

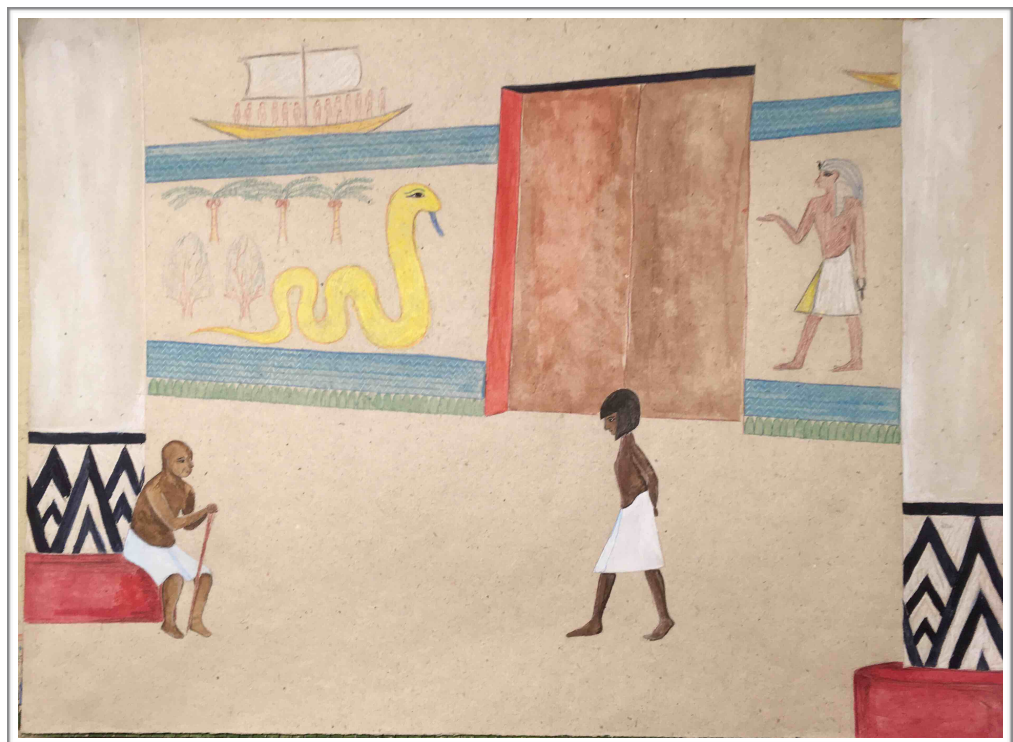


UNIVERSITY OF  
GOTHENBURG

DEPARTMENT OF CONSERVATION

# LET ME TELL YOU A STORY

Illustrated storytelling as a tool for museum learning



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Degree project for Master of Science with a major in Conservation  
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**Let me tell you a story.**  
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## ABSTRACT

This thesis analyses the use of illustrated storytelling in a museum environment and the impact it has on children's learning. The analysis is based on a study made at the Maritime Museum in Oskarshamn.

When starting the study the hope was to prove an increase in the children's inner geographical world and how it is connected to the exchange of goods and ideas. During the work process these outcomes were revised and broadened. The reason for this was some difficulty in successfully evaluating the hoped for outcomes and the recognition of other, unexpected outcomes that were relevant and interesting. Consequently, behavioural, emotional and creative learning outcomes are therefore in focus for this study, with less weight put on fact based knowledge outcomes. In other words, this study explores illustrated storytelling as a trigger for curiosity to continue exploring and learning, connecting to ones family's history and facilitating a cultural and social understanding of the museum and its role in society.

The results from the data collected during the course of the study indicates that illustrated storytelling has a broadly positive impact on children's visitor experience and learning in the museum. It is a working concept and more research is needed to ascertain the full impact of its use.

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This thesis is dedicated to my mother for always being there to listen to my ramblings  
and to Diana for guiding me through shaping said ramblings into a thesis.

Thank you.





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# Introduction

The title of this thesis is; *Let me tell you a story*. It is a line found in an old Egyptian story, and one that seeks to take the listener on an adventure. It is this ability to transport an audience in time and space that makes stories so enjoyable and important tools. So why should we read and listen to stories in a museum environment? Stories hold a special power, they can bring fear and hope, tragedy and wisdom. Stories can help us learn and bring us closer together. For centuries we have built our beliefs and identities on stories told to us as children. When we are children stories are how we process the world around us and recount it to others.

A museum itself is built on stories, from the distant past, from a troubling future or from the minds of the people around. Stories can act as a bridge, connecting the listener to the surrounding environment, to see the world with new eyes and a new understanding. By telling stories in the museum we can help children connect and process concepts that might otherwise be too abstract, to help them understand practices and ideas that are completely foreign to them. Stories are not just entertainment, they can be tools of learning that in turn can aid child development.

Learning has always been a part of the museum. The first public museums aimed to educate the masses and "*refine the sensibilities of the vulgar*".<sup>1</sup> How we learn in museum has also been extensively research during the last 50 years by persons such as John Falk and Lynn Dierking who, among others, have spent decades on the subject.<sup>2</sup> Despite this there exists a gap in the research in regards to elementary school children and how they learn in the museum. This paper adds to the filling of this research gap.

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<sup>1</sup> Hall, S. (2008) *Whose Heritage? Un-settling 'The Heritage', re-emagining the post-nation*. In: Ed. Fairclough, G. Harrison, R. Jameson Jnr. J. H. Schofield, J. *The Heritage Reader*, Routledge pp.219-228 p. 220

<sup>2</sup> Dierking, L. D. (2002). *The Role of Context in Children's Learning From Objects and Experiences*. In S. G. Paris (Ed.), *Perspectives on Object\_Centered Learning in Museums* (pp. XXII, 383 s. : ill.). Mahwah, N.J.: Lawrence Erlbaum Associates. p.5

## *Aim and objectives*

The aim of this thesis is to look into the impact and effectiveness of using illustrated storytelling specifically developed for museums, in a museum environment as a way of promoting learning among children in both a school and family context. This will be done with an illustrated example in the form of a study carried out at the maritime museum in Oskarshamn on the East coast of Sweden. Though storytelling in the museum in itself is nothing new, this thesis helps to raise awareness and understanding of the effectiveness of illustrated storytelling as a concept that could be adopted by other institutions. The relationship between museums, school learning and family learning are also areas that are in need of more research.<sup>3</sup> The illustrated example used in this thesis is based on a relatively small study which creates a basis for future research.

The illustrated example will be analysed and evaluated centred around four main questions:

- How does illustrated storytelling enhance children's experiences of a museum visit?
- What kinds of learning does it promote?
- Is illustrated storytelling a useful pedagogical tool that could be used within formal educational visits?
- To what extent can the impact of illustrated storytelling in the museum be captured and analysed?

The main anticipated research outcome was to evidence an increase in the children's inner geographical world by use of imagination. It was also hoped to promote a more conscious understanding of the tangible and intangible trade that has and continue to happen through seafaring. There was an expectation for emotional and behavioural outcomes in how the children connected to other cultures through similarities as well as creative outcomes by inspiring curiosity.

During the course of the study these outcomes expanded as different trends emerged and questions arose. One such question was to consider if illustrated storytelling specifically helped the children with immigrant background to safely explore wider societal and identity issues. As an example, what is the local identity and how can they connect to it?

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<sup>3</sup>Andre, L. Durksen, T. Volman, M. L. (2017) *Museums as avenues of learning for children: a decade of research* In: *Learning Environ Res* 20:47–76 DOI 10.1007/s10984-016-9222-9 <https://link.springer.com/article/10.1007%2Fs10984-016-9222-9#citeas> p. 66



## ***Definitions***

Both the concepts of learning and storytelling can be very broad and multi-faceted depending on the context they are in. Because of this, there are some concepts that need to be defined within the context and usage of this thesis.

In this thesis models of learning have been primarily based on the theories of Falk and Dierking who state that "*All learning is contextual*" and that "*All learning is a cumulative, long-term process, a process of finding meaning and making connection.*"<sup>4</sup> What one experiences one day might not proven to have specifically taught us anything until much later. At the same time what you learn today builds on what you experienced yesterday. The perspective of time, of what is remembered later in life is an aspect of learning, not simply what is taught at a specific moment.

To this is also added the dimensions of formal and informal learning. As an institution museums can be places of informal learning, where the visitor themselves controls what is learnt.<sup>5</sup> Schools on the other hand are places of formal learning. A large part of learning in this study is based on formal learning as school visits are formal learning in an informal (non-classroom) setting. The children's opportunity to explore the museum by themselves and ask questions did however create the possibility of informal learning in a semi-formal context.

Learning theory here specifies the theory of learning in a museum context and the different interactions that can take place within the museum. This is central to developmental theory as an aspect of growth moving towards maturity. In this thesis this is explored in two contexts, in relation to the museum and in relation to reading.

Illustrated storytelling in this thesis is used to showcase a specific way of telling stories in the museum. Storytelling in museums is generally an oral performance or interactive experience.<sup>6</sup> In school or at home storytelling is likely to involve someone reading out loud from a book. Illustrated

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<sup>4</sup> Falk, J. H., & Dierking, L. D. (2000). *Learning from museums: visitor experiences and the making of meaning*. Walnut Creek, Ca.: AltaMira Press pp. ix, 12

<sup>5</sup> Falk, J. H., & Dierking, L. D. (2000). p.xii

<sup>6</sup> Trinkoff, H. P. (2015) *Storytelling in art museums*, Seton Hall University Dissertations and Theses (ETDs). 2083. <https://scholarship.shu.edu/dissertations/2083> p.8

storytelling is therefore here used by the author to describe the act of orally telling a story and interacting with the audience while still making use of illustrations specifically connected to the story and made with the museum in mind.

The word 'study' is used in reference to the illustrated example presented later in the text. This is because the illustrated example was undertaken using case study methodology. However, the size and depth of the example is not large enough to be considered a full case study. In the chapter; Method, the case study methodology will be discussed further.

## ***Key Texts***

What follows is a brief overview of the key texts used in the theoretical background for this thesis.

The theoretical base for this thesis consists in large part of literature on learning and development among children. Learning theory is a very broad field dealing with the numerous aspects, theories and contexts. For this thesis the author has explored only a small part of the subject choosing to mainly focus on the theories presented by Falk and Dierking as well as Hein.<sup>7</sup>

Falk and Dierking have both together and separately published several works surrounding learning in museums, having gathered data on the subject for several years.<sup>8</sup> One such work is *Learning from museums: Visitor experiences and the making of meaning*.<sup>9</sup> This book outlines the key points for learning in museums and how they are interconnected in what they call 'the contextual model of learning'.<sup>10</sup> The model will be explored in the chapter on theoretical framework under the section on *learning theory* on page 23, but in short it highlights the importance of the context in which learning occurs.

The contextual model of learning is one Dierking also uses in *The use of context in children's learning from objects and experiences* in the book *Perspectives on object-centered learning in*

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<sup>7</sup> Hein, G. , E. (1998) *Learning in the museum*. Routledge, Tyler and Francis

<sup>8</sup> Dierking, L. D. (2002). p.5

<sup>9</sup> Falk, J. H., & Dierking, L. D. (2000).

<sup>10</sup> Falk, J. H., & Dierking, L. D. (2000). p. 10

*museums*.<sup>11</sup> This text more specifically makes use of a young girls memory of a school visit to a nature park, detailing how the recollection was analysed.

In *Learning in the museum* G. E. Hein<sup>12</sup> illustrates a somewhat different approach to learning in museums. By the use of both learning theory and knowledge theory he conceptualises four main domains of educational theory through which learning is approached. Hein also discusses their effectiveness in a museum environment.<sup>13</sup> The different domains which Hein recommends for museum learning will be further discussed in the theory part of this thesis under *learning theory* on page 26.

Section three of Graham Black's book *The engaging museum: Developing museums for visitor involvement* focuses on lifelong learning and how museums can be of use for schools. Black introduces what learning theories are used in museum without doing much theorising of his own.<sup>14</sup> In so doing Black creates a middle ground combining the best parts of existing theories with the life long learning perspective.

Developmental theory makes up much of the motivation for using literature in the museum presented in this thesis. The main text used is Donna Norton's *Through the eyes of a child: an introduction to children's literature*.<sup>15</sup> Norton starts her book by navigating the reader through some of the ways children react to literature and the impact it can have on their development. This will be discussed more under *storytelling, learning and development*, on page 27.

Interpretation is also part of any museum learning activity. Sam Ham gives a comprehensive overview of interpretation in his book *Interpretation: Making a difference on purpose*.<sup>16</sup> Other theoretical aspects that have been taken into consideration are the question of what role does the

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<sup>11</sup> Dierking, L. D. (2013) *Museums as a social learning space* In: Ed. Brændholt Lundgaard, I. and Thorek Jensen, J. (2013) *Museums social learning spaces and knowledge producing processes*. Danish agency for culture pp 198-213,

<sup>12</sup> Hein, G. , E. (1998) *Learning in the museum*. Routledge, Tyler and Francis

<sup>13</sup> Hein, G. , E. (1998) p.25

<sup>14</sup> Black, G. (2005) *The engaging museum: Developing museums for visitor involvement*. Routledge

<sup>15</sup> Norton, D. E. (2003) *Through the eyes of a child: an introduction to children's literature* 6th ed. Perason Education, Inc., Upper Saddle River, New Jersey

<sup>16</sup> Ham, S. H. (2013) *Interpretation: Making a difference on purpose*. Golden: Fulcrum Publishing

museum have in society and how does this connect to education? Laurajane Smith's text *Visitor emotion, affect and registers of engagement at museum and heritage sites*, was useful in reference to considering the museums role in society today.<sup>17</sup> Both of these authors will be discussed below under *Museum, their role in society* and *Interpretation* on pages 21 and 30 respectively.

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<sup>17</sup> Smith, L. (2014) *Visitor emotion, affect and registers of engagement at museum and heritage sites*. In: *Conservation science in cultural heritage* [S.l.], v. 14, n. 2, p. 125-132, dec. 2014. ISSN 1973-9494.

# Theoretical Framework

The following chapter discusses the main theoretical approaches that have been used in this study to analyse and place its findings within the broader context of current thinking and practice. Between these theories there exists a clear overlap in ideas. This focus could arguably define their key purposes, as it highlights the impact of learning and why it is seen as such a fundamental part of the museum experience.

## ***Museums, their role in society***

A part of the current International Council Of Museums (ICOM) definition a museums is ” *a non-profit, permanent institution in the service of society and its development, open to the public... ...for the purposes of education, study and enjoyment.*”<sup>18</sup> This definition has also influenced the Swedish Museum Act in its formations of Statutes which stated that part of the intended role of the museum in society is as a place of learning, where knowledge can be shared and opinions freely formulated.<sup>19</sup> The Act was taken into use 01.08. 2017.

The ICOM definition is currently under revision and suggestions were welcomed in the hopes of creating a definition that reflects society today.<sup>20</sup> Proposals from Norway include ” *A museum is a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible human and natural heritage for the purposes of education, study, enjoyment and social*

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<sup>18</sup> <http://uk.icom.museum/about-us/icom-definition-of-a-museum/> Last accessed on 8th May 2019

<sup>19</sup> <https://www.sverigemuseer.se/nyheter/2017/08/nu-galler-museilagen/> Last accessed on 8th May 2019

<sup>20</sup> <https://icom.museum/en/news/the-museum-definition-the-backbone-of-icom/> Last accessed on 8th May 2019

*engagement*.”<sup>21</sup> A Swedish contribution suggests: *”A museum is an institution that creates context for knowledge and artifacts through telling stories of artistic, cultural, historical, or scientific importance.”*<sup>22</sup> Overall the educational and social roles of museums are highlighted in many of the suggestions.<sup>23</sup>

What does or could a museum mean for the individual as part of society? Smith suggests that museums and heritage can be seen as tools society uses to create memory, understand past and legitimise ones own sense of place and belonging.<sup>24</sup> Visiting museums can be emotional, where the visitors actively choses to seek out - or avoid - experiences.<sup>25</sup> For example, visiting a war museum can for some be an expression of pride and a way of connecting. Other might avoid the same museum as it would be too painful or go against their beliefs. A school class might of course not have the same emotional impact, as the children likely arrive expecting what to learn and without having much of a choice in being there. At the same time, what makes an impact on each child is impossible to know as they all have their own backgrounds and experiences.

During a school visit the museums role is largely educational, the children are expected to learn something during their visit. This does not mean the all learning is fact based. Museums can be a part of a persons identity making, letting them connect to their personal and/or cultural history. A museum can help create a sense of place and help understand ones community. By understanding the past we can understand the future. These are all learning processes that will potentially take place during a museum visit regardless of the type of visit. Informal and possibly in part unconscious learning.

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<sup>21</sup><https://icom.museum/en/news/the-museum-definition-the-backbone-of-icom/> # 50 Last accessed on 8th May 2019

<sup>22</sup><https://icom.museum/en/news/the-museum-definition-the-backbone-of-icom/> #109 Last accessed on 8th May 2019

<sup>23</sup> <https://icom.museum/en/news/the-museum-definition-the-backbone-of-icom/> Last accessed on 8th May 2019

<sup>24</sup> Smith, L. (2014) p. 125

<sup>25</sup> Smith, L. (2014) p. 125

Research done in the US, UK and Australia by Dieking among others has shown that children learn and get more out of a museum visit when they visit with their family.<sup>26</sup> In the family context the museum is still seen as a place of learning, even if informal. Just like with school groups, what is learnt during a family visit is more than just facts and are not always immediately known.<sup>27</sup>

## ***Learning theory***

We all have different ways in which we learn. Following the VARK model some people are Visual learners some are Auditory learners, others are Read/write learners or Kinaesthetic learners, or a combinations of several different ways of learning.<sup>28</sup> Learning theory discusses how we learn as individuals, not only in school but in everyday life. This includes how we could learn in the museum. Learning is also very complex. Going through life we are constantly processing our surroundings. At times we learn from our experiences but what kind of learning cannot be predicted.

Research done by Andre *et al* argues that much of learning theory used in museum, and in studies on learning in museums over the last 20 year, is based in sociocultural theory, such as the contextual model of learning.<sup>29</sup>

This contextual model of learning makes up a key part of the theory for this paper. In the contextual model of learning, learning is defined as "*a dialogue between the individual and his or her environment through time*".<sup>30</sup> This dialogue takes place in three different main contexts: the personal context, the sociocultural context and the physical context.<sup>31</sup>

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<sup>26</sup> Dierking, L. D. ( 2013) Museum as a social learning space: Lecture  
[https://www.youtube.com/watch?v=YKvMPB8at\\_k](https://www.youtube.com/watch?v=YKvMPB8at_k)

<sup>27</sup> Dierking, L. D. (2013), p. 212

<sup>28</sup> <http://vark-learn.com/introduction-to-vark/the-vark-modalities/> Last accessed on 23th May 2019

<sup>29</sup> Andre, L. Durksen, T. Volman, M. L. (2017) *Museums as avenues of learning for children: a decade of research* In: Learning Environ Res (2017) 20:47–76 DOI 10.1007/s10984-016-9222-9 <https://link.springer.com/article/10.1007%2Fs10984-016-9222-9#citeas> p. 65

<sup>30</sup>Falk, J. H., & Dierking, L. D. (2000). p. 136

<sup>31</sup> Falk, J. H., & Dierking, L. D. (2000). p. 137

The personal context refers to the individuals own motivations for learning and the thought processes involved. As humans we are always learning, cataloging and processing our surroundings. There also exists a will to learn, especially when it's a personal choice and not a demand. What we learn is built upon what we already know. To understand something new we need a prior base of knowledge to add on to.<sup>32</sup> As all experience is individual outcomes are just as individual and therefore hard to predict.

Learning is also closely connected to emotions. The feelings connected to an experience influences how and how much of it we remember it.<sup>33</sup> An individual who has had a positive and fun experience at the museum is more likely to have learnt and put to memory something positive from the visit. As Falk and Dierking puts it: ” *Learning is not just facts and concepts; learning, ... .. is a rich, emotion-laden experience, encompassing much, if not most, of what we consider to be fundamentally human. At its most basic level, learning is about affirming self*”.<sup>34</sup>

Here the environmental effect on learning can also start to be seen as we learn better in environments where we feel safe and in control of our own learning. The context for learning also needs to be considered as what you have learnt might not become obvious until later. For example, having visited the Maritime Museum it might not be until you visit the Marina that you realise you can recognise different types of ships or identify the use of specific objects. The positive effects of children feeling in control of learning and over a situation are mentioned in several texts.<sup>35</sup>

Growing up we are all influenced by our surroundings. How we behave and how we identify ourselves is a result of the sociocultural context in which we grew up and/or are now a part of.<sup>36</sup> We learn by observing our surroundings. One way of defining learning in a sociocultural context is: ” *the process by which a society ”shapes the mind” of individuals to create the kind of person who , as adults, will ” be able to meet the imperatives of the culture” ”*.<sup>37</sup> This is not just knowledge

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<sup>32</sup> Falk, J. H., & Dierking, L. D. (2000). p. 27

<sup>33</sup> Falk, J. H., & Dierking, L. D. (2000). p. 18

<sup>34</sup> Falk, J. H., & Dierking, L. D. (2000). p. 21

<sup>35</sup> Falk, J. H., & Dierking, L. D. (2000), Hein, G. E. ( 1998) Andre, L. Durksen, T. Volman, M. L. (2017)

<sup>36</sup> Falk, J. H., & Dierking, L. D. (2000). p.38

<sup>37</sup>Falk, J. H., & Dierking, L. D. (2000). p. 39



passed down from older to younger generations, it is also a forming and understanding of knowledge that happens between peers. In groups they explore their world and society provides the tools and information with which to explore it with. For example, when visiting a WWII museum staff and teachers can provide the facts but it is in discussion with each other that the children process and form an opinion on what they have learnt.

