



DISEASE'S CALLIGRAPHIES: DOCTORS' HANDWRITING AS AN AESTHETIC ARGUMENT FOR HERITAGE EDUCATION

Ricard Huerta

Abstract: In this article we defend the Alphabet, its letters and its hand-written form, as vital elements for educational heritage, taking as a point of Visual Culture. We will analyse specifically doctors' handwriting, looking at the graphic component of their documents. We base our approach on the examples and analysis found in the selection in 'Disease's Calligraphies: Doctors' Handwriting', an exhibition at which the visitors are considered actors, interpreters and constructors of meaning. In order to analyse this proposal we have used a case study methodology. In the preparation of the curatorial experience we introduce the concept of the educational turn in a way that the curator and all those involved designed the exhibition as a truly collaborative space. We encouraged the visitor to participate creating the conditions of the appropriation of the cultural heritage, with experiences for diverse participants, playing their perspectives, knowledge, narratives and emotions. Theories of the *Artist-Teacher* and also *A/R/Tographies* make up other valid theoretical references. We developed a model of curatorial style of exhibitions from the educational perspective, with marked emphasis on public participation.

Key words: Education, Calligraphy, Museum, Heritage, Medicine History.

1. Introduction

We promote the coordination of the different tasks of heritage and education, in order to make cultural assets accessible to citizens. The exhibition 'Disease's Calligraphies: Doctors' Handwriting' took place in the Medical and Science History Institute Lopez Piñero, at the University of Valencia. This is a project dealing with doctors' handwriting as graphic documents of visual culture. The project was characterized by its educational component and social action (Rogoff 2008), and its participative side, which was promoted among the different publics (Alderoqui & Pedersoli 2011). Here we analyse each of the new proposals offered by this innovative experience, focusing on development, educational achievements, heritage contributions, and even the media impact that this proposal has had. We also consider all the contributions and feedback that have reached us from each group participating in the experience.

2. Methodology

We have carried out a qualitative research, a case study in which we analyse the development of ideas as well as the production of the exhibition from the point of view of all the coordinated actions of those involved in the process. We look into the different phases of the project, observing its evolution and the action of the participants. Direct observation has predominated, carrying out semi-structured interviews on those participating in the setting-up of the exhibition and in the carrying-out of the educational workshops. For this study we have had the collaboration of a significant number of people from the various different working spheres: scholarship and work-practice students, administrators, technical assessors, and voluntary workers. This varied make-up of the informants has allowed input from various directions, giving us contrasting and verifying elements on the examples supplied. The material produced for the exhibition has been collected and analysed.

The figure of the exhibition curator has fulfilled the prerequisites set down in the theories and practice of the Artist-Teacher (Parker 2009), developing a discourse that takes as a starting point the balance between artistic action and personal teaching experience. Also the proposals of A/R/Tographies have played an important role; this being the interaction from our position as art education teachers with the students of education in museums, as suggested by Irwin & O'Donoghue (2012, 222) when they say that as art teachers we should be '*interested in studying the nature and qualities of interactions and connections that occur within relational art practices because we believe that relational art practices offer ways to rethink the language and practice of pedagogy*'.

Another factor we should bear in mind in our theoretical position is what is known as the "Educational Turn". This here functions as a curatorial discourse put into practice through projects and actions centred on society and which are designed from a reflexive and critical perspective. Deconstructive and transformative discourses emerge as central aspects. Getting to know the public becomes a priority, and as such, those who are directing the educational programmes and activities should have a solid pedagogic training. Gail Anderson (2004) used the expression "reinventing the museum" to symbolize the dialogue developed and there has been general acceptance of this new ideology by a wide segment of professionals; this points towards a change in the paradigm taking place in museums, refocusing collection based museums more towards exhibitions centred on the public.

In order to evaluate the project's reception by the public we have interviewed teachers and have collected the results of participant activities during the sessions. We have also studied the responses of the groups of young people and adults taking part in guided tours. We may observe that our exhibition concept represents in practice what we have called the Educational Turn from the critical perspective of mediation. We also consider the proposal of Irit Rogoff (2008) on establishing new emerging criteria in relation to the commissioning of exhibitions. We have included an educational model of the critical type, placing emphasis on interest in active teaching (Alderoqui & Pedersoli 2011, Huerta 2011). We have constructed this present analysis through a series of indicators which bring out the most important moments and ideas in the preparation of the exhibition, as well as observing the results once they have been placed before the public. The gestation of the exhibition saw a process notable for the collaboration of the participants, and the results speak for the involvement of visitors.

