is it important that the project be evidence-based and evaluated by participants? First, to build up evidence for future planning, in a relationship of trust with service user groups. Secondly, the development of empathy/mentalization, in middle childhood is an area that researchers know far less compared to other periods of development. It is a period marked by significant changes and this is a door of opportunity to collect information and contribute to filling in some of the gaps in this area of research and practice.

About the Europeana DSI-4 project

[Europeana](#) is Europe’s digital platform for cultural heritage, providing free online access to over 53 million digitised items drawn from Europe’s museums, archives, libraries and galleries. The Europeana DSI-4 project continues the work of the previous three Europeana Digital Service Infrastructures (DSIs). It is the fourth iteration with a proven record of accomplishment in creating access, interoperability, visibility and use of European cultural heritage in the five target markets outlined: European Citizens, Education, Research, Creative Industries and Cultural Heritage Institutions.

[European Schoolnet](#) (EUN) is the network of 34 European Ministries of Education, based in Brussels. As a not-for-profit organisation, EUN aims to bring innovation in teaching and learning to its key stakeholders: Ministries of Education, schools, teachers, researchers, and industry partners. European Schoolnet’s task in the Europeana DSI-4 project is to continue and expand the Europeana Education Community.

Annex