One way to share knowledge in a sociocultural context is through narratives such as stories. Stories can help us process information as well as memorise it. They can also teach us behaviour patterns, and cultural norms.<sup>38</sup> The act of telling/reading a story or visiting a museum as a form of narrative can in itself create a desire or idea that may be repeated by the child when they are adults.

Just as emotions are closely connected to leaning and memory making, so are the physical surroundings, which is why the physical context makes up the third part in Falk and Dierking's learning theory. Part of the physical context has to do with human behaviour. Our surroundings influence how we react and behave. When entering a church most people go quiet because that is what society has taught us to do, there is a physical-social connection. School, libraries and museums are often seen as places of learning and thus when entering them with certain expectations that influences our behaviour as well as expected outcomes.<sup>39</sup>

When learning something in one context we often connect that knowledge to that specific context which in turn makes it harder to access the knowledge out of that context unless the two situations can be connected. Learning is therefore "*always rooted in the realities of the physical world*".<sup>40</sup> How we connect what museums wish to teach children with the world they know outside of specific settings therefore becomes of high value.

In regards to the physical context Dierking put emphasis on children and the benefits of feeling in control. Studies show that children "*learn better when they feel secure in their surroundings and know what is expected of them*".<sup>41</sup> By making sure that the children know where they are going and what they will be doing, the children are less likely to be distracted by their surroundings and therefore have an easier time focusing on the subject at hand.

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<sup>38</sup> Falk, J. H., & Dierking, L. D. (2000). p. 49

<sup>39</sup> Falk, J. H., & Dierking, L. D. (2000). pp. 53-55

<sup>40</sup> Falk, J. H., & Dierking, L. D. (2000). pp. 58- 59

<sup>41</sup> Dierking, L. D. (2002). p. 9

Hein's learning theory contains some of the same aspects as Falk and Dierking's contextual model of learning but approached from a somewhat different perspective. Like Falk and Dierking, Hein emphasizes the interplay between the person and their surroundings in regard to learning but with less focus on the aspect of time.<sup>42</sup>

As a starting point Hein uses a combination of learning theory and knowledge theory to describe different ways in which children are educated, using the concept of four domains. These domains are 1) *didactic, expository education*, 2) *discovery learning*, 3) *constructivism* and 4) *stimulus-response education*.<sup>43</sup> In discussing these domains Hein concludes that activity is an important part of learning. Experiences should be both "hands-on" and "minds-on" engaging mind and body in order to achieve learning.<sup>44</sup> Also here the fact that we build our learning on prior knowledge is brought forth along with the condition to meet peoples needs in the museum. Once again, children learn better when they feel in safe and comfortable in their environment.<sup>45</sup> At a museum visit that in some part can be quite unfamiliar for the students the act of storytelling itself could help the students regain some perception of security as it is a known context with known variables and expectations of behaviour.

Graham Black builds upon the theories put forth by Hein as well as Falk & Dierking, among others, when discussing learning theory. Black identifies some key point for learning in museums within his exploration of what constitutes an 'engaging museum'. He argues that museums should provide different types of interpretation in order to meet the needs of different types of visitors. They should be open but have structure, allowing the visitors to explore yet still be guided. The exhibitions should provide several different viewpoints and have spaces both for social interaction as well as silent reflection.<sup>46</sup>

The key points put forth by Black are in the opinion of the author a representation of the ideal museum. In reality no museum can cater to all its visitors in every aspect. This does not mean we

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<sup>42</sup> Hein, G. E. (1998) pp. 12-22

<sup>43</sup> Hein, G. E. (1998) p. 25

<sup>44</sup> Hein, G. E. (1998) p. 2

<sup>45</sup> Hein, G. E. (1998) pp. 156-165

<sup>46</sup> Black, G. (2005) pp.149-150

should not strive to do so, but no one can be everything for everybody. Most museums aim to be as versatile as possibly, but there does exist a limit for what can realistically be done well.

Black does makes some very useful observations, putting emphasis on the diversity of museum goers and their needs. Identifying target groups is important and adults will not have the same motivations for learning as children. Different interpretation approaches therefore should aim to reach the intended audience.<sup>47</sup>

So far some of the more cited and well known aspects of learning theory have been discussed. A museum studies literature search done in 2017 on the research done on learning in museums during the last two decades show that very little published about the learning in museum of pre- and elementary school children.<sup>48</sup> In the 2017 review it is also evident that much of today's learning theory is grounded in earlier theories such as Vygotsky's theories on learning and child development.<sup>49</sup> Others who have influenced the field of learning theories are Piaget and Dewey, who advocated an active engagement of both mind and body in learning.<sup>50</sup> This will further be discussed in the section below.

### ***Storytelling, learning and development***

Storytelling has long been an important part of human interaction. It has been a way of imparting knowledge and preserving culture: of connecting individuals but also separating them. So why read children's books? From a young age reading can have a big impact on child development. Not only does the reading children's literature promote literacy, it can also help with personal development and understanding our own and others' cultural heritage.<sup>51</sup>

Children's literature aims to activate and use a child's imagination as a connection to an idea presented as a story. This idea can be an opportunity to reflect on our relationships with what surrounds us: it can also be a way of exploring past historical event or the possibilities of the

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<sup>47</sup> Black, G. (2005) pp. 143-147

<sup>48</sup> Andre, L. Durksen, T. Volman, M. L. (2017) p. 49

<sup>49</sup> Andre, L. Durksen, T. Volman, M. L. (2017) p. 54-55

<sup>50</sup> Hein, George E. (1998) p. 25

<sup>51</sup> Norton, D. E. (2003) *Through the eyes of a child: an introduction to children's literature* 6th ed. Pearson Education, Inc., Upper Saddle River, New Jersey p. 3

future.<sup>52</sup> The stages in development literature impact are: language, cognitive, personality and social development. The subject of a book and how it is presented can have an effect on different stages of these development areas.<sup>53</sup>

Language is the most obvious area in which literature can benefit development. Literature related experiences such as being read stories can help a child's own language development. Subsequently, children with high language proficiency have an easier time organising and expressing ideas. <sup>54</sup> Language is however also an essential part in communicating and learning about history and culture as we need a certain level of language to understand, discuss and theories about the subjects.<sup>55</sup>

There is a close connection between learning and child development. Learning activities help promote child development and the development in turn acts as the base for future learning. Without reaching the next developmental stage what we are able to learn will also be restricted. <sup>56</sup> Vygotsky states: ” *Learning is not development; however, properly organised learning results in mental development and sets in motion a variety of developmental processes that would be impossible apart from learning.*”<sup>57</sup> Another aspect of learning touched upon by Vygotsky is that ” *human learning presupposes a specific social nature and a process by which children grow into the intellectual life of those around them.*”<sup>58</sup> Children do not only learn from each other, by working together they can also support each others development.<sup>59</sup> This idea is supported by Dewey who promoted the concept that learning should activate children and inspire connections with their surroundings as ”*education is not a preparation for life; education is life itself.*”<sup>60</sup> For Piaget

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<sup>52</sup> Norton, D. E. (2003) p. 3

<sup>53</sup> Norton, D. E. (2003) p. 4

<sup>54</sup> Norton, D. E. (2003) p. 8

<sup>55</sup> Norton, D. E. (2003) p. 9

<sup>56</sup> Vygotsky, L.S. (1978) *Mind in Society, the development of higher psychological processes*. Cambridge, MA: Harvard University Press

<sup>57</sup> Vygotsky, L.S. (1978) p. 90

<sup>58</sup> Vygotsky, L.S. (1978) p.88

<sup>59</sup> Vygotsky, L.S. (1978) p.86

<sup>60</sup> Säljö, R. (2015) *Lärande, en introduktion till perspektiv och metafor*. Geerups Utbildning AB pp. 72-73

knowledge is something that is created through experience, with learning being more of a process deriving from development.<sup>61</sup>

Studies made in children's museums have observed how the museums can support development in pre-school children.<sup>62</sup> A paper by Henderson and Atencio<sup>63</sup> states that museums can support development among all children through enabling an environment for social interaction and play.<sup>64</sup> Play is here highlighted as an integral part of child development and learning, with museums encouraging play through discovery and exploration.<sup>65</sup> However, how museums effect development in school age children, just like their learning in museums, still is an area that needs more attention within the subject of museum studies.

One of the key theoretical models used for analysis, and put forth by Norton, was that on cognitive development. This is another area of development that children's literature can impact on and "refers to the changes that occur in children's mental skills and abilities over time".<sup>66</sup> In other words it is what help a child create connections, focus and process data. Norton states that "Children's literature is especially effective for developing the basic operations associated with thinking: (1) observing, (2) comparing, (3) classifying, (4) hypothesizing, (5) organizing, (6) summarizing, (7) applying, and (8) criticizing."<sup>67</sup> These skills are not only useful in regards to literature but to some extent crucial in everyday life. They also help us understand and 'read' museums and exhibition.

Children's literature also impacts on personality development. An important part of working with children is fostering their mental health and wellbeing.<sup>68</sup> Literature can provide children with an

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<sup>61</sup> Säljö, R. (2015) pp.48-49

<sup>62</sup> Thompson, M. , McCrink, K. , Bushara, L. (2014)*How Children's Museums Can Facilitate the Study of Child Development: A Case Study of PlayWorks™ at the Children's Museum of Manhattan,*

<sup>63</sup> Henderson, T. Z. and Atencio, D. J. (2007) *Integration of play, learning, and experience: What museums afford young visitors.* Early childhood education journal, DOI 10.1007/s10643-007-0208-1

<sup>64</sup> Henderson, T. Z. and Atencio, D. J. (2007) pp. 247-248

<sup>65</sup> Henderson, T. Z. and Atencio, D. J. (2007) pp 246-247

<sup>66</sup> Shaffer, D. R. (1998) *Developmental psychology: Childhood and adolescence* 2nd ed Pacific Grove, Calif.:Brooks/Cole p. 306

<sup>67</sup> Norton, D. E. (2003) p. 10

<sup>68</sup> The Happy Museum Project is currently undertaking a series of studies researching the impact museums can have on human wellbeing.

<http://happymuseumproject.org/> Last accessed on 27th May 2019

example of how to respond in certain situations as well as dealing with their own feelings.<sup>69</sup> Feelings of self-worth and a belief in one owns capabilities is an other very important part of personality development that literature can help foster.<sup>70</sup> These are all areas where museums can contribute by helping create a tangible link, for example, between cultural heritage and feelings. This in turn may foster social development. Social development is what teaches children what is considered socially acceptable behaviour by watching the example of those around them. Visiting museums in groups could therefore help children learn and feel comfortable in museum type environments based on assimilated social cues.

Social development is a strong motivation for reading or telling stories about, or from, diverse cultures when visiting museums, and children especially could benefit from this development. By going to the museum the children get to explore and learn about different social spaces and how people interact in them. At the same time through storytelling they can learn about social interaction and other aspects of other cultures. As a result the act of going to the museum to hear a story could possibly provide practical practice of how to behave in public as a group and how to interact with adults outside of the classroom. In other words both learning an practicing socially acceptable social interaction.<sup>71</sup>

## ***Interpretation***

For any activity in museum to successfully become one of learning, is partly a question of interpretation approaches based on learning outcomes. Illustrated storytelling does not fall into the more common types of learning you find in a museum. It is not your standard teacher-student learning nor is it always entirely free choice. Ham points out that in order for an activity, in this case the telling of a story, in a museum to become more than just simple entertainment it will need to involve interpretation.<sup>72</sup> This need not mean solely the active interpretation planned on the part of the museum. Interpretation also happens on the part of the visitor, creating their own understanding based on personal experience regardless of intended outcomes the museums aimed for. With school groups visiting the museum this could be affected by how the class have been prepared by their teacher, inserting additional layers of expectations and context.

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<sup>69</sup> Norton, D. E. (2003) p. 19

<sup>70</sup> Norton, D. E. (2003) pp. 22-23

<sup>71</sup>Norton, D. E. (2003) p. 26

<sup>72</sup> Ham, S. H. (2013) pp.74-75

For interpretation to be successful Ham identifies four key points known under the acronym TORE, which stands for: Theme, Organised, Relevant and Enjoyable.<sup>73</sup> In other words, there needs to be an overall theme for the interpretation, the interpretation needs to be organised, it must be relevant for the ones participating in that specific environment and it must be entertaining. Though interpretation was not an active part of the planning process for this study, TORE can still be found in it, and all the aspects of the TORE approach were adopted within the border context of learning. In this way, interpretation theory is recognised as an aspect of successful learning within the museum. This is especially so when considering the individual child and their imaginative response.

The theories explored in this section are those that have created a base and guided this thesis. Norton's writing on children's literatures and its impact on child development was of particular importance as its approach guided much of the structure for the case study, it has also created an excellent basis for analysis. Norton's writings also overlap with Falk and Dierking's contextual model of learning, with both highlighting the social aspect of learning and development. Together all the theories in this chapter have influenced both the execution and analysis of the study on which this thesis is built. Some in the form of analysis models used and other times as ideas, such as creating a feeling of control and safety among the children.

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<sup>73</sup> Ham, S. H. (2013) p. 14

# Method

The methodological approach for the illustrated example was based on case study methodology making use of participant observation, questionnaires and interviews for data collection, in a specific institution and over a period of time. These were done within a clear ethical framework that will be described in the next chapter.

The case study method used was based on Robert K. Yin's *Applications of case study research*.<sup>74</sup> Yin provides step by step support guide to doing case study research. One of the strongest points made by Yin is the importance of planning. A pre developed theoretical base is critical for a successful case study.<sup>75</sup> Yin also states that "*the development of specific research designs is strongly recommended if you are to carry out a successful case study*".<sup>76</sup> These two aspects also had a big impact on the making of the study.

The illustrated example is a qualitative research study. Participant observation has long been a tool used for qualitative data collection.<sup>77</sup> For this study participant observation was an important part of the data collection process and in analysing and critically assessing the importance of the social context in which the visit took place. The notes taken during the visits also helped in identifying

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<sup>74</sup> Yin, R. K. (1993) *Application of case study research*, Applied Social Research Methods Series Volume 34, SAGE Publications

<sup>75</sup> Yin R. K. (1993) p. 27

<sup>76</sup> Yin, R.K. (1993) p.51

<sup>77</sup> Blevins, M. D. (2017) *Participant observation*, In: Allan, M. Ed. *The SAGE Encyclopedia of Communication Research Methods*, SAGE Publications pp 1188-1190 (printed edition)



problem areas in the study, a beneficial aspect highlighted by P. Balsiger and A. Lambelet in *Participant Observation*.<sup>78</sup>

Added to this, informal interviews with the group teachers as well as with museum staff have been used to support participant observations. Three teachers were interviewed, two both before and during the visits and one just during. Four of the museum staff helped evaluate the concept and execution. Questionnaires were used as a part of the case study methodology to collect data at different times and make up the baseline for analysis.

As mentioned in the chapter on definitions, the study has used what here is called illustrated storytelling. This uses the interactive element that comes from verbally telling a story and engaging the listener, with the visual support afforded by illustrations. We are living in a world where the visual and pictures become more and more important. Therefore, in this study, illustrated storytelling strives to engage as many of our senses as possible, while providing different ways of experiencing the story. Where storytelling is largely focused on the use of spoken word, the illustrations make it possible to follow the story without understanding all that is being said. In the study the illustrations also became a part of the storytelling itself adding to the context of the story and creating a more embodied experience.

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<sup>78</sup> Balsiger, P. , Lambelet, A. (2014) *Participant Observation*, In: della Porta, D. Ed. *Methodological practices in social movement research*. Oxford scholarship Online

# Ethical aspects and background

Working with school children brings forth some ethical aspects to take into consideration. Consent, data collection, what is published and how will the children be impacted by the study are key areas. Safety is the overriding concern. Consent is an important part of any scientific study, especially one involving minors.<sup>79</sup> This was a noninvasive study made in the context of school education. Teachers were approached with the knowledge of the museum visit being a part of a study, asking if they would be willing to participate. As the teachers were the ones to accept the invitations, it was deemed that the teachers had confirmed consent for all students attending and were acting *in loco parentis*. The children in this study were all 9-10 years old, year three in the Swedish school system.

In order to analyse the data without identifying the children each school class that took part in the study has been given a letter labelling them as groups A, B and C. Each child in these groups was then given a number, A1/B1/C1, A2/B2/C2 and so on. Added to the children's identification code is also the numbers 1, 2 or 3. A1.1 would therefore represent the pre-visit answers, A1.2 the answers given during the museum visit itself and A1.3 being the post visit evaluation answers.

In the groups participating in the study there were a number of children with some form of immigrant background, including some relatively newly arrived refugee children. As many refugees come to Europe by boat and the circumstances surrounding how these children came to Oskarshamn are unknown to the author, the risk of revisiting an old trauma for these children needed to be taken into consideration. To exclude these children from the study based on unsubstantiated possibilities however would have meant creating an unacceptable social exclusion. When asked the teachers

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<sup>79</sup> <http://www.codex.vr.se/manniska1.shtml> last accessed on 14th May 2019

showed no concern for any of the students and therefore complete inclusion was deemed the best way forward.

Standard ethical research practice and the new GDPR<sup>80</sup> law (2018) meant that all the children's identities would be kept confidential. Consequently no names are given throughout this thesis. In compliance with current privacy laws and safeguarding guidelines any pictures used in this thesis avoid having identifiable children in them.

The teachers and classes asked to participate in this study were approached through Skapande Skola, (in English approximately The Creating School). Skapande Skola is a state programme working to integrate cultural and artistic expression into education from pre-school to secondary school. This makes it possible for schools to receive monetary support from the state in order to partake in programmes and workshops connected to culture.<sup>81</sup> Though the reading at the museum was not a part of Skapande Skola it was possible to use the circle of contacts already in existence.

The author has a background in working with children and some practical experience of child pedagogy which strongly influenced the execution of and motivation for this study. The work has mainly consisted of leading different church groups such as camps, daycare and Sunday school. When working with children in church programmes the author has frequently used illustrated storytelling as a learning tool and developed practical experience in planning educative activities for children.

### ***Illustrated example - background, approach and content***

The Maritime Museum in Oskarhamn is housed on the second floor of the local community centre together with one other exhibition. The objects are owned, and the museum in large part run, by Oskarshamn Maritime Association. The museum has around 6000 registered objects of which just some are on display.<sup>82</sup> The museum exhibits the local maritime history from the 1200's until present day through ship models, tools and other objects as well as stories. In the museum there is also a

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<sup>80</sup> <https://gdpr-info.eu/> last accessed on 14th May 2019

<sup>81</sup> <https://www.kulturradet.se/sv/Skapande-skola/> Last accessed on 14th May 2019

<sup>82</sup> <http://www.sjofartsforeningen.se/sjofartsmuseet.php> Last accessed on the 16th May 2019

play corner with a play boat on which children can steer, cook and play dress up, it is by this play corner that the reading of the story took place. The exhibition was produced in collaboration with the community centres museum staff. School visits and children's activities at the museum are also mostly handled by said staff.

This study is classified as an illustrated example formed around a case study methodology. The recommended time for a well done case study to be executed starts around two years from the planning stage to the completion of data collection.<sup>83</sup> This study went from planning to execution in roughly six months with the majority of work being done during the last three months. As neither the time frame nor number of participants was enough for the completion of a full scale case study the study should be regarded as an illustrated example following case study methods and approaches.

The purpose of the study was to examine if illustrated storytelling could be used as an effective interpretation tool in a museum in order to promote learning among children. This was done by inviting local third year school classes age nine to ten to come to the museum and listen to an illustrated adaption of an ancient Egyptian story called *The Shipwrecked Sailor*. The children's visits were then evaluated.

The structure of the study can be divided into three stages. The first part was the planning stage and production of a case study plan. The second part was study itself which in turn can be divided into three stages. The third part was the processing and analysis of the data collected.

