

A moment of thought

special guidance for memory sufferers
and those worried about their memory



take on life



actual-Finnish

memory association



Svenska
kulturfonden

Sweden
kulturfonden



turun art museum åbo
konstmuseum

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CONTENTS

A moment of thought.....	1
Preparation for the moment of thought.....	.2
Guidance frame.....	4
<i>Start</i>	4
<i>Discourse</i>	5
<i>Summary and conclusion</i>	7
Read more.....	8

INNEHÅLL

Minnestimmen.....	10
Preparations for memorial moments.....	11
Guiding structures.....	13
<i>Introduction</i>	13
<i>Samtal</i>	14
<i>Sammandrag och avslutning</i>	16
Read more.....	17

A moment of thought

A moment of thought is a guide developed in cooperation between the Turku Art Museum and the Varsinais-Suomen Muistiyhdisten *Kult-tuuria mällene* project. Its target group is those who are worried about their memory, people with dementia and their loved ones.

In moments of thought, the main focus is on the thoughts evoked by the works of art and the discussion based on them. The special features of the guidance are a calm pace and a participant orientation. It is also possible to conduct the guidance remotely, if the participants cannot get to the art museum on site.

The moment of reflection is built on a conversation guided by the guide. It is good to limit the group size to a maximum of ten, so that everyone has time for their thoughts. Escorts are also counted in the number of participants. It is good to have a museum volunteer or another person familiar with the facilities (such as a guide who came with the group) as support for the guide, who will help with movement and guide the participants.

A moment to think PREPARATION

A moment of thought is built around three works of art. The selection of works is based on a pre-selected theme. The purpose of the theme is to bring art close to the everyday world and give a tactile surface to eye-catching works.

Themes guiding the selection of works and the discussion:

everyday life and celebration
feelings
childhood
weather
adulthood
color
old age
professions and work
health and illness

You should also pay attention to the location of the works in the museum space. Long distances and moving from one floor to another take time. On the other hand, a little banter and going from one hall to the next refreshes the conversation on vacation. When planning the route, it must be ensured that it is barrier-free and accessible also by wheelchairs and walkers.

Since you will spend around 15 minutes at each work, it is good to reserve chairs along the route. The works must be large enough and placed in the space in such a way that all participants can sit near them.

It is important that everyone has good eye contact. Lighting and possible reflections also affect how well the work can be seen. For example, artwork printed in A4 size can make it easier to see and refer to details.

Background noise can hinder hearing and participating in a conversation. It is good to choose the works so that they are not placed in passageways or halls with a strong echo. It is also good to avoid the busiest times.

On the other hand, a closed museum, empty of customers and staff, can be a confusing experience for a memory sufferer.

Organizing a tour during opening hours also tells the participants that they are welcome in the museum like anyone else.

Remote instruction is organized via video connection, for example, using Teams or Zoom. In the marketing of the guidance, you can list the requirements for remote participation: internet connection, microphone and

in addition to a computer or tablet equipped with a camera, the internet connection must be sufficient for the video connection to work smoothly.

The artworks are put together for your slide show using, for example, PowerPoint. Two slides are made of each work: the first slide contains a picture of the work, and the second one contains, in addition to the picture, information about the work and, if possible, a picture of the artist. At Infodia, you can share background information about the artist and his works. On the last slide of the presentation, all the works included in the presentation are compiled.

GUIDANCE FRAME

The moment of thought is three-part: after the start, we move on to a discussion and a summary ends the occasion. Both the remote and the local hitting are based on the same guiding body size. The total duration of the tour is about an hour.

START APPROX . 20 MIN

The guide receives the participants and welcomes them. As a starting point, it is good to book a quiet space, which is located near the entrance of the museum. The guide calls the participants by their first name and writes a name tag for each one to put on their chest. Escorts and support persons are accepted as equal participants.

When the whole group is there, let's start the Thinking Moment: the guide will tell you where we are, what kind of museum tour is about to start and how long it will last.

With remote guidance, the line opens 15 minutes before the agreed start time. The guide then has the opportunity to assist in matters related to technology.