3. The exhibition *Disease's Calligraphies: Doctors' Handwriting*

An exhibition may approach different publics with different intentions, depending on any social context, visitors' knowledge or their interests, time available, or from their position in terms of ideas of art. Our project is orientated towards the multiplication of different collective imaginations to set up this meeting, activating the public sphere. We present handwriting as an artistic field in its own right, as a means of promoting reflection, to educate the community and to put into circulation and negotiation different definitions of heritage. We do this from the point of view of visual culture. We are aware that art incites personal and social redefinition. This way of understanding art is expressed explicitly in the interdisciplinary principal, given that many actions generate links between diverse fields of knowledge.

Here we are dealing with a specific reflection for a case, but appreciate that the results greatly clarify numerous aspects as the educational actions of exhibitions today. We have chosen our experience as a case study, thinking of the emblematic character of the selection, combining an interdisciplinary thematic with an educational project which has enjoyed wide recognition not only by the public but also in the media. The exhibition has generated a highly educational proposal, offering a group of activities which allow a bringing-together of knowledge and culture to the public, in such a way as to contribute to the education of citizens in the aesthetic and artistic field, while not forgetting a critical reading of history and context, activating at the same time factors relating to identity (Falk 2008). We offer a selection which promotes reflection from graphic arguments of the writing model. By dealing with texts written by doctors, two important ambits important to public services are interrelated: education and healthcare.

We should be conscious of the different public types, the *forming of the subject* being the educational proposal here, centring on the visitor, which brings with it an educational-training mentality in the

broadest sense of the word, propitiating the development of perception, imagination and creativity, especially in children and younger population. An aesthetic experience is followed, generating sensitivity, questioning and basic reflexion on the subjects themselves, their society and life. To encourage knowledge and rethink the meaning of collections, valuing, protecting and making heritage their own will permit living together and integrated social progress. With this activity we add value to a collection of manuscripts written by doctors over more than five centuries at the University of Valencia.

The architecture of a building also educates. Here we have placed great importance on the aesthetic sensitivity which the visitor feels, observing the influence the physical context has on the experience (Falk & Dierking 2000). Thus, we are educated in art culture and history. The educational function of the exhibition encouraged social transformations, generated consciousness as to the problems which worry us and favour the construction of a new civic awareness, including the experiences related to the aesthetic field, with the enjoyment of exhibitions and with our respect towards heritage.



Figure 1. *Cerveró Palace, headquarters of the Institute of the History of Medicine*

The project Disease's Calligraphies is directly related to the postgraduate course Art Education and Museums. The students have the possibility of carrying out work practice through which they experience the reality of educational possibilities of museums first hand, as well as the running of their respective departments. We offered them the possibility of taking part as staff in the exhibition Disease's Calligraphies. All the students took part freely in the experience.

4. The graphic value of handwriting

In our project we reflect on the graphic value of the manuscript text, lending an aesthetic value to handwriting documents, works reflecting at the same time realities of a personal, social, cultural and scientific nature. We revise hand-written texts made by doctors and analyse their compositional aspect from the point of view of visual culture. The exhibition offers the possibility of approaching many aspects of the graphic language of medicine, these being intimately related to each other: the graphic mark, the text as drawing, handwriting, tradition and even the materials and instruments with which we write and describe health and illness. When fusing together these different ambits, we generate an entirely new space of many-faceted way of looking, a new way of observing hand-written texts. We should not forget that the studies of Medicine at the University of Valencia started at the same time as the founding of the institution in 1499, and thus the historical library of our university contains a tradition of various hundreds of years. We should also bear in mind that we are currently developing the use of texts processed by computer, thus the projects revises the tradition of handwriting, which now is acquiring a greater historical, artistic and heritage value.