The planning of the study started in preparation of the internship as part of a Masters' studies course in Autumn 2018. A general view of how the study would work was designed before the author arrived in Oskarshamn. The final details and evaluation methods were decided in Oskarshamn in conjunction with the museum and Maritime Association as their consent was required for the use of museum objects. As stakeholders it was important that both groups be involved in and approved of the study as it is partly for their benefit the study was made and they own the many of the objects used. It was also upon arrival in Oskarshamn that the schools were

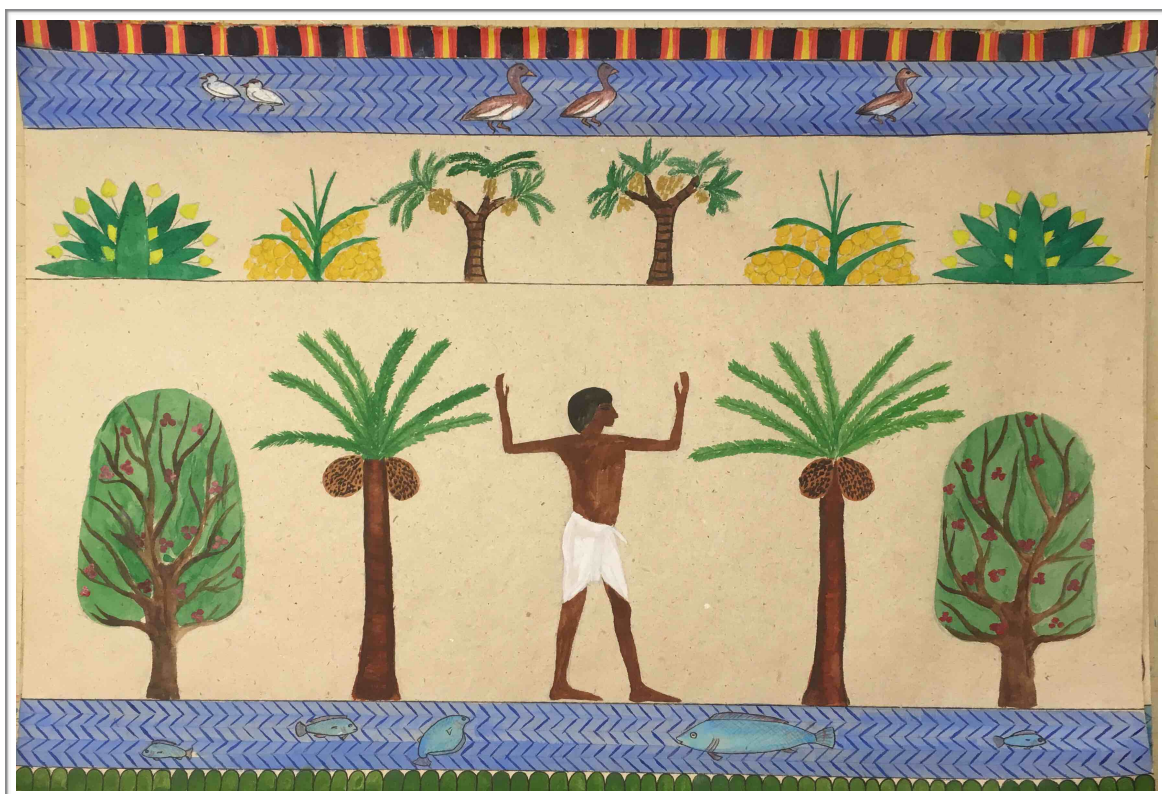
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<sup>83</sup>Yin, R. K. ( 1993) *Application of use study research* SAGE publications

approached. The practical part of creating the illustrations and script of the story was also done in Oskarshamn.

The execution of the study can be divided into three stages. The first stage consisted of a preliminary visit to the school to meet the classes. A part of this was so the students would know who the author was and therefore hopefully feel safer during the visit resulting in them being more focused.<sup>84</sup> It was also used as way of collecting preliminary data baseline from the students. The second stage consists of the physical visit to the museum. During this visit the children started off with experiencing illustrated storytelling. After the story the children were sent out into the exhibition in order to explore and answer a couple of questions.

The third stage of the study was a follow-up to the museum visit two to three weeks later that took place in the classroom. The children were given a questionnaire asking them questions about what they could recall from their visit. The questionnaires were then sent in by the teachers.

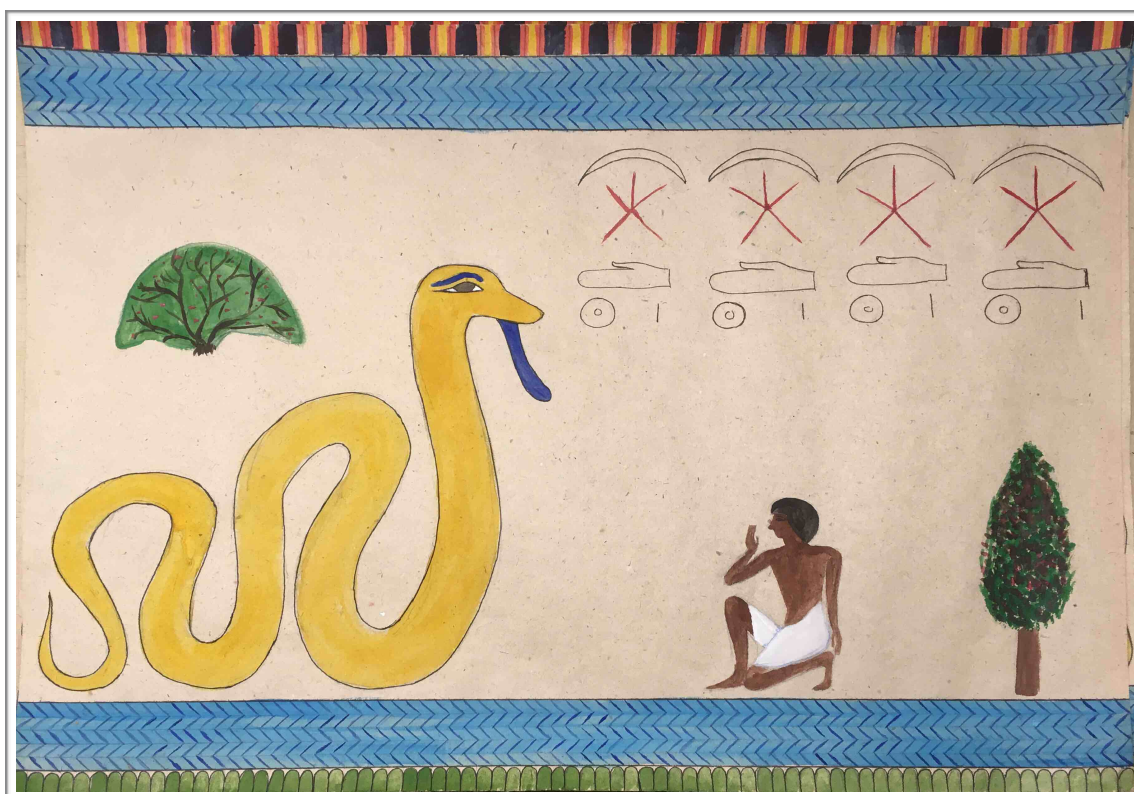


**Fig. 1 The story scene 3. Illustration by Fredrika Jern.**

<sup>84</sup> Dierking, L. D. (2002). p. 9

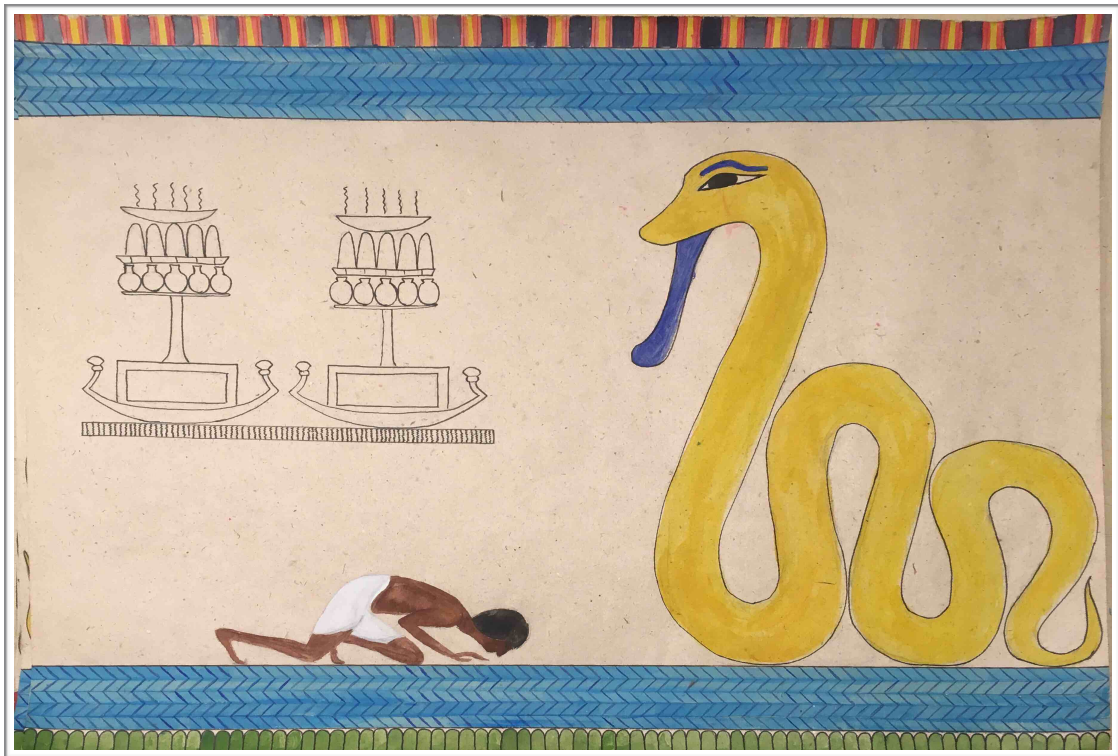
At the request of the museum the story was also read at three occasions during winter break as a family activity. Though not part of the original plan, the family readings were incorporated into the study. For the family readings the structure was slightly modified to better suit the occasion as there was no follow up task for them to do in the museum. The intention with the reading was therefore to inspire curiosity to explore the museum and park a discussion between the parents and the children. This, while not central to the study, is a key aspect of intergenerational informal learning and was therefore incorporated.

The reason for producing new pictures and not using pre-existing pictures to illustrate the story was two-fold. By creating the pictures it was possible to have complete control over their design. The pictures were made in the style of ancient Egypt modelled after wall paintings such as the Nabamun wallpaintings and thus connecting the story to the context of its origin. An example here are the birds and the fishes that can be seen in scene 3, (Fig. 1).



**Fig 2. The story scene 6. Illustration by Fredrika Jern.**

The pictures were also made with details to help the children interact with the story. Objects the children could identify and hieroglyphs they could use to help "decipher" such as the "months" hieroglyphs in scene 6, (Fig. 2). Because it is a story within a story within a story, different styles



**Fig.3 The story scene 8. Illustration by Fredrika Jern**

were used to differentiate between the stories, creating visual differences. This allows for two of the stories to be shown simultaneously as well as the illustrations of things yet to come, as in scene 8 (fig.3) Through this it was possible to bring the visual language of an ancient culture to a modern Swedish group providing the opportunity for learning about said culture and how they communicated.

For practicality designing the illustrations made it possible to make them quite large, an important aspect to consider for larger groups of children as it made it easier for all to actually see the pictures.

In Oskarshamn the illustrations became a connection to an other culture and time. They do not just tell a story, they illustrates the idea of a culture. In a different museum with more Egyptian artefacts the illustrations could become even more of a tool in giving the objects a historical context while bringing them to life. The whole story as well as the illustrations can be found in appendix XII.

# Analysis and Discussion

## ***Pre-visit background***

The initial intention with the pre-visit questionnaire was to establish what the children first thought of when being asked about boats and seafaring as well as trying to determine the natural geographical area of their imagination. Were boats and seafaring something they only thought of in local terms or did it take them further away? During the pre-visit the children were therefore asked to draw a boat and answer three questions:

- What kind of boat is it?( Is it big or small? a family boat or a big ship?)
- Whose boat is it? Who steers it?
- Where you go with this boat? ( A summerhouse? Gotland? further away?)

The children were told they could use their imagination.

Another aspect of the pre-visit was to prepare the children for the museum visit. As the literature shows children learn better when they feel in control of their surroundings. By visiting them first the majority of the children learned who I was, where they would be going, why I would be asking them questions and a bit of what they would experience. All children that participated in the study were third years from two local schools.



### ***Group A, pre-visit.***

In group A there were 23 children present during the initial visit to the school, of those children seven were boys and 16 were girls with at least three different cultures being represented.<sup>85</sup> Throughout the visit the teacher took an active part, discussing with and help the students with answering the questionnaires. In some cases it was a question of helping them understanding what was asked of them and in other of helping them with the correct spelling. The overall literacy in the class was quite good, though some large differences can be seen. Some of the children with immigrant background did have a bit of a harder time with the reading but so did some of the other children.

When asked, ten of the children said they had previously visited the Maritime Museum but they had not been there from school. For the ten children the museum should therefore not have been a completely unknown variable, already helping them, hopefully, feel in control of the visit to come.

When given the questionnaire the majority of the children where eager to start and they worked on it for quite some time. One child had problems with getting started on the task as they could not decide on a boat to draw. For them the read/write learning style of answering a questionnaire was perhaps not the best approach.<sup>86</sup> When speaking with the child it became clear that the vagueness of the task and free choice on what boat to draw had been perceived as something problematic.

Another child, of immigrant background, also struggled with the task as they seemed to have a hard time grasping the concept of just drawing a boat without specifications. This could be because of cultural differences in how learning is approached or it could simply be an uncertainty in having understood the task correctly due to language barriers or learning styles. The answers given by the children during the pre-visit can be found in Appendix I Table 1.

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<sup>85</sup> The exact number of immigrant children in every class or their cultural background was never asked for as the author, at that time, did not feel it was something that specifically needed to be known. Some of the children were pointed out to the author by the teachers in comments and some can be identified by their answers. In retrospect this is perhaps something the author should have inquired about more closely but at this moment she is a bit uncomfortable in making any precise statements of the number of immigrant children and their backgrounds.

<sup>86</sup> <http://vark-learn.com/introduction-to-vark/the-vark-modalities/> last accessed on the 15th May 2019

The majority of children in group A drew some kind of family boat. The drawings of boats accompanying these answers mostly consisted of small motorboats or classic depictions of sailboats, (Fig. 4).

There are also the answers that collectively have been grouped as family boats as the text and/or boat drawing not always have been entirely clear as - A3.1's answer on the type of boat shows: " *This is a small sailing boat. It is a ship.*" The amount of "family boats" also suggests that formulation of clarifications given with the questions have influenced the answers. The children answered



**Fig. 4 Boat of A3.1. By child A3**

using the exact wording I had used in the examples: the words "family boat" was at times used more like a subject instead of an adjective and " further away " became a place.<sup>87</sup>

The answers given during the class visits have also been analysed individually to get a clearer overview of the mental geographical maps the children worked within, for example to ascertain if they wrote about specific local places or if they mention places further away. The majority of the answers have been classified as unspecified (Appendix 1 table 3). These answers often mention summer houses or islands where you can play or go swimming. This suggests that the mental/geographical world/location is still quite local, a known activity or place but not something specifically named. A few mention going 'further away' but no clear destination is given.

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<sup>87</sup> Appendix 1 Table 2

### ***Group B, pre-visit***

In group B there were 20 children present during the pre visit, 12 girls and eight boys. Out of these nine children said they had visited the museum before but did not really want so say what they had done there. At least three of the children in group B had immigrant backgrounds.<sup>88</sup> Like in group A, the teacher was active during the visit interacting with the students. The student literacy had less extreme variations compared to group A. One of the immigrant children struggled with understanding exactly what they read but the answers given were very well written. There were no great differences in the written literacy of the immigrant children compared to their peers. What is interesting to note however is that in both this group and group C the children with immigrant backgrounds were somewhat more creative in their responses. B13 for example drew a "Banana boat" in the shape of a banana, a boat that they wanted to go to Syria with.<sup>89</sup>

In group B there were ten children who drew what have been classified as family boats. Though all of the boats classified as family boats were of a type you could find locally, the boat of B10.1 was described as a "luxury motor boat".<sup>90</sup> The boat drawing is somewhat reminiscent of a yacht type of boat which is not the typical type of family boat. B15.1 is an other example of a more luxury styled depiction which might suggest they have external inspiration or used media images.<sup>91</sup> For the full answers given by group B, see appendix II

### ***Group C, pre visit***

Group C was the largest group, with 27 children present during the pre-visit, 12 girls, 14 boys and one unknown. Though the exact number is uncertain more than six of the children had some kind of immigrant background. As with group A, the questionnaires show quite the differences in literacy levels among the children. Group C also appears to have had somewhat lower literacy levels in general with the answers often being short. Like in the previous two groups the teachers were active during the visit, helping the children to understand and answer the questions. In this group 16

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<sup>88</sup> Identified as immigrant through their answers and by teacher.

<sup>89</sup> Appendix II Table 1

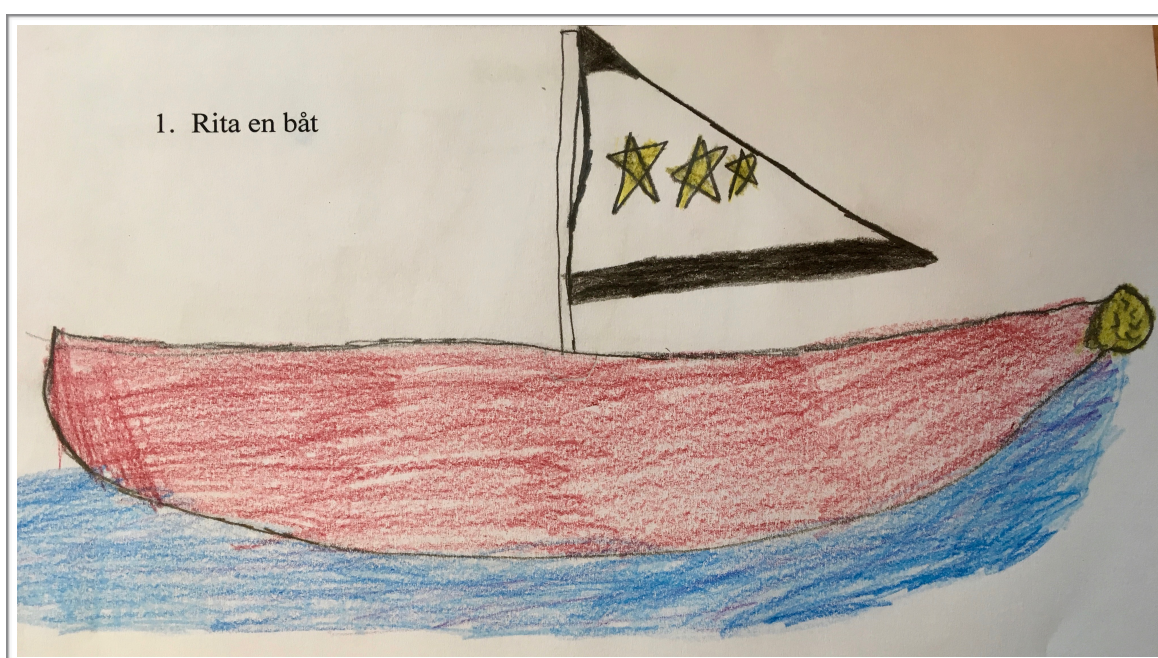
<sup>90</sup> Appendix II Table 1

<sup>91</sup> Appendix II Table 1

children said they had visited the museum previously however no-one wanted to say what they remembered from the visit.

Group C was added to the study a bit later than groups A and B, and as a result I tried changing aspects that had not worked well with the previous two groups. With group C I tried being a bit more leading, emphasising the aspect of imagination. Naturally this led to differences in outcomes, though it is interesting to note the heightened number of pirate ships and fantasy boats depicted. For the geographical locations mentioned many of these boats sailed on the Seven Seas or 'very far'.

Like groups A and B group C worked very diligently on the pre-visit questionnaire. Group C also had the largest number of children with some kind of immigrant background and like in previous groups the task appeared to be a bit harder for them. The classic small sail boat shape used by many of the children were not always as natural for the immigrant children but, as mentioned above, the group did produce some very inspired boats and ships.



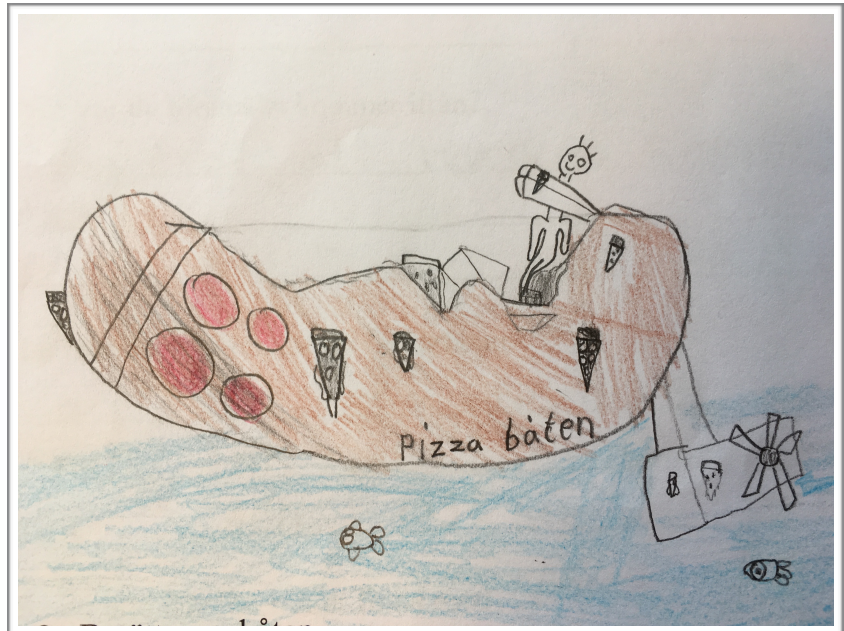
**Fig. 5 C10.1** By child C10

Over all there were many "classical sailboats" that are common in Sweden, with some of them having details clearly connected to the child it self. For example C10 (Fig.5) still having the classical boat form still brings forth something of child's cultural background in colour and details, such as the Syrian flag. The "fantasy" boats are for this class diverse to type, one is a pizza (Fig.6)

and another looks very much like a stage. In general however, group C was the most imaginative in their pictures and what they wrote about them. For full answers, see appendix III

### ***Discussion of pre-visits***

Before the visits of groups A and B I was able to speak with their teachers about what their thought were. Both teachers liked the idea and concept and said they could connect it to the curriculum as well as give the children something concrete to work with. They planned to use the visit as way of introducing a discussion about boats and their different parts that would be



**Fig. 6 C4.1** By child C4

especially useful for the immigrant children. They were a bit worried about the time I had asked them to allot for the visit, 1,5 hours, but were more calm after my pre visit took more time then expected. With group C it was not possible to have a pre-visit discussion with the teachers a part from the visit made to the class, and this showed in the visit. The teachers were not as informed on what I planned to do which effected their expectations. It also meant I did not know how the class had prepared.