We tune in to the discussion with the help of a task related to the theme. When the participants get to speak for a while right at the beginning, it can be easier to participate in the discussion in the future.

Warm-up tasks

A quiz about the era, for example

A personality test, for example,
kolla ***What kind of traveler are you?***

By browsing **magazines or postcards**, you can tune in to, for example, a certain decade or the fashion of different eras

DISCUSSION ABOUT 45 MIN

The guide takes the group to the first work and makes sure that everyone can see well from their own place. The guide faces the group near the work.

The work is viewed in silence for a while, after which the guide opens the conversation with a question.

The opening question can be related to the theme or be freely associative. The guide leads the discussion by asking follow-up questions and offering answers from one participant to another. Interpretations and thoughts emerging from the group move the discussion forward.

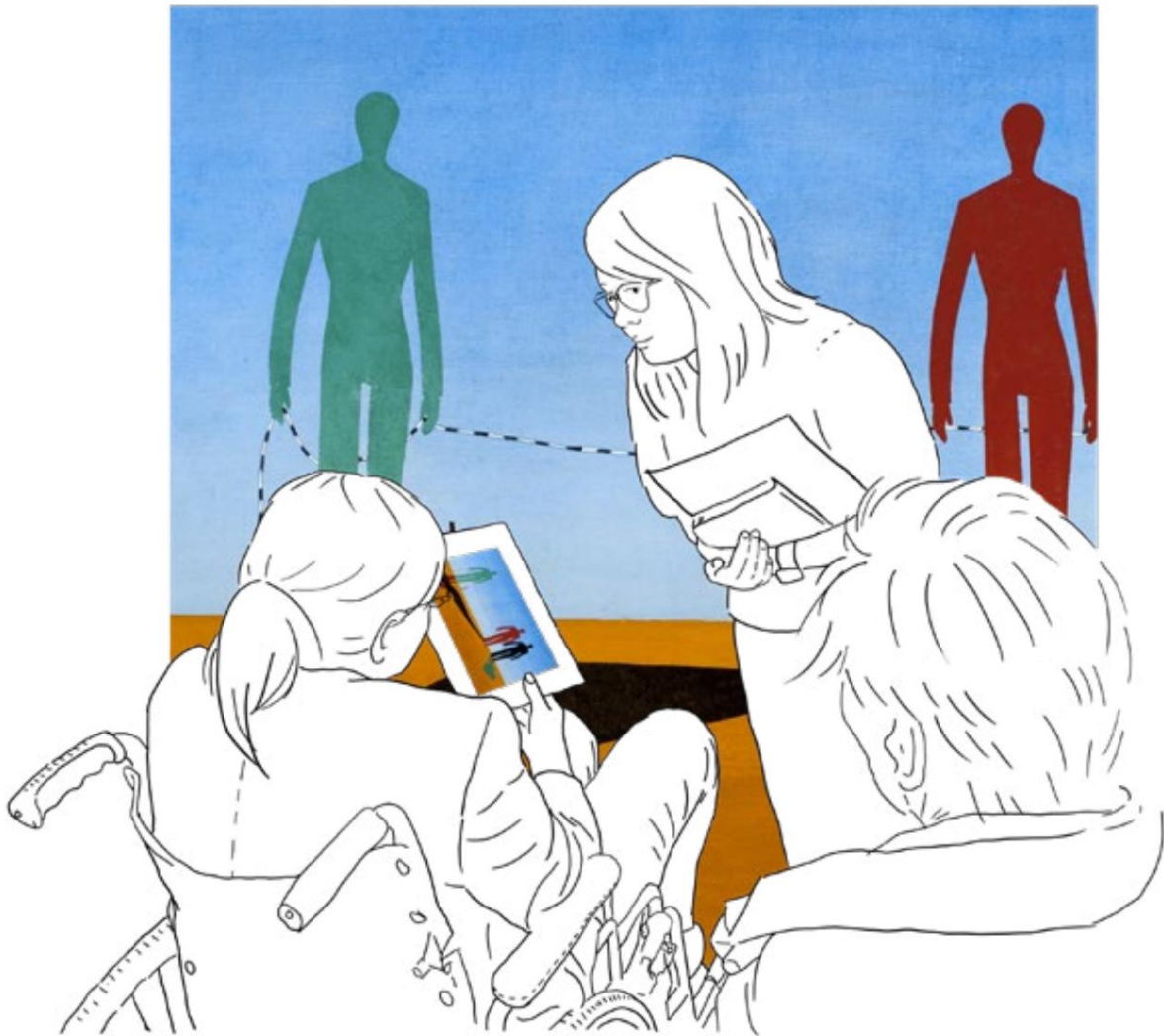
At the beginning of the discussion and during the break, it is good to remember that all comments are welcome. The guide can show that he is interested and build a positive atmosphere of interaction with his personality and words. By repeating the participants' comments in their own words, the guide confirms the interpretations emerging from the group and at the same time ensures that the whole group has heard the comment.