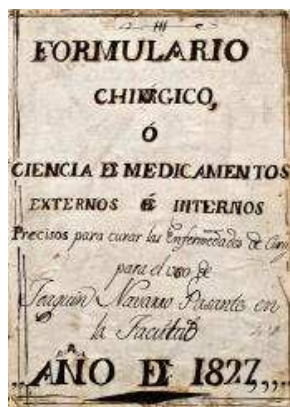


Figure 2. *Formulario Quirúrgico*, 1827. University of Valencia. Historical Library.

We are saving a graphic tradition and also defending the texts as pieces of visual culture, as attractive visual and meaningful artefacts (Duncum 2007, Hernández 2000). We present documents which were written at specific historical moments and which now have added value as images which were drawn within a specific social and aesthetic context. This is why this project is innovative in its conception, given that at the same time it disseminates historic documents of great patrimonial value, releasing from our historical library texts written by hand by medical doctors and researchers. We turn these drawings of letters into real museum pieces, bearing in mind their historical, scientific, social and cultural value, as well as their graphic potential (Aguirre 2004).

We have all at some time paused before a medical prescription trying to make out what has been written. We have considered why they are so unreadable, and we have wondered if the pharmacists can understand these texts written by doctors. It is generally thought that doctors write badly, nearly illegibly. However, many of them write meticulously with exquisite handwriting, taking care of the graphic image of their practice any often these are works of art. The exhibition *Calligraphies* introduces us to the world of these texts written by health professionals, laying out a discourse that touches on different areas of action, and integrating into one format multiple different peculiarities such as are found within the medical world: handwriting, visual arts, diagnoses, prescriptions, notes, family sagas, the relationship between doctors and pharmacists and other aspects which bring about synergies. We observe the richness of handwriting as a form, at a time when manual handwriting is being displaced by technologies of communication.



Figure 3. *Manuscript notes on a document from 1854*. University of Valencia.

Each section of the exhibition formed a special place to come into contact with handwriting from the starting point of an educational proposal which tries to decipher those documents. The journey starts with 'Doctors, Writing and University', with examples taken from the rich university patrimony, in a tour which takes us through various centuries of tradition with hand-written documents by prestigious doctors. On studying hundreds of documents we may observe that there are various different literary genres connected to the office of healing: prescriptions, teaching formulas, exams, faculty meeting minutes, letters between doctors, texts with sketches, reports for institutions. These ideas have stimulated the carrying-out of future thematic exhibitions, using new documents and considering new innovative strategies (Alderoqui & Pedersoli 2011, Duncum 2008, Irwin & O'Donoghue 2012).

5. Doctors' handwriting: an element of visual culture

On many occasions we have found it difficult to read a doctor's handwriting. On preparing the exhibition we have revised many documents in order to understand to which point this is true. One of the clearest examples is the case of doctor Sorribes, a doctor who spent the summer of 1943 in a hospital institution of a leper sanatorium in Fontilles, where he kept a personal diary. In order to make out the text of the diary the help of a handwriting expert was necessary, after much work, has been able to decipher the manuscript. This document has kept its secrets for nearly fifty years. It was only after the death of the doctor that his inheritors discovered it, having been kept in a safe during this time. It is a highly interesting text on a historical level, in which the situation of Spain during the dictatorship immediately after the Civil War is described. In order to deal with this problem of the illegibility of the manuscripts of the doctors, the educational proposal has come up with a series of word games on a large panel in which visitors can take part at the same time, trying to make out hidden words in the texts of doctors of different moments on History.

In another section of the exhibition were presented various pieces by the design teacher Tana Capó. She created a series of paintings and collages using documents written by her grandfather. Tana's grandfather was a doctor, collector of quills for writing, a man given to organizing his daily activities meticulously. Her love for her grandfather is represented in her detailed enumeration of his qualities, defined by the by the notes which have been saved. The creators of the workshop have designed a puppet which accompanies and explains to the younger visitors each section of the exhibition. This has baptized with the name of Don Edward, the same name as Tana Capó's grandfather.



Figure 4. Drawing by the art teacher Tana Capó

Another section in the exhibition explains the tradition of oriental medicine, this being very different from our own. For the Chinese culture, even more than the cure or patient attention, the written word marks out a world deeply rooted in the geography of the body and in its relationship with the environment. Chinese calligraphy is an art practiced by the scribe artists. Also in the world of medicine this has its peculiar characteristics when dealing with an art based on handwriting. As an educational proposal to go with this section of the exhibition a oriental calligraphy workshop has been set up and also a cycle of films has been programmed which deal with the theme of writing in oriental cultures. An example of this type of cinema is *The Pillow Book* (1996) a film by Peter Greenaway.