Though children in all groups said they had visited the museum before only one child commented on remembering the play boat that is located in the museum as being fun, a statement some classmates concurred with. One child said that talking about boats was interesting. None of the children seemed to have very strong memories of the visit, at least not that they wished to share.

In all groups categorising the children's answers were at times quite hard as some can fit into several categories. Several of the "other" boats could also be classified as family boats or possibly

fantasy boats.<sup>92</sup> The drawings categorised as ships, fantasy or other generally also appears to have a larger geographical reach. In one group two of the children specifically named the boats going to Syria<sup>93</sup> and in the other two groups were depictions of the Titanic going to America.<sup>94</sup> It is also worthy to note that during the visits the children also assisted each other to understand and answer the questions.

As a first contact with the students my visit was very formal. I showed up and gave them a task with, for them, very little context. Within the contextual model of learning however, the visit had a purpose. In a personal context my visit served to provide prior knowledge of what to come for the children in order to create a sense control. This, in combination with their teachers, influenced the expectations the children created for the coming visit.

In a physical context my visit helped to orientate the children. For those who had visited the museum before it gave them something to connect too and the children who had not visited the museum before were given a chance to orientate themselves by interacting with others and asking questions. The sociocultural context comes more clearly into play at the museum itself, but already at the pre-visit it has an impact. Social interaction is an important part of learning and it is in discussions with their peers that the children create their expectations for the coming visit. The pre-visit also identified me as a person of authority to be temporarily included in the social group.

### ***Visit, background***

During the visits all groups were met by me in the foyer of the community centre where they could hang up their coats. We then went up to the museum as a group. Before entering the museum itself I once again introduced myself, gave them a short summary of what was about to happen and reminded them to respect the museum, its objects and each other.

As summarised above in the ethics and background chapter, the groups started by listening to the illustrated storytelling, which took place in the middle of the exhibition, after which they were sent

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<sup>92</sup> For full categorisation of the pre-visit answers see appendices I, II and III tables 2-3

<sup>93</sup> Appendix II Table 1; B13 and B18

<sup>94</sup> Appendix I, Table 1; A1.1, A2.1, Appendix III Table 1; C24.1 C25.1

out to explore. The students were tasked with choosing either a boat or an object from the museum exhibition and to answer a short set of questions. For group A and B these questions were:

- What type of boat is it?
- Where has it sailed?
- What has been its cargo?

or

- What do you think it (the object) is?
- Where do you think the object comes from?
- How do you think it arrived in Oskarshamn?

For group C the number two and three of the boat-questions were slightly changed in order to make the questions more clear, instead asking:

- What kind of cargo has the boat brought with it?
- Where has the boat collected the cargo?

When the children had answers the questionnaire they were allowed to play on the play-boat or continue exploring the museum.

### ***Group A, visit***

In group A's visit (two days after the preparing visit) there were 23 children present and the group was very well prepared as well as active. The reading took longer than planned, approximately 40 minutes but the children were quiet and calm. Almost all of the children were also keen on getting to participate in the storytelling. After the reading the children asked if they could explore the exhibition and were promptly sent out with a questionnaire. Overall the visit took 1,5 hours, which was the longest of all the groups. For the full answers collected during the visit see appendix IV.

When sent out the children were told to use their imagination and to answer one set of questions, either about a ship in the museum or about an object. Some of the children answered both sets of

questions.<sup>95</sup> The majority of children also chose to read the sign connected to their chosen object or ask myself or a teacher about it.

Some of the children were also quite indecisive and had a hard time choosing what object to draw/ answer questions about. In these cases the teachers stepped in and took the decision for them. This was perceived to be a design weakness in the structure of the visit and one of the things the teachers thought I could have in mind for future reference.

As previously noted, some children did not choose one task but instead did both sides of the paper. This is not entirely a bad thing as in the end they explored more of the exhibition but it was not intended. Possibly fewer choices would have meant the children had an easier time choosing and there would also have been less confusion in what they were supposed to do. At the same time, having two sets of questions mean that children who worked faster could continue with a new task after having finished and thus not get bored.

The children were keen to explore the exhibition and ask questions. Here the teachers also made a big difference as the class was very well prepared and the teacher also continuously encourage them to explore. The task it self to some degree turned in to an exercise in problem solving as some of the children thought it was hard to write as they didn't like putting the paper on the floor. These children were directed to books they could use as support. The solution of using the books also acts as a physical context outcome as it helps keeping the children focused and not distracted by a perceived problem.

### ***Group B visit***

Group B had 25 children present during the museum visit. As a whole they were less active then group A and the reading took only about 20 minutes. As a result though the children were still calm and attentive. Group B also had an interpreter with them to help with translation. The whole visit took approximately 1 hour. For the full answers collected during the visit, see appendix V

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<sup>95</sup> Those who answered both set of questions have been marked in the tables with stars in the appendixes.



Group B did not appear as prepared in what to expect as group A had been, nor did they show the same interest in answering the questions. The questionnaires were not given the same time and attention as in group A with the first paper being handed in after only a couple of minutes. The teacher attributed this to the class being more wild than the first group and not so academic. It is worth noting that the teacher in group B did not take as big a facilitating role during the visit as the teacher in group A had. The teacher however was very pleased with the visit.

With group B I tried being clearer in the instructions for the questionnaire, that they were only supposed to answer one side of the paper. Only one child answered both sides. One child commented that they did not feel they had learnt anything about boats. This led to a discussion on what my intentions had been when planning the visit and which then resulted in a Q&A session at the end of the visit. The children got to ask questions and we walked around the exhibition answering them and looking more specifically on some of the object.

It is possible that the more traditional aspects of walking around as a group were more in line with the children's expectations of the visit. It is however an example of the sociocultural context of learning, with the children learning as a group by asking questions.

### ***Group C visit***

Group C was the overall largest group with 28 children visiting the museum. The group was moderately interested in participating in the reading which took approximately 30 minutes. Despite this they still sat calmly and listened to the story. Group C also had the largest number of immigrant children at approximately 25% or higher. For the full answers collected during the visit, see appendix VI

As mentioned above, for the third group visit I tried rephrasing two of the questions regarding boats as well as switching their places in order to give the children a little more guidance. What effect this had is however hard to say as the first papers were returned almost immediately and some were only half filled in. A large number of the children appeared to have no interest in doing the questionnaire or if they did, were easily distracted. The teacher also struggled to help as she was alone with the children that day. The best indicator of how the children experienced the visit and the

questionnaire would have been though the post-visit evaluation. Sadly no post visit evaluations have been received from group C.

The pre-visit contact with group C was not as good as with previous groups, nevertheless the teacher was satisfied with the visit even if the teacher said it was not what they expected. This effected the expectations and preparation of the children as well. 28 students is also definitely over the limit for the size of an illustrated reading as a whole. The best results would probably be achieved with groups of around 15 children. When looking at some of the answers given by the children there was a base for discussion and further exploration that could not be tapped because of the class size and the lack of staff support.

### *Discussion of visits*

The expectation with the task was that the children would be inspired by the story and use their imagination to connect what they saw in the museum with the possibility of where the objects and ships histories could creatively take them.

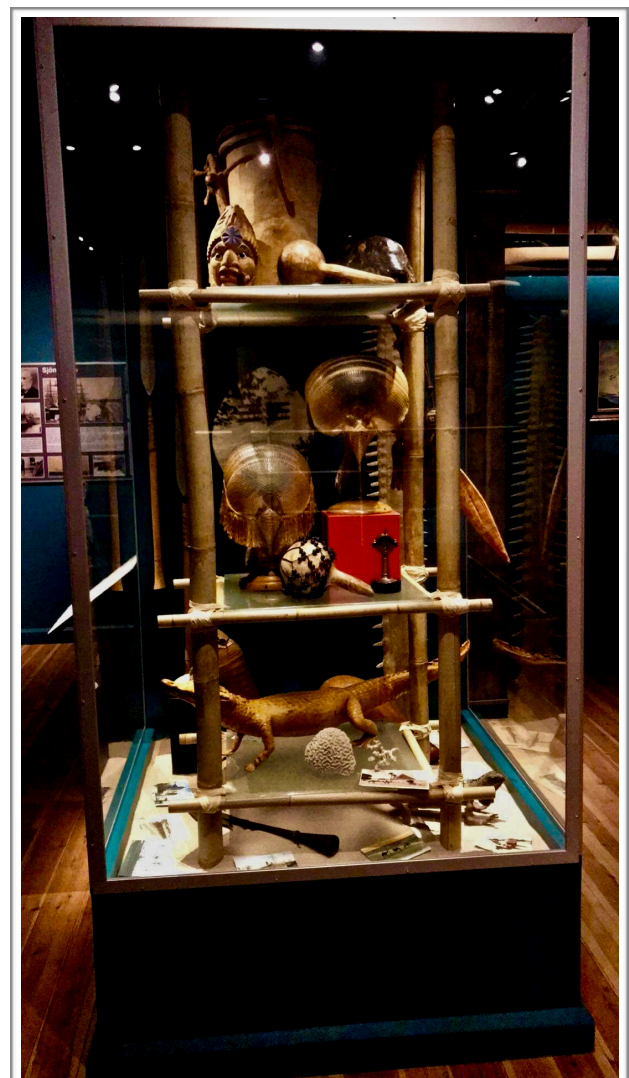
The free choice of the task made it harder for some of the children to fill in the questionnaire. The original plan had been to ask the children to just choose a ship. The reason for giving them alternatives was the size of the groups, however the providing the choice also meant that the faster learners were able to remain engaged. By giving them more objects to choose from I had hoped that they would spread out and make it possible for each child to choose their own object. The reality was that many of the children still ended up in smaller or larger groups, thus demonstrating the social aspect of learning and interaction as a learning style.



**Fig. 7 Diving helmet, Picture taken by Isabelle Liljehammar**

Among the objects in the museum exhibition it was possibly to identify some has holding more interest than other throughout the groups. The object most frequently chosen by the students was an old bronze diving helmet (Fig. 7). The helmet was closely located to where the story was told and invites the visitors to touch it. If it was the close proximity, its eye catching placement or if there was something other that caught the children's attention is uncertain. In their answers about the helmet however some children did show evidence of having been influenced by the story. A16 describe the helmet as having arrived in Oskarshamn after it was "found in the sea".<sup>96</sup> B14 answered that they "think it [the diving helmet] comes from Egypt" and that they thought "a diver died and the helmet came up on the beach and was found".<sup>97</sup> These are some of the more creative answers exploring more imaginative possibilities.

Other objects that were repeatedly used as a focus by the children was a case filled with objects brought back by sailors (Fig. 8) and a model of the current Gotland ferry. The case with objects brought back by sailors was incorporated into the illustrated storytelling, it also contains some objects from the African continent including Egypt. That the case was chosen as a focus by the children can directly be linked to the illustrated storytelling as several of the answers mentions believing the objects might come from Egypt. More interestingly was the number of answers choosing the Gotland ferry as it was located somewhat to the side to where the storytelling took place. It could be that the ferry's status as something known drew the children's focus. Lastly, the case talking



**Fig. 8 Case with collected items. Picture taken by Isabelle Liljehammar**

<sup>96</sup> Appendix IV Table 3

<sup>97</sup> Appendix V Table 3

about the steamship Malmöhus was also a part that seemed to catch the students attention (Fig. 9). The two cases and the diving helmet are all located in proximity to each other.

With some of the students who chose the case with brought home object as focus there emerged a discussion and theorising about the possible origins of the object. Egypt was here often mentioned but during the dialogue other possibilities were also explored. Having heard the story the collection of, at first glance, random objects receives a context and opened a door of possibilities that the children might not otherwise have explored so fully.



**Fig. 9 The case presenting Malmöhus. Picture taken by Isabelle Liljehammar**

For one child however the story itself was expressly what connected them to the visit. The child's family was from Egypt and after listening to the illustrated storytelling wanted to tell me how they knew the story because of it. The child 'owned' the story as part of their identity finding a personal cultural connection in an otherwise largely foreign context. This in turn could have an impact on the child's identity making in their current social context as a way of connecting two different cultural impacts. Another child brought with them a note naming a person and a specific object in the museum. It was a relative that they set out to find and then answered the questionnaire about. For

them this connected them to the museum and its objects, affirming an already existing part of the child's identity.

When analysing the visits, group C stands somewhat apart from the two other groups. The size of the group itself had a big impact on the visit, especially with only one teacher there to supervise them. It is possible that the schools proximity to the museum influenced the decision to do the visit with only one teacher there.

Both the personal and sociocultural context played an important part in group C's visit. Lack of preparation or the differences in expectations likely influenced how the group worked during the visit, with a lack of motivation and less feeling of security contributing to the little time put into answering the questionnaire.

Like in both groups A and B, the task of writing about an object or ship appeared to be more of a challenge for the children with immigrant backgrounds in group C: the exact reason for it being unclear. Most likely it is a combination of several different factors. Language and the feeling of understanding what is asked is probably one, if you cannot understand the question you cannot answer it. Another aspect could be that the subject matter was so completely removed from the child's background that they simply could not relate. A large part of the reason in group C was probably group size. Because of the large groups it was harder to meet the needs of the individual students. It also resulted in larger distractions when as soon as one child started to play in the play boat their friends soon followed regardless of if they were finished or not.

What can be seen from the questionnaires is that changing the order and phrasing of the questions did influence the how they answered, with more inspirations having been found in the story as seen in the two answers specifically mention Egyptian boats (C7, C22).<sup>98</sup> Among the suggested cargo brought by the different ships are food, gold, chests and swords, people and treasures, the origin of the cargo being Egypt, other countries and islands.<sup>99</sup> This also becomes interesting when taking into account the imagination aspect of the pre-visit answers given by group C

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<sup>98</sup> Appendix VI Table 2

<sup>99</sup> Appendix VI Table 2

During the visits it was possible to see that the illustrated storytelling had an impact on the children in all three groups. During tours for children the guided parts are generally kept at around 20 min in order to keep the children's concentration. The reading of the story took between 20-40 min for all the groups, in all cases the children calmly sat and listened to the story and/or actively participated in it. The fact that they listened so calmly was not something I had absolutely counted on. Part of the reason for listening so well could be that they felt enough in control of their surroundings to be able to keep their focus. It could also be that the illustrated storytelling had enough of all the different parts of TORE that it held their interest. By the end of the reading the students were all starting to get restless and in the evaluations you can see that not all children found the story that interesting, but still they did not get rowdy until after the reading. This can most likely be attributed to the formal setting of visit relating it to a normal school lesson and the expected behaviour that have been learnt for such circumstances. That the children all have different ways of learning and different abilities was evident during the visit, multifaceted storytelling can therefore really help in meeting all these needs.

It is clear that what I wanted them to learn did not always match what the children expected to learn. The information given to the schools beforehand and what the teachers do with it will effect the visit expectations. This shows the importance of preparation, something discussed by Black, as well as the dynamics of museum learning.<sup>100</sup> In order to maximise the learning students get out of a museum visit the teachers need to be conversant with the possibilities presented. I had given the teacher an explanation and summary of what I planned to do and why, I did not however give them anything to guide the teacher in any preparations for the visit. Taking this study into account and discussions with the teachers the pre-visit information pack could be better developed to better prepare children groups for illustrated storytelling at the museum.

What is clear is that the teachers role during the visit is of importance. They are still the main authority figure in the room, they know the students' individual needs. With larger groups your work as interpreter or guide becomes focused on the overall picture, making sure everyone knows what to do. This leaves little time for interacting and supporting the individual students. That some teachers stepped in and took decisions for the children can be seen as a limitation of the free choice aspect of the visit but it was also a necessity. For the children who needed help choosing the many

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<sup>100</sup> Black. G. (2005) p.161

possibilities hindered them in learning. The teachers stepping in therefore acted as facilitators helping them focus. The facilitating role of the teachers during the visits are also showed to be of importance. The more involved the teachers were in the visit the better were the students involvement. The more involved teachers could also draw more benefits from the visit in the form of practicing literacy and connecting to other lessons, all an important part of the sociocultural context.

### ***Post visit evaluation and summery***

The teachers were asked to hand out a questionnaire to be filled in by the students approximately three weeks after the visit. The teachers were also asked to then send the questionnaires to me. On the questionnaire the children were asked:

- What did we do at the museum?
- What was most fun?
- What was most boring?
- What do I especially recall?
- What did I learn?

The post visit evaluation was answered approximately three weeks after the visit. 44 of the 76 children who attended the school visits have answered the post visit evaluation. I have not received any post visit evaluation from group C

The post visit evaluation suggest that majority of the children overall had a positive museum experience. In the post evaluation 70% of the children who answered have said that that story was something they have a positive recollection of. Listening to the story was either the most fun part of the visit or the story is something they especially recalled. For 30% of the students who answered the post evaluation, the story does not appear to have enhanced the visit. Several of these children did however mention the story as either having been the most boring part or as something they recalled. Only a few children did not mention the story at all. For full results, see appendixes VII and VIII

This positive recollection of the museum supports an overall trend among the children. As a part of their museum visit the children were asked a quick on site evaluation of their experiences by choosing emotion based emojis. This evaluation was done by all three groups and the results can be found in appendix IX, Tables 1,2 and 3. Of the 75 children who did this evaluation 59% said they loved the visit, 27% that it was fun, 12% that it was ok, 1% that it was boring and 1% that it was super boring. At the visit the children were also asked if they wanted to visit the museum again. Out of the 71 children who answered this question 97% wanted to visit the museum again and 3% did not.

As Falk and Dierking concluded in the contextual model, learning is something that happens over time and that can only truly be seen in time. In this paper the post visit evaluation provides the clearest indicator to what learning might have taken place. That some type of learning in the form of remembrance have taken place can clearly be seen in the answers given. 70% of the post visit answers mention remembering details from the story. In some cases it is just remembering that ” *we listened to and old story from Egypt*”.<sup>101</sup> In other cases it is that ” *the snake in story was yellow and had a long beard*” and ” *the snake and the lapis*”.<sup>102</sup> The lapis most likely being a reference to the snakes eyebrows of lapis lazuli mentioned in the story and the example of the mineral the children got to handle.<sup>103</sup> This also shows that the children’s involvement in the illustrated storytelling through participation had a lasting effect. The lapis lazuli, the spices and getting to pick a picture are all aspects of the storytelling that the children mention in their post evaluation.

B4.3 remembers the rope that were stuck to the ceiling and had 5kg weights attached to them, B10.3 remembers learning that ” *if you carry a weight with a rope it gets easier to carry*”.<sup>104</sup> Both of these recollections refer to a demonstration of a simple machine where the length of the rope results in less energy needed. There are five bags each weighing 5 kg attached to five ropes of different length. Visitors can pull on the ropes and feel how the bags become easier to lift as the ropes become longer. By giving the children free time this was something at least two of the children tested and learnt something from. B4 might only have remembered that the activity was there, but

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<sup>101</sup> Appendix VIII Table 1 B21.3

<sup>102</sup> Appendix VII Table 1 A13.3, A8,3

<sup>103</sup> Appendix XII Tables 4a

<sup>104</sup> Appendix VII Table 1



B10 observed that the ropes had an impact on the energy needed to lift the bags. When B10 one day learns about physics this might be something that he remembers and can connect the information to. This also illustrates the 'Hands on, Minds on' approach discussed by Hein,<sup>105</sup> as well as the kinaesthetic learning style put forth by the VARK model.<sup>106</sup>

Expectations and preparation was a large part of the outcome of especially the group visits. Group A had a very active teacher who continuously interacted with the children as a mediator of knowledge both in regards to historical facts and language development. This showed in how the children acted during the visit and the care they took with answering the questions. You can clearly see the sociocultural context at work.

The teacher for group B was less active in interacting with the students at the museum and seemed to have come with a different set of expectations. This was reflected in how the children acted as well. They were not as invested in answering the questions and did not as informed about what to expect as group A. This could clearly be seen in how much of a shorter time group B, and later C stayed at the exhibition compared to group A.

Group C appeared to be the least prepared group, but they were also the largest and with only one regular teacher present. For group C the expectations did not match experience which made the latter part of their visit the rowdiest of the groups. The group size also made it difficult to interact with the children in a way that would have been most beneficial to them.

### ***Development Assessment***

Looking at the study using Nortons eight basic operations (see page 29) we can evaluate how the visit, and especially the illustrated storytelling, could have impacted the children's cognitive development. During the different part of the study different basic operations of learning have been in effect and practiced by the student. Different parts of the study can therefore be identified as contributing to different parts of the children's cognitive development. This is summarised below.