It is good to give time to answer. Participant-supporter may have challenges formulating their thoughts into words, in which case the question can be translated

in the yes/no form (Do you think the atmosphere of the work is sad?) A picture printout can also be helpful if verbal communication is challenging. For example, the participant can be asked to indicate the part of the picture that caught his attention first.

The guide directs and pulls together the conversation and is responsible for keeping to the schedule. With an active group, the guide may have to limit the conversation. You can easily do this by thanking for a good discussion and interesting comments and stating that it is time to continue the discussion with the next work or in the next Thoughts.

The participants will probably also be interested in hearing about the work and the artist. Art historical background can be dosed in moderation either at the break of the conversation or at the end of it.



***Discussion-stimulating
questions***

What one word comes to mind
when you look at this work?

What is it about the piece that makes you say that?

What happens in this piece?

What did you notice first?

How do you think *[theme]* is reflected
in this work?

***Questions that come
to life in the world of the work***

If you were in the world of the work, what could you hear
or smell or feel with other senses?

What happens after the frozen moment described in
the work?

SUMMARY AND ENDING *APPROXIMATELY 10 MIN*

When all the works have been reviewed, the guide brings the discussion together by recalling the works seen and the main themes of the discussion. Photo prints (collecting slide in remote implementation) are helpful in recalling the works.

You can ask the participants which of the works they saw was their favorite or which work they could take into their own home. The group's tunnel-maa can sound off, for example, by asking how it felt to participate in Ajatushekti today. The guide thanks you for your participation and discussion and leads the group to the starting point.

READ MORE

Museum programs aimed at people with dementia have been successfully implemented in this way in Finland as well as abroad, and you can find comprehensive information about them online:

Ateneum Art Museum, Memory Diseases and Museum Guide

http://www.kulttuuriakaikille.fi/doc/tietopaketit_ja_oppaat/muistisairaat_ja_museot_opas.pdf

Museum of Modern Art, Meet me at MoMA [https://](https://www.moma.org/visit/accessibility/meetme/)

www.moma.org/visit/accessibility/meetme/

Stedelijk Museum, Unforgettable [https://](https://www.stedelijk.nl/en/museum/inclusive-programming/unforgettable-stedelijk/)

www.stedelijk.nl/en/museum/inclusive-programming/unforgettable-stedelijk/

Villa Stuck, KunstZeit [https://](https://www.villastuck.de/vermittlung/inklusion/kunstzeit.htm/)

www.villastuck.de/vermittlung/inklusion/kunstzeit.htm/

Deutsches Museum, Musik und Demenz [https://](https://www.deutsches-museum.de/museumsinsel/programm/programm-az/fuehrung-demenz/)

www.deutsches-museum.de/museumsinsel/programm/programm-az/fuehrung-demenz/

Minnestimmen

specialguidning för personer med minnesjukdom
eller som är bekymrade över sin minnesgögg



AT LEAST

Minnestimmen is an art guide prepared in collaboration between the Åbo Art Museum and the Finnish Minnesförenings project *Kultur för mig*. The target group is people who are worried about their memory and their relatives.