Including workshops and film screenings among the activities we have enriched and diversified the different readings of the themes.

The shorthand writing of the doctor in giving prescriptions may hurt certain feelings, especially those in the patient who must decipher those conjectures, especially difficult to read. This ends the journey in the section titled 'Other Calligraphies', a recreation of new technological elements which also 'write' the story of illness: radiographies, echo-graphs, electrocardiograms. This inner workings of the forms of graphic representations and the sound prescriptions which still create distance between graphic representation of the healthy and the ill. In keeping with the illegibility of these doctors' texts, these signs make up part of the new regime of understand ability when deciphering the writings of health professionals.

6. The exhibition as an educational space pitched to the public

Educational activity makes up a part of the concept that modulates this exhibition on doctors' handwriting. We propose an itinerary through the historical achievements of medicine, combining attractively images and ideas. We offer those who visit Calligraphies a journey along a creative route, made heterogeneous by the tradition of medical writing, a theme little dealt with before. The visitor is encouraged to examine these documents, the source of inspiration on questions which effect in us so deeply such as health and illness. The itinerary includes an important space for educational activities in which we incorporate games for schoolchildren and pose questions for the rest of the public. We prepared a territory of interaction proposals for visitors of all ages and conditions, whoever may find proposals to stimulate desires and knowledge. These settings and programmed activities enable playful and useful activities staged in a real clinical setting. The visitors can dress up with the doctor's white coat and write their own prescriptions.



Figure 5. *An exhibition visitor writes his prescription sat at the doctor's desk.*

One activity was the creation of a mural on which messages in the form of prescriptions were inserted, each representing the suggestion of the visitor to alleviate the world's ills. All the prescriptions became part of the mural on which we can read the suggestions written by each participant. All the visitors to the exhibition could write out a short text on paper. We had printed a book of prescriptions with an image similar to one used by doctors in practice. The text, which each person who visited the exhibition wrote, consisted of a proposal to improve the world or an idea to cure the ills which affect us on a daily basis.

7. Prescriptions to heal the world

The ideas collected in the prescriptions written by the visitors are very varied. It seemed very positive to us that the proposals of the majority reflected desires that reflected necessary values such as solidarity, respect or integration. Here we have selected some as an example of our collection. Messages written in positive dominate, with a certain defence of values:

Ana - *Take advantage of each moment to be a Little more supportive of others*
 Richard - *Culture and education for your whole life*
 Illegible - *We need more culture in order to not fall into ignorance*
 María - *Support state schools*
 Teresa - *It does us good to dedicate more to others*
 Claudia - *May there be no more racism*
 Ana María - *We have to avoid wars as they effect the poorest*
 Pablo - *In order to change the world we have to disturb the social classes to be able to put ourselves in another's skin*
 Felicidad - *May all society have the same opportunities to study and work*
 Olaya - *Equality and peace for everyone in the world*

Some of the written contributions make reference to a clear worry as to the current situation of the economic crisis and policies based on social cuts:

Víctor - *We need better conditions for public education*
 Desamparados - *They shouldn't make cuts in money for research*
 Antonio - *I think the government should behave better*
 Martí - *I am worried about the cuts in education and health*
 Ana - *The lack of good sense is doing us, our health and our education in*
 Lara - *May money be shared among us all*
 Abraham - *May healthcare and education be public and of high quality*

In some cases we can see clearly that the text has been written by a very young person worried about their immediate and daily problems:

Antonio - *I want Samuel to behave himself and not hit*
 Paula - *I don't want to go to class when it's cold*
 María - *Friends together don't fight*
 Joan - *We have to travel around by bike to stop pollution*
 Darío - *I want my parents to play more with us*
 Irene - *I want people not to fight and to talk nicely together*

The abundance of this type of message is directly related to the affluence of school groups coming to the exhibition. In some of the responses they ask for more activities like the one carried out, or even simply more play activities, however always thanking the work of the educators:

Javier - *I liked the workshop*
 Sin firma - *I want more workshops like this one*
 Noemí and Angela - *¡So much fun!*
 Tina - *Thank you for rescuing the memory of the people who have worked for love of their profession*