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<sup>105</sup> Hein, G. E. (1997) p. 34

<sup>106</sup> <http://vark-learn.com/introduction-to-vark/the-vark-modalities/> Last accessed on 23th May 2019

Basic operation of learning	How could it impact cognitive development?	Timing
Observing	The illustrated storytelling asked the children to use their observation skills to find specific details with the illustrations providing several details to be found. In the post visit evaluations specific details from the visit are mentioned by the students, such as specific boats, colours, names. These answers require observation to have taken place during the visit.	Visit, Post visit
Comparing	Part of the children's thought processes. The children comparing different parts of the study to each other, what was most fun? What was most boring? Comparing also a part of Classifying; How does an object/idea compare to what the child already know?	Visit, Post visit
Classifying	Can be found to some degree in all aspects of the study as classifying and identifying object and experiences was a large part of the questionnaires.	Pre-visit, Visit, Post visit
Hypothesising	The children were asked what they thought an object was, where it came from, where a ship had been or what its cargo was. In the instances where the children used the signs accompanying the objects, there were less impact from hypothesising. A large part of hypothesising is imagination which the children used both during the pre-visit and the visit.	Pre-visit, Visit
Organising	A large part of the illustrate storytelling consists of organising as it required the children to follow an organised sequence of events. When answering the post visit evaluation the children also applied organisation when recounting what they remember from the visit.	Visit, Post visit
Summarising	Closely connected to Organising is Summarising, which was a large part of the post visit evaluation. When asking what they remember many of the student summarised the visit and the different parts of it. For those who took help from signs in the museum to answer the questionnaire during the visit, summarising what they had just read also became a part of the process. Summarising can also be found as an example in the story itself.	Visit, Post visit

Basic operation of learning	How could it impact cognitive development?	Timing
Applying	The study itself held no element teaching the children how to do something. It did however provide the student with the possibility to apply and practice existing skill such as reading and writing.	Pre-visit, Visit, Post visit
Criticising	The children were encourage to use critical thinking, dividing fact form fiction as well as when grading the visit experience.	Visit, Post visit

**Fig. 10** summery of the impact seen from Norton’s eight basic operations of learning.

Using the contextual model, the study can be summarised as follow.

Personal context	Sociocultural contex	Physical context
The aim for the visit was to engage the students on a personal level. The activities were designed to allow the children to make personal connections as well giving them some chase in what they learnt. The illustrated storytelling also worked to connect the story to the children’s daily life. By making pre-visits to the classes there were crated a sense of expectation allowing prior knowledge and interests to emerge.	The study design allowed for social learning. During the visit the children discussed and worked on the tasks together, learning from each other. The sign also allowed for the teachers to be engaged and help act as facilitators during the visit. Play was a part of all three museum visits, supporting the social learning.	The pre-visit gave the children a chance to orientate themselves both in the physical and situational space, providing a sense of safety. The children were provided with a sequence of events at several stages of the study making it further possible for the children to add a sense of situational control. During the visit the museum space itself was built to allow for imagination and play. The post visit evaluation also provided the teachers with an opportunity to revisit the subject outside of the museum environment reinforcing the children experience.

**Fig. 11** A summery of the study using the contextual model of learning.

## ***Family visits during winter break***

There were three readings in total spread out over three days, the size of the groups were eight, eight and 12. The age span for the children were 3-11 years of age. The readings took approximately 25 min and were slightly modified to better work within the new context. I still connected the story to objects and the exhibition, but the ending to the story was left less open and there were no followup activity to the reading.<sup>107</sup>

## ***Observation***

Over all, the family readings were well received even if the groups were quite small. 70% of the children thought the story time was ok, 20% liked it and 10% did not.<sup>108</sup> 38% did say they would like to hear more stories in the museum and 68% answered maybe.<sup>109</sup> Overall this gives a hint of a trend among the children as the group who answered was so small.

What could be seen during the family readings were the limitations of this illustrated story. The story did not work well with the children under five as they don't always possess the concentration needed. With the right story and focus illustrated storytelling could potentially work quite well for primary school? as well. The oldest children who listened to the readings were 11 years of age and appeared to enjoy it and actively listen. For one of the 11 year olds at least, the reading also created quite deep discussions with their parent.<sup>110</sup> This gives the activity target age between five and 11.

Though this study was originally focused on learning and school groups, studies have shown that children learn better in museums accompanied by family members.<sup>111</sup> The reading did bring together families who would not otherwise have visited the exhibition to the museum and all families said that the story partly inspired discussion with the children. Whether or not the storytelling added to learning in the family visits is hard to say as no followup interviews have been

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<sup>107</sup> The alterations to the ending of the story were minimal and made on the suggestion of one of the museum staff who works with storytelling.

<sup>108</sup> with only 10 children answering the question this does not say were much.

<sup>109</sup> Here only eight children had answered.

<sup>110</sup> Appendix X FM5

<sup>111</sup> Dierking, L. D. (2013) p. 202

made as this was not a planned aspect of the study. This is however a clear area for future study where time of day, marketing and circumstance can be better planned to achieve the best result.

The reading did bring families who would not otherwise have visited the exhibition to the museum and one of the children present was also a student from one of the school groups who had not been able to attend with their class.

From the beginning the museum was very positive to the idea of illustrated storytelling in the museum as a concept. Several museum workers attended one of my readings and gave comments on how to improve the reading and what to think about, such as focusing more on the pictures and tying them to the storytelling using all my resources.<sup>112</sup> Overall however that all liked the concept. That I was asked to return to do readings during winter break probably says the most of the museum's opinion of the end result, as a positive addition to their family learning repertoire. When mentioned to The Museums of World Culture in Gothenburg some interest has been shown for the concept. With some modifications and a more comprehensive support material the illustrated storytelling could be adapted for use in other museums. For all answers collected during the family visit, see appendices X and XI

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<sup>112</sup> In conversation with Martin Lundgren.

# Conclusion

At the beginning of this thesis four questions was posed that this thesis was aiming to answer; How does original illustrated storytelling enhance children's experiences of a museum visit? If so, how? What kinds of learning does it promote? Is illustrated storytelling a useful pedagogical tool that could be used within formal educational visits? To what extent can the impact of illustrated storytelling in the museum be captured and analysed?

The illustrated example shows clear signs of illustrated storytelling having an impact on the children's museum experience. The illustrated storytelling was well remembered, even by those who found sitting and listening boring. Children also felt they learnt something from the story. The story captured the children's attention and kept it for up to 40 minutes and they were eager to participate. The data shows that the majority of the children retained a positive memory of the experience and hopefully they will continue to do so in the future.

The study showed an impact in all three categories of the contextual model of learning, contributing to fact based learning and both personal and social development. Using Norton's eight basic operations it also becomes clear that illustrated storytelling allowed the children to use and practice a number of skills essential for both their learning and development. They practiced their observations skills when interacting with the illustrated storytelling and later summarised all that they had experienced.

The story itself helped bring part of the exhibition alive, connecting it to the ideas of history. As previously noted it also held the children's attention, helping them focus on what was happening. The evaluations by both teachers and students also show that they liked the concept, indicating that

it is a useful tool and one that could be utilised more often in the museum. That it is still in its development stage is evident and further research will be needed to determine its full value.

Though much data was collected during the course of this study there is still more to be added. For example the socio-economic aspect and its influence is something that has yet to be considered. The evaluation questions did not always yield the expected outcomes and there are several aspect in both execution and evaluation that can be further developed. To capture the full impact of illustrated storytelling in the museum more research needs to be done on a larger group of individuals. That it had an impact is evident as the children's evaluations show, but the full impact cannot yet be discerned.

What impact illustrated storytelling had on immigrant children and how it differed the whole is an aspect of the study that has arisen over and over again. This is not an aspect that this study has been able to evaluate to the extent that it is perhaps needed. Socio-economic circumstances and cultural backgrounds are aspect that most likely will have an impact on the outcomes of illustrated storytelling. Such studies could have far-reaching benefits for a range of individuals and communities. It could also strengthen the museums social role and as a place of learning.

There is much work still to be done on illustrated storytelling and its impacts. This study has demonstrated the as an approach it contributes to children learning and development. It has also shown that it benefits museums and schools as providers of learning within a range of social groups. This thesis has contributed to fill a small part of the gap that exist in the children's learning in museums research and has succeeding in crating a model that can be refined, adapted and replicated in other institutions.

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Fig. 8 Objects in the Maritime Museum in Oskarshamn. Pictures by Isabelle Liljehammar

Fig . 9 Objects in the Maritime Museum in Oskarshamn. Pictures by Isabelle Liljehammar

Fig. 10 Table made by Fredrika Jern

Fig. 11 Table made by Fredrika Jern



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# Appendix overview

Appendix I: Compilation of group A's pre-visit questionnaires

Appendix II: Compilation of group B's pre-visit questionnaires

Appendix III: Compilation of group C's pre-visit questionnaires

Appendix IV: Compilation of group A's visit questionnaires

Appendix V: Compilation of group B's visit questionnaires

Appendix VI: Compilation of group C's visit questionnaires

Appendix VII: Compilation of group A's post visit questionnaires

Appendix VIII: Compilation of group B's post visit questionnaires

Appendix IX: Compilation of onsite evaluation

Appendix X: Compilation of family reading questionnaire; questions answered by adults

Appendix XI: Compilation of family reading questionnaires; questions answered by children

Appendix XII: The complete story and original illustrations. The story is provided as an original translation based of four different translation (column one) an English version reworked by the author (column two) and a Swedish reworked translation made by the author (column three)



# Appendix I

**Table 1**

Child	What type of boat is it?	Who's is it?/who sailed it?	Where can you go with it?
A1.1	"Titanic big ship"	"Edward John Smith navigated"	"South Hampton to New York"
A2.1	"It is Titanic"	"The captain of the Titanic"	"From England to America"
A3.1	"This is a small sailing boat. It is a ship"	"This is the boat of Captain Håkan. It is named Klara"	"This boat sails over the big sea"
A4.1	"It is a small fishing boat"	"The boats Lily's she exists in my imagination. Her husband steers the boat"	"The boat goes to Öland"
A5.1	"A u-boat that has sunk"	"My dad's boat it is dad who steers"	"Below the sea as one can see"
A6.1	"A sailing boat. It is quite small. Family boat."	"My cousins. My cousin dad steers the boat"	"To our summerhouse on Gotland."
A7.1	"It is a small sail boat"	"It is Nermans, Henriks and Grys. Hernrik steers the boat."	"You go to Greece with that boat."
A8.1	"This is my grandfathers boat. It is a motorboat."	"This is my grandfathers boat. My dad steers the boat."	"We go to an island"
A9.1	"It is a small family boat. And a motorboat"	"It is my boat. Dad steers the boat"	"We go to our summerhouse."
A10.1	"It is called sailboat. It is small."	"It could be my boat"	"I can go by boat to Gotland"
A11.1	"It is a small boat."	"It is my grandmothers boat."	"We go to different islands"
A12.1	"This is a motorboat and it is a family boat. It is a medium boat."	"It is my family's boat. It is my pretend dad who steers."	"We go to islands and there we swim."
A13.1	"It is a motorboat and it is quite big. It is a family boat,"	"It belongs to my aunts husband but the family can use it."	"With it we go to island which we swim and sunbathe on."

Child	What type of boat is it?	Who's is it?/who sailed it?	Where can you go with it?
A14.1	" Racing boat"	" The cousins dad steers the boat and the boat is the cousins's "	" Different places"
A15.1	" it is a rowboat. It is a small boat."	" The boat belongs to a geezer. The geezer steers the boat"	" You can go to small islands. Further away."
A16.1	" It is a motorboat and is medium. It is grandmothers boat but we borrow it"	"Dad steers usually, sometimes Anna-Lena steers the boat."	" We go out to small islands and to our cabin"
A17.1	" It is a big sailboat. It is big. A family boat."	"My cousin owns the boat."	" We go with the boat to an other island to sun and bathe."
A18.1	" It is a motorboat which is quite big. It is a family boat,"	" it is our boat and my dad steers."	" We usually go to Öland and Västervik. But sometime we just go to some island."
A19.1	" This is the a sailing boat Gunnar. Gunnar is a one man boat."	"Evelyn owns the boat Gunnar. Evelyn of course steers Gunnar."	" Evelyn goes to Öland with Gunnar in the summer."
A20.1	" Something that can be on the water. It is small. It is a family boat."	" My grandmothers friends son he is 18 years old. Sometimes is he and sometime is he" (?)	"One goes to the summerhouse"
A21.1	" It is a small boat and it is a family boat."	" It is my big sisters boat and her boyfriend steers the boat."	" We only go round with the boat."
A22.1	" It is a sailboat. It is quite big. It is a family boat."	" It is my cousins boat. It is my cousins dad."	" One can go to a further away in the summer and spring."
A23.1	" It is a family boat and it is medium sized."	" It is our family's boat and dad steers the boat."	" We go to islands and eat picnic."

**Table 2**

type	number of representations	local type of ship	foreign type of ship	sailed by family/ friend	sailed by historical person	sailed by fantasy person/ other
Family boat	18	18		16		2
Ship	2		2		2	



type	number of representations	local type of ship	foreign type of ship	sailed by family/friend	sailed by historical person	sailed by fantasy person/other
fantasy	2	2				2
Other	1	1		1		

**Table 3**

The geographical area explored	Family boats	Ships	Fantasy	Other
Baltic sea	4		1	
Lakes				
The Atlantic		2		
The Mediterranean	1			
Un specified	13		1	
Under water				1

# Appendix II

**Table 1**

Child	What type of boat is it?	Who's is it?/Who steers it?	Where can you go with it
B1.1	It is a rescue boat. It is big. it is a ship	It is Mesis (?) boat. Ronald steers the boat	The boat gos to Gotland
B2.1	It is a small motorboat. It's for a family	It is my family boat and grandmas and grandpas. Grandpa steers the boat	You go to an island. It lies in the summerhouse in Åkersholm.
B3.1	It is a small sailing boat. With a bed and a TV	It is my dads boat and mum steers	The boat goes to Blå Jungfrun
B4.1	It is a pretty big boat. It is a family boat that a family owns.	It is the Ringström family's boat. Örjan steers the boat	They are on their way to their summerhouse in Åkersholm
B5.1	It is a big sailing boat.	It is a sailor that owns and steers it	Out to sea
B6.1	It is a motorboat. that goes.	It is my family's boat. My dad drives	We go to an island
B7.1	This ship is a viking ship it is 7 meters high and 6 meters wide	It is the viking's ship and it is the chief that steers it.	They found new islands to live on they followed the north star they there was a good island under the star.
B8.1	It is a small sail boat that five persons can fit in	Dad steers the boat but it is the family's boat	You can go to your summerhouse
B9.1	It is a viking ship. It is big. It is a type of ship	It is the vikings ship. All the vikings	They went to an other country with the boat.
B10.1	It is a small luxury motorboat. It is also a family boat	It is my boat and my dad steers.	You usually go to the summerhouse with this boat
B11.1	It is a motorboat. it is not big and not small but in between. It is a family boat.	My family's boat. My dad steers it.	You don't go far but like, you could go a lap around a lake.
B12.1	This is a sailboat it is big. It is a family boat.	This is my friend's sailing boat my friend sometimes steers it	You can go to Gotland and a bit further away.

Child	What type of boat is it?	Who's is it?/Who steers it?	Where can you go with it
B13.1	Banana boat it is a big boat	Me	I want to go to Syria
B14.1	It is a small rowing boat. Dad and I usually go in it to the other side of the lake and fish. It is fun.	It actually isn't dads boat or lake but he can borrow it.	It already is by a lake so you just go across the lake.
B15.1	It is a small boat	It is my dreamboat and my brother steers it.	To a summerhouse
B16.1	It is a war boat	Mr.Cool he's called but his real name is Adam	You wait on the sea and go you out to islands
B17.1	This is a big boat it is a ship	It is a sales person who sells fish he also steers the boat.	The ship is going to Gotland to fish
B18.1	This boat is old. It has no motor. This boat is	It is Zakaria who steers the boat	I want to go to Syria
B19.1	It is a big boat	It is my boat . I steer the boat.	You go to Åland.
B20.1	It is a big sailing boat family boat	the family boat the dad	Gotland

**Table 2**

type	number of representations	local type of ship	foreign type of ship	sailed by family/ friend	sailed by historical person	sailed by fantasy person/ other
Family boat	10	10		10		2
Ship	4	4			2	2
fantasy	1			1		2
Other	5	4	1	3		2

**Table 3**

<b>The geographical area explored</b>	<b>Family boats</b>	<b>Ships</b>	<b>Fantasy</b>	<b>Other</b>
Baltic sea	5	2		2
Lakes	2			
The Atlantic				
The Mediterranean			1	1
Un specified	3	2		2
Under water				

# Appendix III

**Table 1**

Child	What type of boat is it?	Who's is it?/Who steers it?	Where can you go with it
C1.1	A fantasy boat.	Mattias steers the boat.	Småland and Stockholm and Finland and Norway and Sweden and Denmark.
C2.1	A big ship.*	The Cola man	Cola land
C3.1	A fantasy boat, big, family boat.	The Bendtp (?) family, Filp steers the boat.	You go to Djurgården.
C4.1	It is a motorboat. The motorboat is a small motorboat.	It is Villes boat. Ville steers the boat	You go to Gotland with the boat.
C5.1	It is a big ship with lots of rooms.	Captain shipbuilder has built and steers the boat.	You go all around the world.
C6.1	Pirate boat, big ship	Captain Klas, Klas	Island that are everywhere the 7 seas.
C7.1	Small boat. Sail boat.	Family. Dad	Go swimming
C8.1	It is a sailboat	It is Majas boat	You go to Öland
C9.1	It is big, a ship	It is Omran's. It is Omran	To Gotland
C10.1	Family boat, it is big.	My friend, her dad.	To different countries.
C11.1	It is a ship, it is big.	It is my boat.	It goes where ever.
C12.1	That boat is a house boat and it is big.	The boat is my mothers and my mother steers the boat	You go to many different islands and to a water palace near the sea.
C13.1	It is a small boat. The guy I know is called Birjer who owns the boat.	It is Birjers boat.	Out to sea and fish

Child	What type of boat is it?	Who's is it?/Who steers it?	Where can you go with it
C14.1	It is a motorboat. It is a big boat.	The family's. Dad.	We go to small islands.
C15.1	It is a sailboat.	It is Jawa's boat.	It goes to the summerhouse.
C16.1	It is a sailboat. It is medium. It is a family boat. It is called "Sunday morning"	It is my and my family's boat. My dad steers it.	We usually go to Öland or Volleromp (??)
C17.1	It is a sailboat that is small.	The boat is owned by captain File Fjunka.	The boat is going to grandma Fjunka's cabin.
C18.1	It is a pirate boat, it is really big. It is also a big ship.	The boat belongs to captain Childish. Bamse steers the boat.	You sail on all the seven seas with it.
C19.1	It is a pirate ship, small.	Pirate ship. Bamse and Mickey Mouse. Mickey Mouse steers.	They are going to Öland
C20.1	It is a big boat. It is a big ship. It is a viking boat	Vikings own the boat and vikings steers the boat.	Very far.
C21.1	The boat was a bit big. It was family boat.	It was my boat and I steered the boat.	It can go to Kalmar, Västervik and Oskarshamn.
C22.1	Sailboat.	Nor	A small island
C23.1	Sailboat.	Sidra.	A small island.
C24.1	It is Titanic and it is a big ship it is also a family boat.	It is a rich man who owns the boat. It is a cat that steers the boat.	It can go where ever you want.
C25.1	It is Titanic.	White Star line. Edward John Smith.	It goes to America.
C26.1	It is a motorboat. It is a family boat.	My cousin's grandfathers boat.	On sea or on a lake. On an island for fika.
C27.1	It is a sailboat. Big. It is a family boat.	A dad ( the family's) whom I know	To Gotland

\* The ship is called Coca-Cola Tanic

**Table 2**

type	number of representations	local type of ship	foreign type of ship	sailed by family/friend	sailed by historical person	sailed by fantasy person/other
Family boat	11	10	1	9		2
Ship	10	6	4	2	2	6
fantasy	3	1		1		2
Other**	3	3		3		

**Table 3**

The geographical area explored	Family boats	Ships	Fantasy	Other
Baltic sea	5	2	2	1
Lakes				
The Atlantic		1	1*	
The Mediterranean				
Un specified	6	6	1	2
Fantasy place		1		

\* C1 specifies going to all the fenno-scandic countries, thus sailing both the Baltic and the Atlantic.