Minnestimmen lays huduvkten vid de tankar som konstverke väcker och de conversation som förs utgände från de här tankarna. Especially for guiding, att man framskrider i Lugn takt och utgår från deltagarna. The guidance can also be carried out remotely if the participant does not come to the konstmuseet.

Minnestimmen bygger på samtal som leds av guiden. Det är bra om deltagarantalet kan limitas till högst tio; då finns det tid för allas tankar. Even följeslagarna counted as a participant. It's also good if there's a support person for the guide, till exempel en Frivillig museianställd or someone annan som knehter till localiteterna (perhaps the group leader). Stödpersonen kan då hälve till och handleda participantgarna, till exempel när de ska förflytta sig.

FÖRBEREDELSE FÖR AT LEAST

Minnestimmen är uppbyggd kring tre konstverk. Valet av verk görs utgående från ett tema som valts i prevägen. Syftet med temat är att anknyta konsten till var-dagliga upvalssanger och ge beröringspunk-ter mellan Verken och livserfarenheterna.

Förslag på teman, som thus styr valet av verk och anger samtalsriktningen

vardag och fest

feelings

childhood

weather and wind

old age

adult life

colors

yrken och arbete

health and sickness

It's also good that the works are placed in the museum because it takes a long time to move and move from one place to another. Å andra sidan är det uppiggande att mellan samtalen gå achen steg och flytta sig från en sal till en antan. När man planarar rut-ten, man must make sure sig om att inga hinder finns och att man kan förflytta sig där ökse med rullstol eller rolla-

Thurs.

The group spends about 15 minutes at the protected artwork, so it's good to set up the tables on the guiding places. Konstverken ska vara av till-räckligt stort format, och de ska vara placerade så att alla deltagarna får sitt-plats invid dem. It is important that alla har fritt synfält. Även belysningen och eventualna speglingar affects betrak tandet. Printade bilder på konstverken i A4-format kan vara till hälj när det galer konstverket details och sam-talet kring dem.

Bakgrundsljud kan make it difficult for participants to hear what is said and to participate in conversations. Therefore är det bra att välja konstverk som inte är placerade vid gångrutter eller i salar där det ekar högt. It is also a reason to avoid the times when the number of visitors is the largest.

Å andra sidan kan ett Stängt museum utan visitors och personal vara en förvirrande upplevelse för en minnesjuk person. En Minnestimme som anordnas under museets vengeli öppettid signalerar oss, att de här deltagarna är lika välkomna till museet som alla andra.

I distansguidning erbjuds via video-connections, e.g. Teams or Zoom. När man bokar guid-

ningen bör man nämna vad som behövs för att delta i en distansguidning: internet samt en dator/pekplatta med kamera och mikrofon, och desutom ska nätbandbredd vara så snabb för smooth videokontakt.

Av bilderna på konstverken görs en presentation i t.ex. PowerPoint. För varje verk skapas två diabilder: den första visar konstverket, den andra ger information om verket och, i mån av möjlighet, ett porträtt på konstnären. I samband med infobilden berättas om verket och konstnären. I den sista diabiliden samlas alla de verk som ingår i guidningen.

GUIDNINGENS STRUCTURE

Minnestimmen är tredelad: efter inledning-
en faller samtal, och guidningen richtungen med
ett sammandrag. Both när- and dis-
tansguidningen follow the same structure.
Hela guiding is not enough.

INLEDNING CA 20 MIN.

Guiden tar emot participate and wish to
welcome. Det är bra att till startplats välja ett
calmn rum nära museumes entré.

Guiden tilltalar deltagarna med förnamn och
var och en får en namnlapp att fästa på
brestet. As participants and supporters, we
are equal participants.

När alla är på plats inleds Minnestimmen:
guiden talar om var Gruppen finden och tellus
hur museirunda går till och hur länge den
rärker.

Vid distansguidning öppnas linjen 15 minu-
ter före den tid som angetts som starttid för
selva guidningen. Guiden har då möj-
lighet att bistå vid eventualna tekniska pro-
blem.