We found some messages with affectionate expressions:

Violeta - *Hug and smile more!*
 Gabriela - *We all need a Little more love*
 Andrea - *Pills for a broken heart*
 Alfonso - *Time cures everything.*
 Nerea - *"whatever happens don't forget to smile".*

And of course there are messages related to health:

Julián - *People should know that smoking is very serious*
 Sebastián - *Healthy living and good food*
 Laura - *I want there to be less drugs on sale at the entrance to school*
 Félix - *Asthma is cured by sport*
 Oliver - *Put sun cream on to protect yourself from cancer*

These will have been verbal messages written by participant in the workshops. Here we should point out that it was difficult to read some of the texts written by hand by the visitors as they had such strange handwriting. But we shouldn't lose sight of that, as we are dealing with hand-written texts, and as they have been displayed on the walls of the exhibition as if it were dealing with a panel, the new public can be seen in what is written in each prescription, but also in their handwriting. This we

have fulfilled one of the objectives of the selection: give importance to the form of the written text as well as the contents itself (Huerta, 2014).



Figure 6. Visitors to the exhibition observe the writing and participant's commentaries.

Each visitor takes part in different ways, the participative formats inviting them to take part in small groups or individually, getting them to formulate questions on the collective mural. From its conception and design, the project took on the responsibility to promote educative and cultural actions which intervene in the collective memory. Also personal memories have been encouraged, the work on the personal stories of the participants meaning each is recognized from the point of view of his or her origin, speech or history. A visit to the exhibition is turned into a creative and enjoyable social event, in an element of generational transference. Here we reform the interpretative proposal of Roland Barthes (1967) when he stated that *“for Mallarme, as for us, it is language which speaks, not the author: to write is to reach, through a preexisting impersonality”*.

The results of public participation are documented and contrasted with other sources. The details spread into complex relationships and become part of the social networks such as Facebook or Twitter. In this way, they return to the community, taken up and circulated again. Thus, the visitors become the co-creators of the exhibition, and we centre on the educational function of the project, as is suggested in the approach of Anderson (2004) when he emphasises the organizational aspects (strategic priorities and styles of communication), calling for an interchange between the tasks of curator and educator, centring priorities on audience knowledge, and promoting a communicational style where dialogue and recognition of the visitor are paramount.



Figure 7. Mediator using the figure of the puppet don Eduardo as the guide to the tour.

Our proposal shares the same ground as informal education, designed for all ages of public. It is the subject which decides where, how, who with, when and what they wish to learn. Falk & Dierking (2000) coined the term Free-Choice Learning in order to indicate that this takes place throughout a lifetime (lifelong), where control and direction of the learning is the responsibility of the individual. According to Falk & Dierking this learning is longer-lasting more meaningful to individuals than that

achieved through the schooling process, given that it is the result of the interests and expectations of the subject and doesn't obey a closed planned curriculum, which is external to the person learning.

8. Activities thought out for each type of visitors

As the educational side of the exhibition was one of the most interesting to the curators from the very first beginnings of the project, we have dealt with the aspect of the transmission of heritage as a primordial element, keeping in mind the presence of everything related to education from the start of the preparation of the exhibition concept. We question ourselves constantly about the responsibilities of educational activity if we consider the generation of an educational space at the same time as we are developing the exhibition. The 15 educators involved say that 'not only is it important, but it is fundamental'. They also added that 'an exhibition is conceived with the main aim of sharing cultural contents with the wider public, and in this sense it is an educational space' going on to stress that 'educational actions must be conceived and constructed as an integral part of the exhibition from the very beginning'.

On asking the educators about the aspects which had been at the forefront of their mind when they developing the exhibition we were told that what they most desired was 'good and constant communication between the curators, the coordinator of the exhibitions and the educators, to come to a coherent fitting-together of the three parts of the exhibition'. They were also careful of 'the need to adapt the educational activities to each type of public, serving their different needs'. They were motivated by the design of the space from a museum point of view, trying to stay true to the aims of the didactic activities, in order to create a dynamic space which invites participation'. Another worry was 'for people to understand what was trying to be transmitted, so that the visitors would leave the workshops happy in the knowledge that they had learned something significant'.