# Appendix IV

**Table 1**

Ship	object	both
12	8	3

**Table 2**

Child	Answer Q. 1 Type of boat	Answer Q. 2 Where has it sailed	Answer Q. 3 What has been its cargo
A1.2	Steamboat	Denmark	People
A3.2	The steamboat Nalle	it has been an ice breaker and tug boat	people
A6.2	It is a steamship	It has sailed to Stockholm	People
A7.2	It is a steamship	It has gone to Öland	People and cats
A8.2 *	Ferry	Sweden	Don't know
A10.2	It is a Ferry	It has sailed to Gotland	Cars and people
A11.2	It is a steamship	It has sailed to Stockholm	People
A12.2	It is a steamship	It has sailed to Stockholm	People
A17.2	It is a Sailing Ship	it has sailed to Gibraltar, Rio de Janeiro, Barbados and Buenos Aires	Mostly food



Child	Answer Q. 1 Type of boat	Answer Q. 2 Where has it sailed	Answer Q. 3 What has been its cargo
A20.2	The Gotland Ferry	To Gotland	People
A24.2	A steamboat named Nalle	it has been an ice breaker and tug boat	People
A25.2	It is a Sailing Ship	it has sailed to Gibraltar, Rio de Janeiro, Barbados and Buenos Aires	It has transported food
**A4.2	It is a steamboat	" I think the boat has sailed from Malmö too Denmark"	" I think it has had oil barrels with oil in them with it."
**A5.2	Paddle-steamer	Blåjungfrun	People
**A18.2	It is a steamboat	it has sailed from Malmö	People

**Table 3**

Child	What type of object is it?	Where do you think it comes from?	How did it arrive in Oskarhamn
A2.2	" I think it is a seed pod"	" I think it comes from Egypt"	" A sailor received it"
A9.2	" I think it is an animal"	" I think it comes from Egypt"	" I think someone has found it in an other country and brought it to Oskarshamn"
A13.2	" I think it is a diving helmet"	" I think the diving helmet comes from London"	" I think it came to Oskarshamn by boat"
A14.2	" I think it is a diving helmet"	" I think it comes from London"	" I think it came to Oskarshamn from the newspaper"
A15.2	" I think it is a diving helmet"	" It comes from London"	" I think it came to Oskarshamn by boat"
A16.2	" A diving equipment"	"America"	"It was found in the sea"

Child	What type of object is it?	Where do you think it comes from?	How did it arrive in Oskarhamn
A19.2	" I think it is a diving helmet"	" I think the diving helmet comes from London"	"I think the helmet arrived by boat"
A21.2	" I think it is an animal"	" I think it comes from Egypt"	" I think someone has found it in an other country and brought it to Oskarshamn"
**A4.2	" I think it is a diving helmet"	" I think it comes from London"	" I think it came to Oskarshamn by boat"
**A5.2	" A compass"	"Oskarshamn"	"With a boat"
**A18.2	"I think it is a diving helmet that some diver has had"	" I think it comes from London"	" I think someone from Oskrshamn went to London by boat and dived and found it then they went back"

\*\*answered both sides

# Appendix V

**Table 1**

Ship	Object	Both
15	9	1

**Table 2**

Child	What type of boat is it?	where has it sailed?	What has been its cargo?
B1.2	The Gotland ferry	The boat goes to Gotland	Car
B8.2	It is the Gotland ferry	The boat has gone to Gotland	The boat has had with it people and bags
B9.2	The Gotland ferry	To Gotland	It has had with it people and cars
B10.2	The Gotland ferry	To Gotland	It has had with it people and cars and other objects.
B11.2	It is the Gotland ferry	To Gotland	People, trucks, cars, bags
B13.2	Sail boat	Syria	It has sails
B15.2	Borgila is motor schooner.	It has gone to Oskarhamn	People
B16.2	Fishing boat	to sea	Fish
B17.2	It is a fishing boat.	The boat has gone to Gotland	Loads of fish
B18.2	Gotland is the name of that boat	To Gotland	People
B19.2	Sailing ship	To Stockholm	Food, people
B20.2*	A boat	Denmark	They sold it
B22.2	The Gotland boat	To Gotland	Food, lifebuoy and cars

Child	What type of boat is it?	where has it sailed?	What has been its cargo?
B23.2**	Gull	Iceland	Life boat
B24.2	Fishing boat	America	Weapons and air tubes
B25.2	A ship with cargo that has a dead weight of 39 000 tons and length up to 205 m.	The boat has gone to Shipingväst in Skärhamn	One of the objects in the boat was chemicals to the Johanson brothers

\*the wrong set of questions were used

\*\*answered both sides

**Table 3**

Child	What do you think it is?	Where do you think it comes from?	How do you think it arrived in Oskarshamn?
B2.2	A diving mask	From London	It came with a ship
B3.2	Diving mask	London	Many dived to the bottom of the sea
B4.2	I think it is a maracas	I think the object comes from Egypt	I think that that object came here to Oskarshamn by cargo ship
B5.2	I think that it is a maracas	I think the object comes from Africa	I think that it is some boat that has gone there and brought it back to Oskarshamn
B6.2	Gas bar (?)	A boat	With a boat
B7.2	A diving mask	London	It came with a ship
B12.2	Diving mask	Oskarshamn	Many dived
B14.2	I think it is a diving mask	I think it comes from Egypt	I think a diver died and the helmet came up on the beach and was found
B21.2	I think it is a diving bell	I think the object comes from London	I think it came with a big cargo ship to Oskarshamn
B23.2**	Crocodile	America	Boat

\*\*answered both set of questions

# Appendix VI

**Table 1**

Ship	Object	Both
14	14	0

**Table 2**

Child	What type of boat is it?	What objects has the ship brought with it or what has been its cargo?	Where has it collected the cargo?
C1.2	It is a fantasy boat	-	-
C5.2	The Saxaren	I think it have coal with it.	From coal mines
C7.2	The Egyptian boat	Seamen	-
C9.2	Steamship	Gold	Igubten ( probably Egypt?)
C10.2	Sailboat.	Food	Stockholm
C11.2	It is a motor sail.	I think it has had smaller boats	Maybe from other countries
C16.2	A pirate ship.	Chests and swords	On islands.
C18.2	A steamship	People and treasures.	From other countries.
C21.2	Steamship	-	-
C22.2	The Egyptian boat	Lopna (?)	Spices, food *
C23.2	Sailing ship	-	-
C25.2	It is a sailboat.	Money has it had with it.	From the king.
C26.2	The Gotland ferry	Cars	In Oskashamn.
C27.2	The Öland ferry	People	In Oskashamn.

\* It looks like question two and three has been mixed up and I am not entirely sure what the person wanted to say.

**Table 3**

Child	What do you think it is?	Where do you think it comes from?	How do you think it arrived in Oskarshamn?
C2.2	An old fashioned diving helmet	London	With the cargo?
C3.2	A weapon	Brazil	Someone collected it
C4.2	I think it is a revolver.	I think that the revolver comes from America	I think the revolver traveled by boat from America to Stockholm then it went by truck to Oskarshamn
C6.2?	Spear	Sea	The waves sent it here (?)
C8.2	A sail	Janne Engstöm's boat sail	He made [it]
C12.2	A revolver	I think it comes from America.	It came to Oskarshamn by boat.
C13.2	A sail	Janne Engss	I don't know
C14.2	I think it is a revolver.	I think it is from America	It came to Oskarshamn by boat.
C15.2	A crocodile	In Australia	They killed crocodile
C17.2	I think it is a diving helmet	I think it comes from London	I think it came with the post
C19.2	I think that it is a thats called revolver.	I think it comes from America.	I think the revolver traveled by boat from America to Stockholm then it went by truck to Oskarshamn
C20.2	A helmet	A turtle in Egypt	On a boat
C24.2	I think it is a mask you breath with.	I think it comes from a sailor.	Perhaps someone sailed with it.
C28.2?	A crocodile	In Australia	They killed the crocodile

? Child C6 had not written their name on the pre-visit paper and one of the children that visited the museum was not there during the pre-visit. C6.2 and C28.2 is therefor a bit uncertain.

# Appendix VII

**Table 1**

Child	What did we do at the museum?	what was most fun?	What was most boring?	What do I especially recall?	What did I learn?
A1.3	We listened to a story	It was ship	Nothing was boring	I remember the harbour model	I learnt about ships
A2.3	We watched and listened to Fredrika and wrote about things	It was in the boat we played in	It was to write about something	I remember getting to pick a roll in the basket	I learnt about the sailor and the snake
A3.3	We listened to a story and played and coloured things. We also smelled different spices	The most fun was to draw a boat and different things	I thought nothing was most boring	I remember that The Nalle boat was a swedish boat	You should always listen to the one who is talking
A4.3	We listened to a story that took place in Egypt and wrote about a boat or a thing	The most fun part was listening to the story and to play in the playboat	I thought noting was boring	I especially recall the story about the Egyptian sailor	I learnt stuff about the boat Malmöhus
A5.3	We listened to a story	To write about boats	To leave that was most boring	The story about the boats	To write about the boats and to draw a boat
A6.3	Fredrika told us a long story. We also looked at things and we got to pick one of them and tell about it	The most fun was when Fredrika told the story	I thought noting was boring	I especially remember that Fredrika had drawn really pretty	I learnt a load off boats types
A7.3	We looked for a model boat and was supposed to draw it	what was most fun	-	-	-

Child	What did we do at the museum?	what was most fun?	What was most boring?	What do I especially recall?	What did I learn?
A8.3	We listened to a story about a sailor	To listen to the story was most fun	The most boring was to draw	I remember the snake and the lapis	I don't know what I learnt
A9.3	We smelled spices and listened to Fredrika when she told a story	The most fun was when we played in the pretend boat	The most boring was to write	I especially recall Fredrika drawing the snake nicely	I learnt the story about that captain
A10.3	We looked at boats. We sat and listened to a story	It was playing	To write about boats	I remember she told a story	I learnt about boats
A11.3	We smelled spices. We looked at pictures depicting a captain driving a boat	What was most fun was playing in the fake boat	What was most boring was writing and drawing on the paper	I especially recall Fredrika having a hat on her head	I learnt the story about Egypt
A12.3	We got to listen to a story and write and draw about a boat	To listen to the story because it was exiting	I thought noting was boring	That I and my friend sat on the floor ad wrote about the boat	I learnt much about boats and to draw better
A13.3	We listened when Fredrika told a story and we got to pic up pictures from a basket	It was most fun when I got to pic up a picture and when we got to smell different spices	It was most boring when you were supposed to write about something you had picked	I especially remember that the snake in the story was yellow and had a long beard	I learnt about boats and a bit something else
A14.3	We talked and looked at boats	To play int the big boat and to listen to the story	I thought noting was boring	That there were many boats	I learnt a lot of stuff
A15.3	We gathered in a group an Fredrika told [a story] about a sailor. then we got to walk around the museum and write and draw. Then we got to play	It was truly fun to hear the story about the sailor	There was nothing that was boring	I remember everything. Everything was special	I learnt a lot about boats



Child	What did we do at the museum?	what was most fun?	What was most boring?	What do I especially recall?	What did I learn?
A16.3	First she told a story about a sailor and then we got to walk around and choose an object to draw	The most fun was to play with the play boat	The most boring was to draw an object	I remember especially recall when Fredrika	-
A17.3	We looked at pictures and we looked at a load of boats	I thought Fredrika's hat was funny	It was when we looked at these pictures	I remember that we got to write about boats and that we got to look at pictures	I
A18.3	We listened to Fredrika tell a story and wrote about the boats there	The most fun was the small play boat	The most boring was when she told that story	I mostly recall when we played in the boat	I learnt about a boat that had sunk of Blåjungfrun
A19.3	We listened to a story, And looked at the boats	I thought the story and the play boat	It was boring to choose an object to write about	I remember the play boat and the story	I learnt facts about boats
A20.3	We leant about a story. And we have drawn a boat and there was questions about the boat we drew	The most fun was drawing a boat we chose	-	I especially recall was the story in Egypt	I leant about the story and about the boat and what they look like.
A21.3	We listened to when Fredrika told a story. we got to draw a picture and write a bit too it. We played in the ship	The most fun was when we got to play int the ship	The most boring what when we were supposed to draw a picture and then write a little	I especially recall the pictures Fredrika had made	I learnt some new words and some new boats
A22.3 *					
A23.3 *					
A24.3	We were at the museum and talked about the boats	It was most fun to draw the boats	Nothing was most boring	I recall the pictures	I learnt everything

Child	What did we do at the museum?	what was most fun?	What was most boring?	What do I especially recall?	What did I learn?
A25.3	We listened to a story and we got to smell spices	The most fun was listening to the story	The most boring was writing facts about a boat	I especially recall that the snakes family died by a meteorite	I learnt facts about boats that shipped food.

\* The children i question were not present at the museum visit

# Appendix VIII

**Table 1**

Child	What did we do at the museum?	What was most fun?	What was most boring?	What do I especially recall?	What did I learn?
B1.3	We listened to a story that was several years old	The most fun was blok and talia (?)	The most boring was sitting and listening to the story	I specially that it was a big snake	I learnt old stories
B2.3	At the museum Fredrika read a story about a sailor after that we got to walk around by our self in the museum and fill out a paper.	The most fun was to just walk around and look at all the stuff.	The most boring was filling out the paper	I especially remember when Fredrika told us the story	I learnt that it was a story a long time ago.
B3.3	We listened to an old story and we made a paper and played.	The most fun was that you played in the boat Tyra	The most boring was making the paper	I especially remember the story	I learnt the story and that the Egyptian king was called Pharaoh
B4.3	At the museum we did a lot of thing like listen to a story, play in the play boat, walked around in the museum and we pulled on a lot of rope that was stuck to the sealing that weighed 5 kg	The most fun was playing in the play boat and to pull on the ropes.	The most boring was when we sat and listened when you told the story because it was so boring ti just sit and listen.	I especially remember the old week we looked at at the end of the tour.	I learnt the story that you told and that boats have existed for a very long time.
B5.3	Fredrika told a story about Egypt, we got to answer to draw a picture and walk around and look at everything	I thought everything was fun	Nothing was boring	That she told us an Egyptian story	I learnt what some boats are called and a story

Child	What did we do at the museum?	What was most fun?	What was most boring?	What do I especially recall?	What did I learn?
B6.3	We listened to a story, we looked around the museum and I played with the boat.	Everything was fun but especially the story	Nothing was boring	I especially remember the story	I learnt that you stored spices in a box.
B7.3	At the museum Fredrika told a story about Egypt and we got to write about a thing at the museum we got to play in a play ship and when we were done with everything we got to put up small signs where there where a lot of emojis .	The most fun was playing in the play ship.	There was nothing that was boring.	I remember like everything	I got to learn that thing about Egypt
B8.3	We listened to a story. And drew a boat and wrote what the boat's cargo was and what it was called. We also got to go around and look.	It was most fun to look around and draw a boat.	The most boring part was to sit still for so long and listen	I especially remember when we got to go around and look at the objects	I learnt the story and the boat that sank.
B9.3	We heard a story about a man. We got to draw a boat and write about it and play in a ship.	The most fun was when we got to go round and play. But the most fun was to hear the story that Fredrika told	The most boring was when we walked back to school.	I remember we got to hear a story about Egypt	That a divers... ??... looks weird and that Egypt is 100 thousand years old.
B10.3	We got to hear an Egyptian old story and paint a boat and write about it. And we got to play a little..	The most fun was when we got the Egyptian story I think	I didn't think anything was boring. Everything was fun.	I especially remember when we got to paint a boat or an object and write about it.	I learnt that if you carry a weight with a rope it gets easier to carry.

Child	What did we do at the museum?	What was most fun?	What was most boring?	What do I especially recall?	What did I learn?
B11.3	We got a paper to fill out and Fredrika told a story to us that was from Egypt.	The most fun was that paper we got.	There was noting that was boring.	I remember the paper there you were supposed to draw a boat or an object.	I learnt that there are a lot of different kinds of boats.
B12.3	We went through a story at the museum that was about a sea captain.	I thought the story and that we got to go by our selfs and look at stuff. That I thought was most fun	I thought that noting was boring.	It was that we got to go by our self and look at stuff.	I leant some new stuff about ships.
B13.3*	-	-	-	-	-
B14.3	We listened to a story from Egypt and filled in some questions.	The most fun was the story.	Nothing was boring.	I especially remember the story Fredrika read to us.	I learnt a lot about boats and what you use them fore thanks to Fredrika . :)
B15.3*	-	-	-	-	-
B16.3	We listened to and old story about a fisherman	To play and lo took at paintings, boats and a miniature model of a harbour.	The most boring was to stand	I remember we got to depict a boat in the museum.	-
B17.3	We looked at a load of other boats you didn't know existed.	It was most fun when Fredrika told [us] about Egypt	!Nothing!	The story about Egypt I remember.	I learnt more with boats.
B18.3*	-	-	-	-	-
B19.3*	-	-	-	-	-
B20.3	At the museum we looked at boats.	The most fun was when we got to walk around and look at boats. And old ships.	I thought that noting was boring.	I really remembered the story from Egypt	?

Child	What did we do at the museum?	What was most fun?	What was most boring?	What do I especially recall?	What did I learn?
B21.3	We listened to an old story from Egypt and then we got to write about some optional object at the museum.	I thought it was most fun to write and look at the things in the museum.	I don't really know everything was very good and fun.	I especially remember writing about a diving bell that was very heavy.	I learnt more about boats and interesting objects.
B22.3	We looked at stuff, we played on a ship, we got a paper we were supposed to make, we got to smell spices.	The most fun was when we were inside the ship and played there inside. We got to go ship, we got to cook food.	The most boring was when we got to smell the spices, they smelled yucky, we got to wait our turn.	It was the boats I thought were special.	I learnt about boats, pictures, how you sail boats.
B23.3	Fredrika showed us a whole story.	The most fun I thought was that we saw the whole story	The most boring was to walk there	I remember a long black boat that was in the water	I learnt about the story.
B24.3	Fredrika told about good fact about Egypt. When you were done you got to play on a boat.	That you got to play after.	Nothing.	That there came a storm	That there came a storm that pulled down the whole boat.
B25.3	We listened to an ancient story from Egypt and then we got to walk around in the museum and write about a boat or a thing	There was not one thing that was most fun because everything was equally fun ( really fun).	There was nothing that was boring except that the pictures wanted to curl up	I especially remember that i chose to write about the ship Selma	I learnt that ships in the past weighed really a lot.

\* Assumedly were not present to answer the last questionnaire.

# Appendix IX

**Table 1**

Group A onsite evaluation

Loved it ❤️	15
It was fun 😊	6
Meh/ it was ok 😐	1
Boring 😞	1
it was crap 💩	0

**Table 2**

Group B onsite evaluation

Loved it ❤️	23
It was fun 😊	0
Meh/ it was ok 😐	0
Boring 😞	0
it was crap 💩	1

**Table 3**

Group C onsite evaluation

Loved it ❤️	6
It was fun 😊	14
Meh/ it was ok 😐	8
Boring 😞	0
it was crap 💩	0



# Appendix X

**Table 1**

Question 1: Did the story inspire a discussion with the children?

Family	Yes, very much	Partly	No, not at all
FM1		x	
FM2		x	
FM3		x	
FM4		X	
FM5		X	
FM6		X	
FM7		X	
FM8		X	

**Table 2**

Question 2: What did you talk about?

Family	Story	Objects	Exhibition	Other. If so, what?
FM1		x		
FM2	x			
FM3		x		
FM4				x
FM5	x	x	x	x That you can tell pedagogical and historical stories with the help of pictures
FM6				

Family	Story	Objects	Exhibition	Other. If so, what?
FM6				
FM7	x			
FM8			x	

**Table 3**

Question 3: Did you explore the exhibition further? Are you planning to?

Family	Yes	Maybe	No
FM1	x		
FM2		x	
FM3			X
FM4	X		
FM5		X	
FM6			
FM7		X	
FM8		X	

**Table 4**

Question 4: Does your family have any connection to the sea or seafaring? Has it affected the visit?

Family	Yes	No	If yes, in what way?
FM1		x	
FM2	x		
FM3	X		Grandmother lives on an island of the coast of Vestervik
FM4	X		Leisure boat
FM5	x		It gives a motivation to learn more
FM6			

Family	Yes	No	If yes, in what way?
FM7		X	
FM8		X	

**Table 5**

Question 5: Are you planning on doing activities at home connecting to today's visit?

Family	Yes	Maybe	Don't know	Probably not	No
FM1		x	x		
FM2			x		
FM3					x
FM4		x			
FM5			x		
FM6					
FM7					x
FM8		X			

# Appendix XI

Questions for the children:

**Table 1**

Do you usually participate in activities at the museum

Family	Yes	Sometime	No, today is the first time
FM1			x
FM2			x
FM3			X
FM4	X		
FM5		X	
FM6	x		
FM7		X	
FM8		X	

**Table 2**

Did you like the story time?

Family	Yes	It was ok	No
FM1		x	
FM2		x	
FM3		x	
FM4		x	
FM5	x		
FM6	x	x	x
FM7		X	
FM8		X	

**Table 3**

Would you like to hear more stories in the museum?