Uppvärmningen förs samtalen consists of a
task that connects to the topic. När deltagarna
genast i prägir får uttala sig kan det vara
läsker att senera delta i samtalet.

Uppvärmningsövning

Frågesport, till exempel om den aktualte
period of time

Personlighetstest, till exempel med
rubriken Hurdan resenär är du?

Tidskrifter eller postcard som intro-
duktion till teman kring till exempel tids-
perioder och modedefenomen

SAMTAL CA 45 MIN.

Guiden leder Gruppen till det första konstverket och controllerar att alla har ett hinderfritt synfält från sin plats. Guiden ställer sig intill verket med ajsenset mot deltagarna.

Konstverket begrundas en stund under tystnad. Then opens guiden samtalet med en fråga. Öppningsfrågan kan anknyta till temat or encourage till fritt associerande. Guiden styr samtalet genom foald-frågor och vänder sig gyvalvis till Enskilda deltagarna för att få svar. De interpretationar och tankar som français leder samtalet vidare.

Before the conversation, and also during the conversation, it is good to remember that all the comments are welcome. Guiden kan visa sitt intresse genom sitt kroppsspråk och ordval och på det praetde bygga upp en positiv gælsverkan. Genom att ekteke deltagarnas kommentarer med egna ord förstärker guiden de förvadda interpretationar-na och sekerställer simultanet att hela gruppen hör dem.

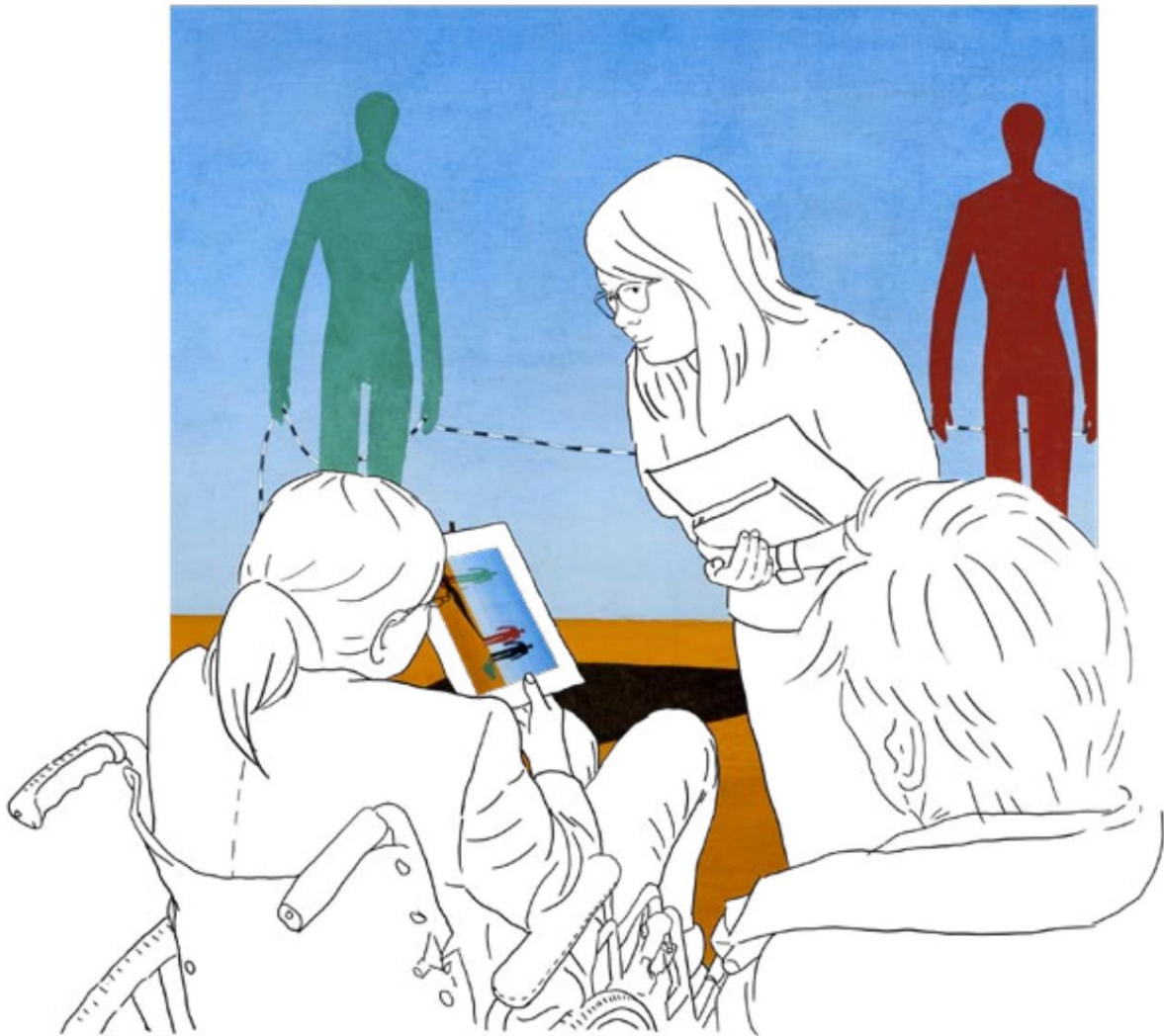
It's good to reserve enough time to answer. A student may have a hard time att återge sina tankar i ord, och då