We asked then what they thought might be the most interesting thing about the exhibition. It was very relevant to them to 'to build up a portrait of a group and a time, of a way of doing things, of working in the sphere of knowledge and science, all this through handwriting'. We all write, but 'we should think on the transformation of writing as the transmission of knowledge, bearing in mind the current computerization of writing'. They go on to explain that the meeting with the curator and technical coordinator helped to clear up a lot of questions. There were even different interpretations between those responsible for the educational activities. They commented that they felt proud on having seen the good results, and said that the work had gone well and that they had managed to transmit their enthusiasm to the visitors and the Institute's workers. They valued the trust given to them by the organizers, which had enabled them from the beginning, generation a happy and creative working climate.

We have seen the good results of the educational experience of Calligraphies in the diverse groups of visitors, but especially among groups of schoolchildren. Thanks to the collaboration of an innovative company which makes coloured mouldable clay we were able to use a material with which the younger visitors could construct the inside of a body, in the style of three-dimensional x-rays. The results were very attractive and we have seen these works exhibited on the walls of the participating schools.



Figure 8. Work carried out in the workshop of the exhibition *Calligraphies* by a primary school student of the *Cervantes Primary School, Valencia*.

With Secondary School students an activity based on an inter-play between images worked well, connecting them with texts from the documents on display and photographs taken from medical journals. The students designed their own compositions using collage, interlacing text and image, which bring to mind the reflexion of Anacleto Ferrer (2013, 229): ‘Definitively, everyday life in the modern world makes us read texts and look at images in combination with each other’. The themes which we observed in the adolescent students’ work were deeply connected with their own interests, especial those in relation to identity and personal image.

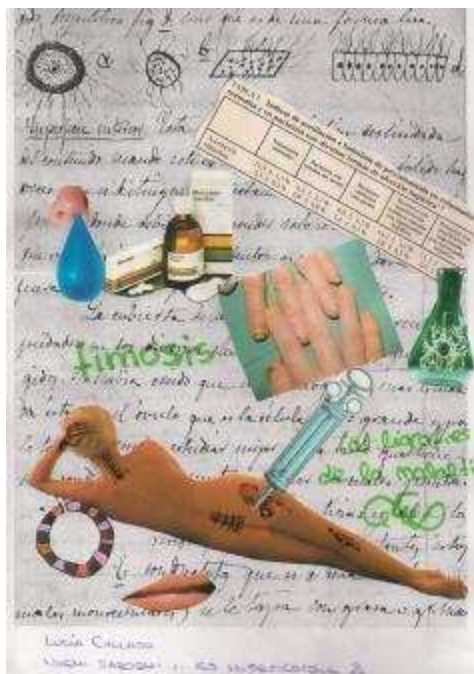


Figure 9. Collage from the Secondary School students Lucía and Noemí.

Another positive aspect we must keep in mind was the surprising media attention given to the exhibition. The Spanish national television cameras filmed a report after our press conference. This was broadcast after the midday news, the most viewed in Spain. On the same afternoon a great number of the general public came to the opening. The next day various different channels broadcast their own reports as also did many radio stations. The press also published a great deal of information on the display. Two things especially stand out: the originality of the subject of doctors’ handwriting, and for the first time in Valencia did the exhibition dedicate more space and budget to the educational sphere than to the display itself.

9. Conclusions

With this exhibition we have been able to show that an exhibition can work notably better if it is approached from an educational point of view. The success of illness’s calligraphies was based on its daring yet risky proposal, given that it combines creativity, originality, risk and an educational approach. We have put into practice suggestions which come from theories inspired in art education and visual culture, the Educational Turn, the Artist-teacher and A/R/Tographies. It has been about an intergenerational experience, whose development and implementation was the product of interactive design and a methodology of curatorial conversation, in such a way as to bring together the ideas of specialists in the subject matter (researchers, conservation experts, curators) and the specialists on the visitor type (educationalists). This modality of working policy, combining the ethical and poetic at the same time, is part of a continuing training and educational policy within the framework of a project which continues to learn from the creative processes set in motion and self-evaluates itself throughout the period of the development of the project. Heritage approached by means of a story allows us to process the historical and cultural material, serving scientific research and the spreading of knowledge.