<b>Family</b>	<b>Yes</b>	<b>Maybe</b>	<b>No</b>
FM1		x	
FM2		x	
FM3		x	
FM4	X		
FM5	x		
FM6	x		
FM7		X	
FM8		X	

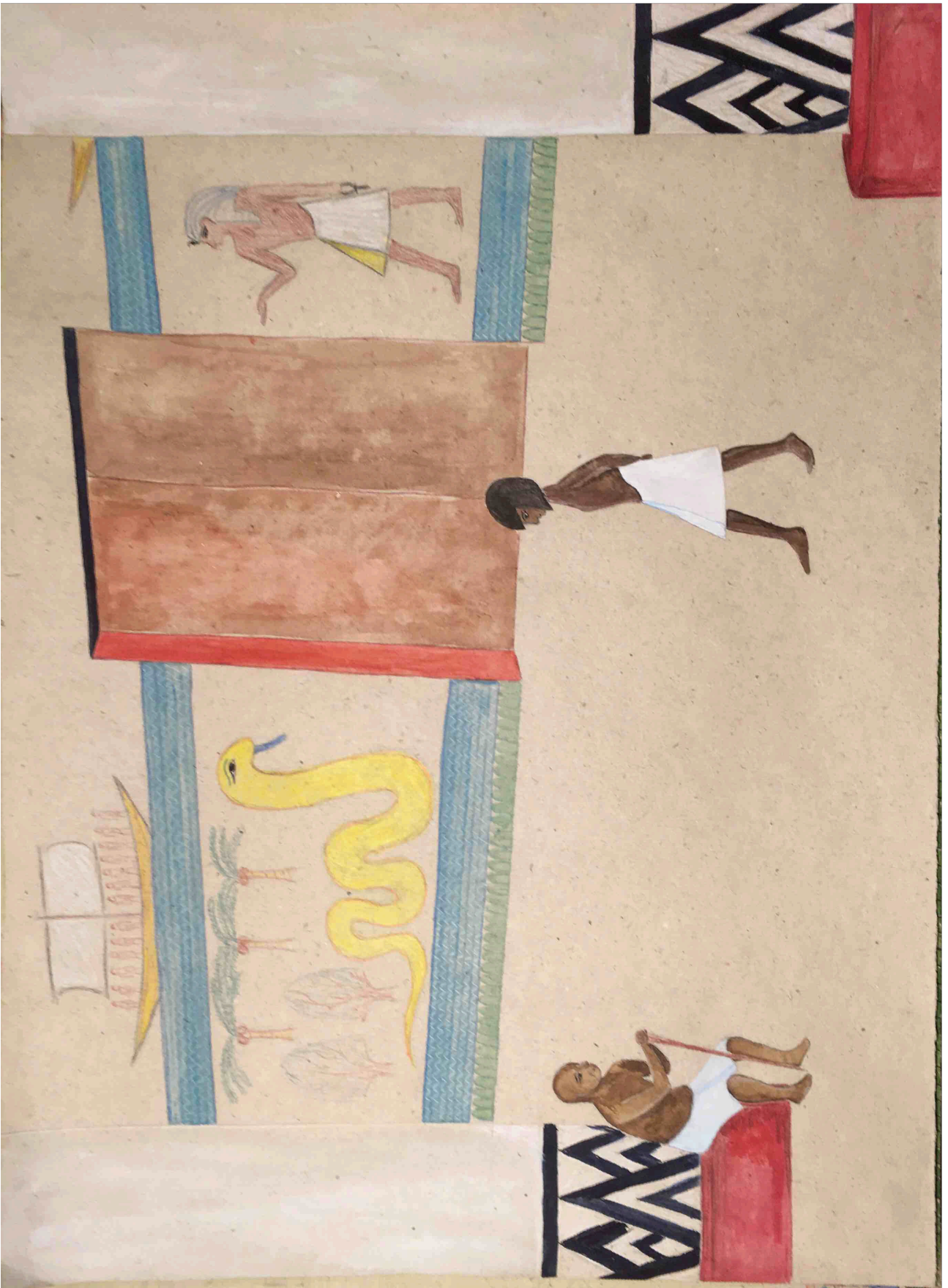
## Appendix XII

The story of the shipwrecked sailor and its corresponding illustrations. The text is given as a direct translation, a re-worked english translation and a reworked Swedish translation.

**Table 1a**

<p>introduction</p> <p>The clever companion said; Take heart my lord/captain. We have reached the residence. The mallet has been seized, the mooring post is driven in, the bowline cast ashore. Jubilation is given and god is praised as every man embraces his comrade.</p> <p>(the captain?) Our crew has returned safely without loss to our expedition. After having reached the far reaches of Wawat, and having passed Senmut. Look, indeed we have returned in peace, we have reached our land!</p> <p>Companion: Listen to me my commander. I am not exaggerating. Wash yourself, Pour water on your hands. You shall answer that which you are asked and speak to the king with self-possession. You must answer without stammering, the mouth of a man can save him. his speech make one forgive him.</p> <p>but do as your heart likes, talking to you is tiresome.</p> <p>But, I shall tell you something like it that happened to me.</p>	<p>Once upon a time in the Thebes, the capital of ancient Egypt, a young captain was pacing outside the door to the Pharaohs hall when an old man came towards his.</p> <p>”Why so worried my captain?” the man said, ” you have reached home , your crew is celebrating.”</p> <p>The captain looked up ” yes, My crew has returned safely. After having gone on a voyage to far of places we have returned home!” For a moment the captain stood still before nervously starting to pace again ” but what if the Pharaoh is displeased?” he quietly asked.</p> <p>”Listen to me” the old man said ”clean yourself up, stand tall and speak in a clear voice and the Pharaoh will forgive any small misses. ”</p> <p>But the captain just continued to pace. The old man sighed.</p> <p>”But do as you like” the old man said starting to walk away before stopping. He looked at the captain. ” come here My captain, and let me tell you the story of something that once happened to me.”</p>	<p>För länge sedan, när Thebe var huvudstad i det forne Egypten, vandrade en ung kapten oroligt fram och tillbaka framför Faraos dörr när en gammal man kom emot honom.</p> <p>” varför så orolig käre kapten? ” undrade mannen. ” Du är hemma igen! hela din besättning firar.”</p> <p>Kaptenen såg upp ” Ja, vi har återvänt. vi har besökt fjärran länder och nu är vi åter hemma!” för en stund stor kaptenen stilla innan han började vandra igen ” men tänk om Faraos är missnöjd?” undrade kaptenen försiktigt.</p> <p>”hör här” sa den den gamle mannen” tvätta dig, stå rakryggad och prata med tydlig röst så kommer Faraon inte bry sig om det andra.”</p> <p>Men kaptenen fortsatte bara att vanka av och an. Den gamle mannen suckade frustrerad</p> <p>”gör som du vill” den gamle mannen började vända sig men stannade upp och såg fundersamt på kaptenen...” sätt dig min käre kapten, så ska jag berätta om det förunderliga som en gång hände mig.”</p>
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*Table 1b*



**Table 2a**

<p>The first story:</p> <p>I had set out to the mines of the sovereign and had gone to the Grate Green Sea in a ship 120 cubits long and 40 cubits wide. 120 sailors were aboard from the best of Egypt. They looked at the sky, they looked at the earth, their hearts were braver than lions.</p> <p>They could foretell a storm before it came, foul weather before it happened. But a storm came up while we were on the Grate Green (Sea), before we could reach land. The wind picked up and howled, and in it a wave 8 cubits tall.</p> <p>It was the mast that struck itself against me/ the mast- the wave struck it/ as for the mast, i grasped it.</p> <p>Then the ship died. Of those in it, not one remained.</p>	<p>A long time ago I was on my way to the Pharaohs mines on the other side of the Grate Green Sea. Our ship was 120 cubits long and 40 cubits wide. In it was 120 sailor, the best that could be found in Egypt and they were brave as lions! They could even predict storms and bad wether.</p> <p>But one day a storm came out of nowhere. The wind howled and the waves were 8 cubits tall! before we could reach land the ship was destroyed and only I survived by clinging to the mast of the ship.</p>	<p>En gång för länge sedan var jag med på en expedition till Faraos gruvor på andra sidan det Stora Gröna Havet. Vårt skepp var 120 alnar långt och 40 alnar brett. I skeppet fanns 120 sjömän, de bästa i hela Egypten. De kunde förutspå stormar och dåligt väder, deras hjärtan var modigare än lejons!</p> <p>En dag blev vi överraskade av en storm. Vinden tjöt och vågorna var 8 alnar höga! Innan vi nådde land förläste skeppet. Jag var den enda som överlevde genom att klänga mig fast vid masten</p>
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Table 2b



**Table 3a**

<p>And then I was put on an island by a wave of the Grate Green Sea. I spent three days alone with my heart as companion. Lying in the shelter of trees and embracing the shadows.</p> <p>Then I stretched my legs to find what I could put in my mouth. I found figs and grapes there and all sorts of fine vegetables. Untouched and notched sycamore figs were there and cucumbers as if they were cultivated.</p> <p>Fish were there, and fowl. There is nothing that was not there. Then I ate my fill, and put some down because I had too much in my arms.</p> <p>Cutting a fire drill, I started a fire. And I made a burnt offering to the gods</p>	<p>The waves of the Grate Green See brought me to an island. I spent three days there alone lying in the shade of some trees.</p> <p>On day three I set out to look for food. I found figs, cucumbers and all sorts of vegetables, It was if they were cultivated. There was even fish and fowl. I ate my fill and carried with me as much as I could.</p> <p>Back by the trees I started a fire and made burnt offerings to the gods.</p>	<p>Det Stora Gröna Havets vågor svepte upp mig på en ö och i tre dagar låg jag där ensam i skuggorna av några träd.</p> <p>På den fjärde dagen gav jag mig ut för att hitta något att äta. Jag hittade fikon, gurka och alla möjliga sorters grönsaker. Det var som om de var odlade. Det fanns till och med fågel och fisk på ön. Jag åt mig mätt och bar sedan med mig så mycket jag kunde.</p> <p>Då jag kommit tillbaka till träden tände jag en eld och offrade till gudarna som tack.</p>
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Table 3b



**Table 4a**

<p>Then I heard a thundering noise, and I thought it was a wave of the Grate Green. Trees splintered, and the ground trembled.</p> <p>When I uncovered my face I found it was a serpent/snake that was coming. He was 30 cubits tall and his beard was over 2 cubits long. His body was covered with gold and his eyebrows of true lapis lazuli.</p> <p>He was bent up in front, he opened his mouth to me while I was on my belly before him.</p> <p>He said to me: Who brought you, who brought you, little one? Who brought you? If you delay telling me who brought you to this island I shall make you find yourself reduced to ashes becoming like a thing unseen.</p> <p>(the companion): He spoke to me, but I could not hear. While I was before his, I did not know myself.</p> <p>Then he took me in his mouth and carried me to his resting place. He sat me down unhurt. I was intact, within damage done to me.</p>	<p>Then all of a sudden I heard a thundering noise and the ground started shaking, I thought it was a wave of the Grate Green Sea so I threw myself on the ground.</p> <p>Looking up I saw giant serpent coming towards me. He was 30 cubits tall and a beard that over 2 cubits long. His body was covered in gold and his eyebrows of true lapis lazuli.</p> <p>The serpent stopped before me and spoke in a loud voice: ” Who brought you? who brought you to this island? Answer or I will destroy you!”</p> <p>I was paralysed with fear and did not know what the serpent was saying when all of a sudden he picked me up in his mouth and carried me of.</p>	<p>Plötsligt så hördes det ett buller och marken började skaka. Jag trodde det var en våg från det Stora Gröna Havet som kommit för att hämta mig och slängde mig på marken.</p> <p>Jag lyfte försiktigt på huvudet och såg en enorm orm komma ringlandes mot mig. Den var 30 alnar lång och hade ett skägg som var över två alnar. Kroppen var täckt av guld och ögonbrynen var av äkta lapis lazuli.</p> <p>Ormen stannade framför mig och fråga med hög röst ” Vem förde dig? Vem förde dig hit till denna ö? Svara! eller så förintar jag dig!”</p> <p>Jag var förstenad av skräck och förstod inte vad omen pratade om när den helt plötsligt lyfte upp mig i sin mun och bar iväg med mig.</p>
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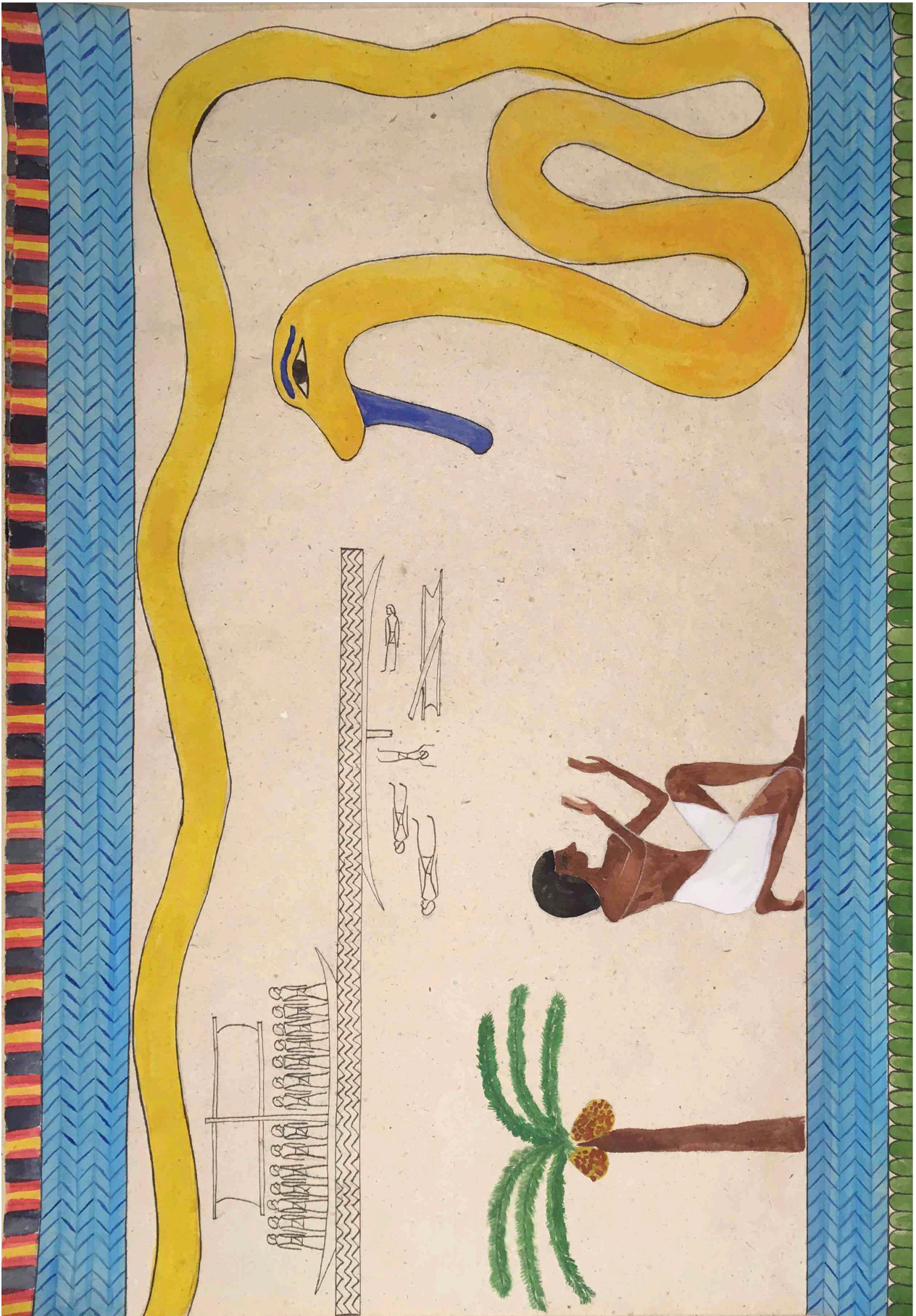
Table 4b



**Table 5a**

<p>He opened his mouth to me while I was on my belly before him. Then he said to me:</p> <p>Who brought you, who brought you little fellow? Who brought you to this island of the Grate Green, whose two sides are in the water?</p> <p>And then I answered him, my arms bent before him. I said to him:</p> <p>I had set out to the mines on a mission of the king, in a ship 120 cubits long and 40 cubits wide. 120 sailors were in it from the best of Egypt. When they looked at the sky or they looked at the land, their hearts were braver than lions.</p> <p>They could foretell a storm before it came, foul weather before it occurred. Each of them, his heart was braver, his arm stronger than his companions. There was no fool among them.</p> <p>A storm came forth while we were on the Grate Green before we could reach land. The wind rose and made an endless howling and in it a wave 8 cubits tall. As for the mast I grasped onto it (?) Then the ship died, of those in it, not one remained except myself who is here with you. Then I was brought to this island, by a wave of the Grate Green Sea</p>	<p>The serpent/He carried me to his nest/ resting place and put me down unharmed. Once again the serpent asked me: "who brought you? who brought you here to the island of the Grate Green Sea?</p> <p>Gathering my courage I told the serpent of my journey to the Pharaohs mines in a ship that was 120 cubit long and 40 cubits wide. About the 120 sailors who were the bravest in all of Egypt.</p> <p>I told him about the storm that overtook us, with waves 8 cubits tall. How I alone had survived by holding on to the mast before being cast ashore on this island by a wave of the Grate Green Sea.</p>	<p>Ormen bar med mig till sitt näste och satte ner mig helt oskadd . Återigen frågade ormen ” vem förde dig? vem förde hit dig till denna ö på det Stora Gröna Havet?”</p> <p>Jag samlade mod till mig och berättade om min resa till Faraos gruvor. I ett skepp som var 120 alnar långt och 40 alnar brett. och om de 120 sjömännen, de modigaste i hela Egypten.</p> <p>Sedan berättade jag om stormen som överraskade oss, om de 8 alnar höga vågorna. Jag berättade om hur jag ensam överlevde genom att klamra mig fast vid masten och hur jag sedan sveptes upp på ön av en våg från det Stora Gröna Havet.</p>
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Table 5b