kan queren formuleras så att swarpet kan bli ett ja eller ett nej (Tycker du att stamning-en i det här verket är sorglig?). En utskriven pappersbild kan också vara till hälj ifall den verbala kommunikationen bereder svårigheter. Guiden kan till exempel be en deltagare att på bilden visa det som hen först fäste attävät vid.

The guide controls and coordinates the conversations and is also responsible for maintaining the timetable.

Någ grupp kan rara så Aktiv att samtalet måste konjesana. That's what the guide does in the first place, genom att tacka för ett bra samtal och fina kommentaren och konstatera att är dags att continue samtalet vid next konstverk eller på next Minnes-timme.

Deltagarna is likely to be interested in information about art and art. Den konsthistoriska bakkuren kan guiden tell me om i små portioner under samtalets gång eller i seulten av samtalet



Frågor som språngbräda för samtalsinlevelsen i verkets värld

Which word do you think of when you look at this work?
Vad är det i verket som får dig att säga so?

Vad händer i det här verket?

Vad fäste du allra först attention vid?

How do you think our topic, [temats namn], kommer fram i det här verket?

Om du var med i den här världen som verket föreställer, vad skulle du kunna höra, Lock it eller knaan?

Verket avbildar ju bara en viss stund, vad tror du att det hände sedan?

SAMMANDRAG OCH AVSLUTNING

ABOUT 10 MIN.

När alla Verken har avhandlats knyter guiden ihop samtalen genom att i minnet återkalla de verk som Gruppen sett samt huvudtemana i samtalen. De utskrivna bilderna (vid distansguidning: samlingsdiabilden) är då till hjälp.

Guiden kan fråga deltagarna vilket verk de personerna bryr sig mest om eller vilket verk de skulle kunna tänka sig att ha i sitt eget hem. Stämningen kan också pejlans genom att till exempel fråga hur det kändes att delta i Minnestimmen i dag. Guiden tackar för deltagandet och samtalet och ledsagar Gruppen till guidningens startplats.

NEAR THE SEA

The museum program intended for persons with mental health disorders has successful genome-building efforts both in Finland and abroad, and there is comprehensive information about them on the web:

Ateneum Art Museum, Memory Hospitals and museum guide

http://www.kulttuuriakaikille.fi/doc/tietopaketti_ja_opaat/muistisairaat_ja_museot_opas.pdf

Museum of Modern Art, Meet me at MoMA

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Stedelijk Museum, Unforgettable

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Deutsches Museum, Musik und Demenz

<https://www.deutsches-museum.de/museumsinsel/programm/programm-az/fuehrung-demenz/>