The functioning of the exhibition took into account the visitors themselves as part of heritage with their own experiences, stories and anecdotes, promoting the practice of good handwriting as art. It has had media resonance because of its format and the ideas offered. The visiting public has caught the enthusiasm, being encouraged to participate actively in the event. The proposal has been well measured, having been based on material possessed by the university, taking efficient advantage of the rich heritage available. It has also shown the advantages of enabling the close working together of all the educational elements of an exhibition, without getting involved in great events or million pound budgets, in order to find potential in educational values and the simple enjoyment of situations of social exchange between people with different cultural and democratic interests.

References

- [1] Aguirre, I. (2004) Beyond the Understanding of Visual Culture: A Pragmatist Approach to Aesthetic Education, *International Journal of Art & Design Education*, Vol. 23, No. 3, pp. 256-269.
- [2] Alderoqui, S. & Pedersoli, C. (2011) *La educación en los museos. De los objetos a los visitantes*. Buenos Aires: Paidós.
- [3] Anderson, G. (2004) *Reinventing the Museum, Historical and Contemporary Perspectives on the Paradigm Shift*. Walnut Creek, California: AltaMira Press
- [4] Barthes, R. (1967) *The Death of the Author* (online). Available from:
- [5] www.ubu.com/aspen/aspen5and6/threeEssays.html#barthes
- [6] (accessed February 27 2013)
- [7] Duncum, P. (2007) Aesthetics, Popular Visual Culture, and Designer Capitalism, *International Journal of Art & Design Education*, Vol. 26, No. 3, pp. 285-295.
- [8] Duncum, P. (2008) Holding Aesthetics and Ideology in Tension, *Studies in Art Education*, Vol. 49, No. 2, 122-135.
- [9] Falk, J. H. (2008) Viewing Art Museum Visitors Through the Lens of Identity, *Visual Arts Research*, Vol. 34, No. 2, pp. 25-34.
- [10] Falk, J. H. & Dierking, L. D. (2000) *Learning from museums: Visitor experiences and the making of meaning*. Walnut Creek, California: Alta Mira Press.
- [11] Ferrer, A. (2013) Intertextos, *Archivo de Arte Valenciano*, No. 93, pp. 215-234.
- [12] Hernández, F. (2000) *Educación y cultura visual*, Barcelona: Octaedro.
- [13] Huerta, R. (2011) City as a museum of letters, *City, Culture and Society*, Vol. 2, No 1, pp. 25-33.
- [14] Huerta, R. (2014) Education on Sexual Diversity through Cinema, *Procedia – Social and Behavioral Sciences*, Vol. 132, pp. 371-376.
- [15] Huerta, R. & De la Calle, R. [Eds] (2013) *Patrimonios migrantes*. Valencia: PUV.
- [16] Irwin, R. & O'Donoghue, D. (2012) Encountering Pedagogy through Relational Art Practices, *International Journal of Art & Design Education*, Vol. 31, No. 3, pp. 221-236.
- [17] Mirzoeff, N. (2006) On Visuality, *Journal of Visual Culture*, Vol. 5, No. 1, pp. 53-79.
- [18] Parker, T. (2009) Continuing the Journey – the Artist-Teacher MA as a Catalyst for Critical Reflection, *International Journal of Art & Design Education*, Vol. 28, No. 3, pp. 279-286.
- [19] Rogoff, I. (2008) Turning, *E-flux journal*, No. 0 (online) Available at:
- [20] <http://www.e-flux.com/journal/turning/> (accessed 4 March 2013)

Acknowledgement

This paper is a research of the Project “Observatorio de Educación Patrimonial en España: Consolidation, program evaluation and internationalization of the Observatory of Heritage Education in Spain (OEPE)” with reference EDU2012-37212.

Author

Ricard Huerta, Facultat de Magisteri. Universitat de València. E-mail: ricard.huerta@uv.es

PhD. Ricard Huerta is Assistant Professor of Art Education in the University of Valencia, Spain. Head at the Institute of Creativity and Educational Innovations. Director of the “Art Education and Museum Management” master. Researcher invited in the University of Southampton (UK) and other universities of Spain, Cuba, Argentina, Uruguay, Colombia, Peru and Chile. Letters are the most relevant question for his performances as a visual artist.