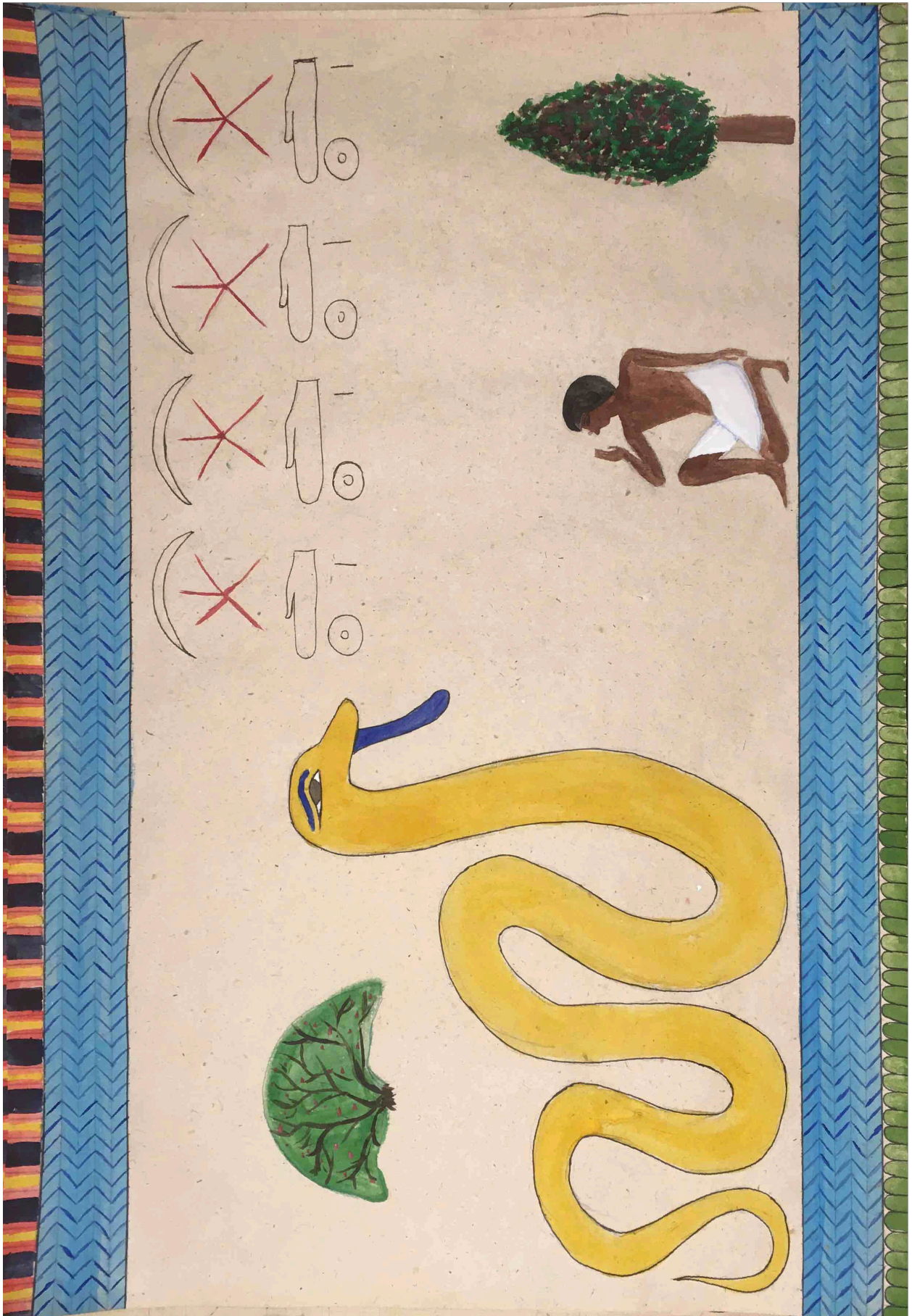


**Table 6a**

<p>Then he said to me: Don't be afraid, don't be afraid little fellow. Don not be pale-faced, for you have reached me. See, god has let you live and brought you to this island of the Ka/spirit. there is nothing which is not within it, it is full of all good things.</p> <p>You will spend month after month, until you have completed four months on this island. Then a ship will come from the residence, with sailors in it whom you know. You shall go with them to the residence, and you shall die in you town. How happy is he who can tell of his experience, when painful things have passed.</p> <p>I shall tell you something similar, that happened on this island.</p>	<p>The serpent listened to my story and then said: " Don't be afraid, Don't be afraid little fellow, there is no need to looks pale now that you have reached me. See, the gods have let you live and brought you here to the Island of the Ka where all good things are."</p> <p>And then he told me: " you will spend four months here on the island, and after four months a ship will come from the palace. You will know the sailors and they will bring you home to live out your days in your own town. After all it is a happy man who can talk about painful experiences in the past."</p> <p>" as proof, let me tell you my story here on this island".</p>	<p>Ormen lyssnade lugnt på min historia och sa sedan " var inte rädd, var inte rädd lille vän. Ingen orsak att se så blek ut nu när du har nått mig. Gudarna har låtit dig leva och fört dig hit till denna Ka's ö där alla goda ting är"</p> <p>" fyra månader kommer du spendera här på denna ö och efter dessa fyra månader kommer det komma ett skepp från palatset. Besättningen kommer vara sjömän du känner. De kommer föra dig hem så att du kan leva ut dina dagar i din hemstad. Det är en lycklig man som kan prata om sina forna sorger.</p> <p>som bevis ska jag berätta för dig om mitt förflutna på denna ö. "</p>
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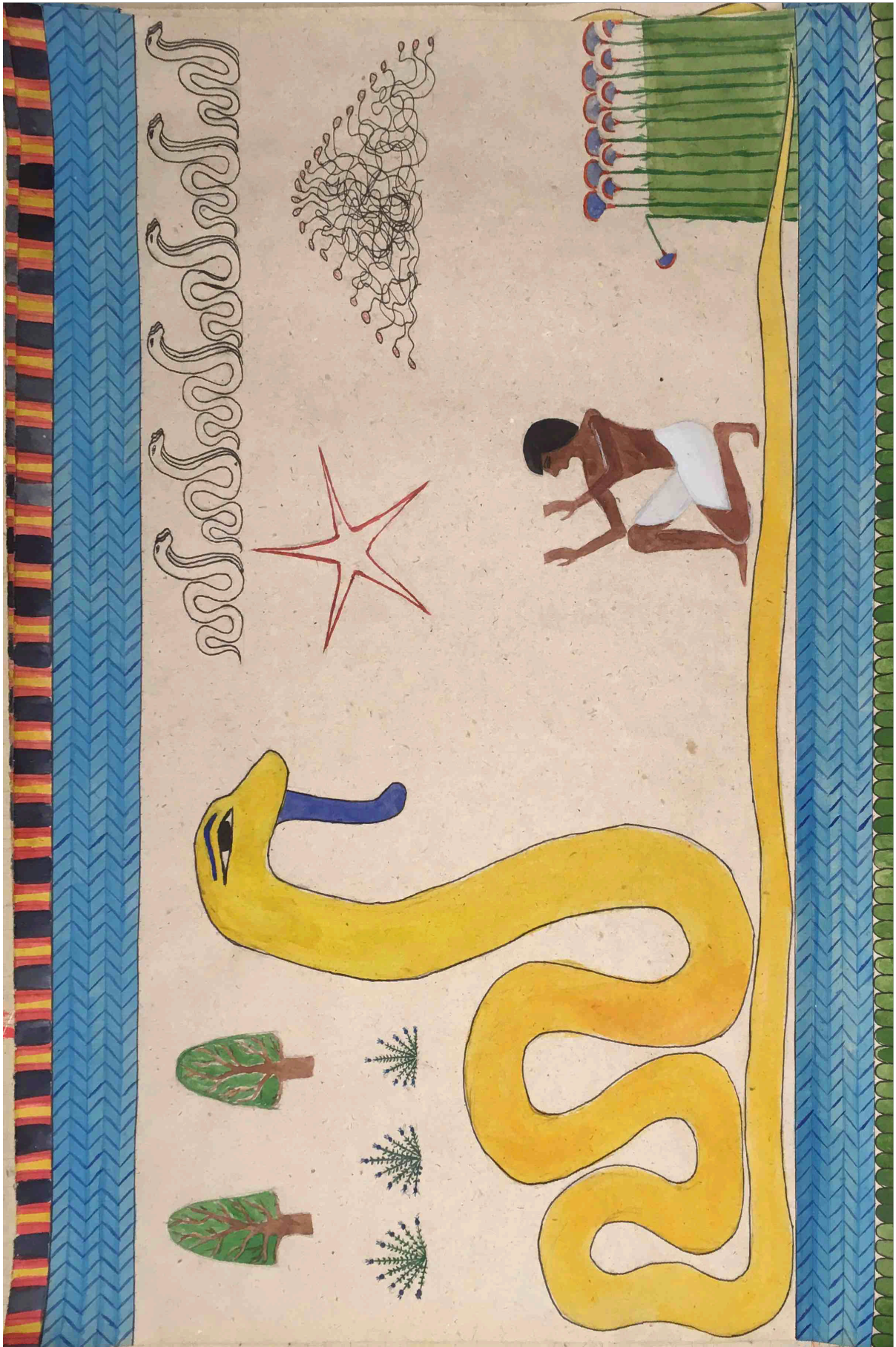
Table 6b



**Table 7a**

<p>story III</p> <p>”I was on it with my family, children among them, in all we are 75 serpents consisting of my children and siblings without mentioning a little daughter who was brought to me by prayer.</p> <p>Then a star fell and they went up in flames because of it. It happened without me being with them, they were burned without me being among them. Then I died for them, when I found them as a single heap of corpses.</p> <p>If you are brave, your heart strong you will fill your embrace with your children. You will kiss your wife, you will see your house. It is better than anything. You will reach home, you shall be there among your siblings ”</p>	<p>I came here a long time ago together with my family. There were 75 five of us, my children, my siblings and my most beloved little daughter.</p> <p>I was of by my self when a star fell among them burning everything and everyone in its path. By the time I returned they had all perished and I died inside.</p> <p>Therefore, be brave and have courage and you will embrace your children again. You will kiss your wife, you will reach your home and be among your children</p>	<p>Jag kom hit för länge sedan tillsammans med min familj. Det var 75 av oss, mina syskon, mina barn och min allra käraste lilla dotter.</p> <p>Jag var ute och vandrade när en brinnande stjärna föll mitt ibland dem, den brände allt i sin väg. Då jag återvände till dem så var de alla borta och min värld blev mörk.</p> <p>Därför, var modig. Du kommer krama din barn igen, du kommer kyssa din fru, du kommer återvända hem och åter igen vara bland dina barn!</p>
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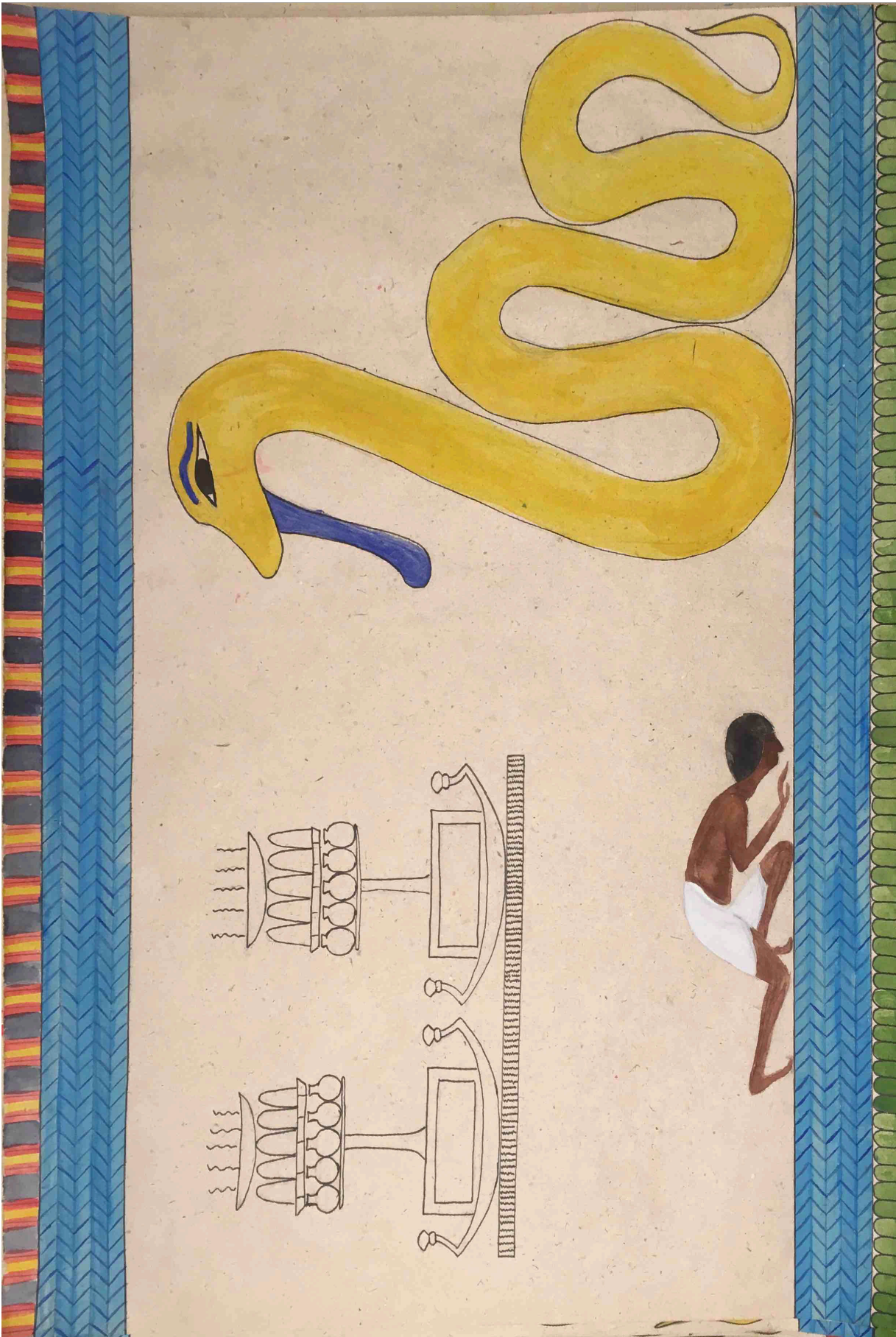
Table 7b



## Table 8a

<p>(the companion) : I was stretched out on my belly I touched the ground in his presence.</p> <p>I said to him:</p> <p>I shall speak of your power to the sovereign, I shall make him aware of your greatness.</p> <p>I shall have brought to you ibi/ibr and hknw/oils spice, balsam and incense of the temples with which every god is pleased.</p> <p>I shall speak of that which happened to me and what I have seen of your power. One will thank god for you in the city before the council of the entire land. I shall slaughter oxen for you as burnt offerings. I shall strangle fowl for you. I shall have boats brought to you loaded with all the wealth of Egypt, as is done for a god who loves mankind in a distant land unknown to mankind.</p>	<p>When the serpent finished his story I was once again lying before him and I told him:</p> <p>” I shall speak to the pharaoh about you power and greatness, I shall bring you myrrh, oils, spices, balms and incense that pleases the gods from the temple!</p> <p>” I shall tell everybody what I have seen, the whole land shall know of you and I will burn offerings for you, boats loaded with all the wealth of Egypt shall be yours!”</p>	<p>När ormen hade avslutat sin historia bugade jag mig åter djupt för honom och sa:</p> <p>” Jag ska berätta för Faraon om din makt och storhet! Myrra, oljor, kryddor, krämer och rökelse från templet, den som gör gudarna så nöjda, Alla dessa ting skall jag komma med till dig.</p> <p>Jag skall berätta för alla vad jag har sett. Hela landet ska få veta vem du är och jag ska bränna offer till din ära. Båtar lastade med alla Egyptens skatter ska bli dina!”</p>
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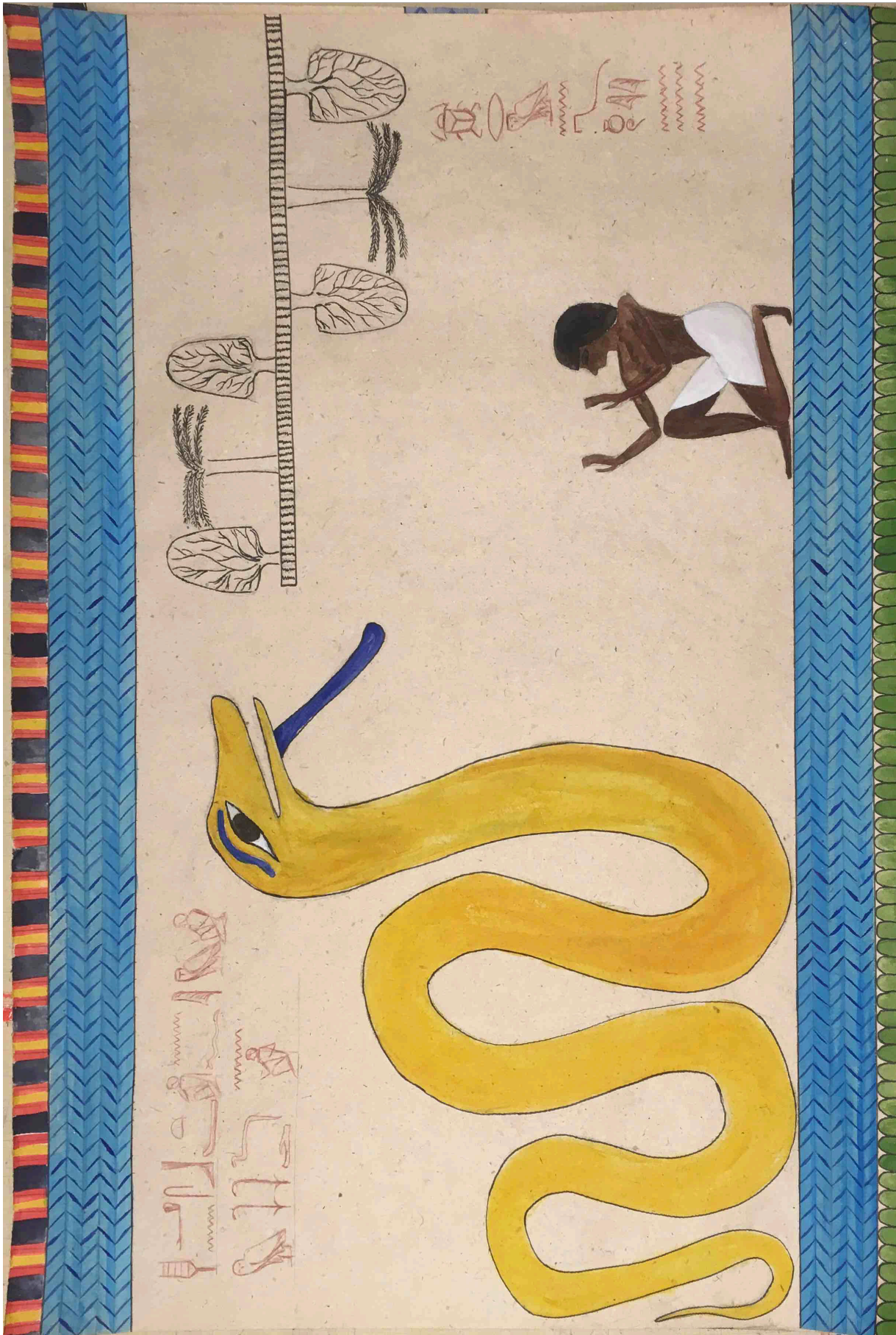
Table 8b



**Table 9a**

<p>Then he laughed at me for the things I had said which seemed foolish to him.</p> <p>He said to me: You are not rich in myrrh and all kinds of incense. For I am the ruler of Punt, the myrrh belongs to me. The Hknw/oil you said would be brought, it abounds on this island.</p> <p>When you have left this place you will never see this island again. which will become water.</p>	<p>The serpent warmly laughed at my promise of offerings. ” There is no need for gifts” he said. ” I am the ruler of Punt, Myrrh and incense belongs to me and on this island there is oils in abundance.”</p> <p>The serpent sighed.</p> <p>”No, once you have left this island it will sink into the sea and you will never see it again”</p>	<p>Men ormen bara skrattade åt min löften om gåvor. ” Du behöver inte ge mig några gåvor”sa han” Jag är härskaren över Punt. Myrra och rökelse har jag och på denna ö finns ett överflöd av oljor.” Ormen suckade</p> <p>” När du en dag lämnar denna ö kommer du aldrig se den igen, den kommer försvinna ner i havets djup. ”</p>
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Table 9b



**Table 10a**

<p>Then that boat came as he had foretold.</p> <p>I went and put myself up in a tall tree, and I recognized those who were in it. Then I went to report it and I found that he knew it.</p> <p>He said to me: Be well, be well little fellow to your house that you may see your children. Make me a good name in your city. This is my due from you.</p> <p>I placed myself on my belly, my arms bent before him. He gave me a load of myrrh, hknw/oil, iwdnd hs3yt tišpss-spice s3'sh, eye-paint. tails of giraffes, grate lumps of incense, elephant tusks, hounds monkeys baboons. All kind of precious things.</p> <p>I loaded them on the ship and then I put myself on my belly to thank him.</p> <p>Then he said to me: You will reach home in two months. You will fill your arms with your children. You will become young again at home until your burial.</p>	<p>After four months a ship came, just like the serpent had told me. I climbed up a tall tree to get a better look and saw that I recognised all the sailors on the ship. Quickly I climbed down and ran to tell the serpent, however he already knew.</p> <p>”Farewell, fare well little fellow. Be with your family once more and speak of me in your town. That is all I wish of you” said the serpent</p> <p>He then gave me all kinds of precious gifts, myrrh, oil, spices, eye-paint, incense, giraffe tails, elephant tusks, hounds, monkeys and even baboons.</p> <p>I bowed deeply in thanks and he told me it would take two months for the ship to reach home. Then I would once again get to hold my children in my arms and live happily for the rest of my life.</p>	<p>Efter fyra månader så kom det ett skepp, precis som ormen hade sagt. Jag klättrade upp i ett högt träd för att se lite bättre och insåg då att jag kände alla sjömännen i skeppet. Jag klättrade omedelbart ner för att berätta för ormen, men han visste redan.</p> <p>”farväl, farväl lille vän. återvänd till din familj och berätta om mig i din hemstad det är allt jag begär av dig” sa ormen.</p> <p>Han gav mig alla sorters olika gåvor. Myrra, oljor, kryddor, smink, rökelse, giraff svansar, elefantbetar, hundar, apor och till och med babianer!</p> <p>Jag bugade djupt inför honom och han berättade att det skulle ta två månader för skeppet att nå hamn. Då skulle jag åter igen få krama min barn och leva lycklig i alla mina dar.</p>
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Table 10b



**Table 11a**

<p>Then I went down to the shore near the ship and I called to the expedition which was in the boat.</p> <p>I gave praise on the shore to the lord of the island and those who were aboard did the same.</p> <p>We then sailed north tot he residence of the sovereign. We reached the residence in two months, all as he had said. Then I entered before the sovereign and I presented to him the gifts that I had brought from the island.</p> <p>He praised god for me, before the council of the entire land. I was appointed as a Follower/ attendant and I was endowed with his people.</p> <p>II story ends</p>	<p>Gathering the gifts I went down to the shore and called to my friends on the ship.</p> <p>They were happy to have found me and on the beach we all gave praise to the Lord of the Island before setting sail homewards.</p> <p>As the serpent had said it took us two months to reach home and it was then I got to appear before the Pharaoh himself.</p> <p>I told the Pharaoh of my experience and presented the gifts I had been given too him.</p> <p>The Pharaoh praised the gods for me, before the council of the entire land. I was then appointed an Attendant and given servants from his court.</p>	<p>Jag samla ihop gåvorna och gick ner till stranden för att ropa till mina vänner på skeppet.</p> <p>De vara alla glada för att de hittat mig. På stranden prisade vi alla Herren av ön, den stora ormen, innan vi satte segel hemåt.</p> <p>Precis som ormen hade sagt tog det oss två månader att komma hem och det var då jag blev kallad att inställa mig framför Farao.</p> <p>Jag berättade för Farao om allt det jag hade upplevt och bar fram de gåvor jag hade fått. Faro prisade gudarna för mig framför Egyptens hela råd. Efteråt utnämnde Farao mig till Följeslagare och gav mig tjänare från sitt hov.</p>
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Table 11b



**Table 12a**

<p>See me after I had reach land, after I saw what I had experienced. Listen to me! It is good for people to listen.</p> <p>Then he (the commander?) recognised to me: Don't act clever friend. Who gives water to a fowl at dawn when he is to be slaughtered in the morning?</p> <p>It comes from its beginning to its end as found in writing by the scribe, skilled with his fingers Ameny, son of Amenyaa LPH</p>	<p>The old man once again turned to the still distressed captain.</p> <p>” All that have I experienced, and look at me now” said the man to the captain. ” Listen to may word and take heart, it is good to listen to others”</p> <p>The Captain however only sighs ” do not be so clever old man, who would give water to a fowl at dawn when he is to be slaughtered in the morning?”</p>	<p>Den gamle mannen vände sig till Kaptenen som fortfarande vankade fram oroligt.</p> <p>”Allt detta har jag upplevt min kära Kapten, och se på mig nu. Lyssna till det jag sagt och fatta mod. Det är bra att lyssna på andra.</p> <p>Men kaptenen bara suckade. ” försök inte verka så klyftig gamle man, vem ger vatten till fjäderfä vid gryning om de ska slaktas på morgonen?”</p>
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Table 12b

