

Journal of Museum Education

Creative Practice and the Limits of Evidence in Journey to the Beginnings

--Manuscript Draft--

Full Title:	Creative Practice and the Limits of Evidence in Journey to the Beginnings
Manuscript Number:	RJME-2020-0016R1
Article Type:	Original Article
Keywords:	Creative Practice; Archaeological Evidence; Prehistory; Live Game; Journey to the Beginnings
Abstract:	<p>Interventions by creative practitioners play an increasingly important part within museum education. This produces a series of questions and tensions around the relationship between creativity and authenticity in terms of the role and limits of evidence, where room for creativity lies, and what it looks like. We explore these questions in the context of prehistoric archaeology by reflecting on the challenges and opportunities of working with creative practitioners during the process of developing a performance-based live game in the Creative Europe project, Journey to the Beginnings.</p>
Order of Authors:	Joanna Sofaer, PhD Magdolna Vicze, PhD
Response to Reviewers:	<p>We would like to thank the Editor and reviewers for their helpful comments. We have accepted the Editor's changes and made the additional amendments asked for in the comment field.</p> <p>Although we read the comments of referee 1 with interest, we agree with the Editor that her concerns are not valid in respect of the paper we have written. As suggested by the Editor, we have focussed on addressing the comments of the second referee. We have strengthened the conclusion to offer recommendations. We have clarified the writing so as to make it easier to follow.</p>

1
2
3 **Creative Practice and the Limits of Evidence in *Journey to the***
4
5 ***Beginnings***
6

7
8
9 Joanna Sofaer (corresponding author)

10
11
12 *Department of Archaeology, University of Southampton, Southampton, UK*

13
14
15 *Email: jrsd@soton.ac.uk*

16
17
18 *Twitter: @JoSofaer*

19
20
21 Magdolna Vicze

22
23
24 *Matrica Museum, Százhalombatta, Hungary*

25
26
27 *Email: vicze@matricamuzeum.hu*
28
29
30
31
32
33
34
35
36
37
38
39
40
41
42
43
44
45
46
47
48
49
50
51
52
53
54
55
56
57
58
59
60
61
62
63
64
65

1
2
3 **Creative Practice and the Limits of Evidence in *Journey to the***
4 ***Beginnings***
5

6
7 Joanna Sofaer and Magdolna Vicze
8
9

10
11 **Abstract**
12

13
14
15
16 Interventions by creative practitioners play an increasingly important part within museum
17 education. This produces a series of questions and tensions around the relationship between
18 creativity and authenticity in terms of the role and limits of evidence, where room for creativity
19 lies, and what it looks like. We explore these questions in the context of prehistoric archaeology
20 by reflecting on the challenges and opportunities of working with creative practitioners during
21 the process of developing a performance-based live game in the Creative Europe project,
22 *Journey to the Beginnings*.
23
24
25
26
27
28
29
30
31

32
33
34
35
36
37 **Keywords:** Creative Practice; Archaeological Evidence; Prehistory; Live Game; Journey
38 to the Beginnings
39

40
41
42
43 Journey to the Beginnings was funded by the Creative Europe Programme of the European
44 Union under grant 2018-1632/001-001
45
46
47
48
49
50
51
52
53
54
55
56
57
58
59
60
61
62
63
64
65

1
2 Interventions by creative practitioners such as visual artists, choreographers and poets
3
4 play an increasingly important role in museum education as a means of communicating
5
6 collections, developing alternative narratives, promoting inclusivity, and extending
7
8 reach to new audiences.¹ However, as museum professionals engage with creative
9
10 practitioners, and creatives take on the responsibility of educators,² these dynamics
11
12 produce a series of questions and tensions. In particular, if the role of creatives is to do
13
14 things differently – to use their imagination – then museum professionals must ask
15
16 themselves how far they are happy to “let go” of established narratives.³ Likewise,
17
18 creative practitioners must understand what the nature and limits of evidence are; what
19
20 is fixed and what is not. In other words, both need to grapple with the issue of
21
22 authenticity and to understand, and agree, where the room for creativity lies.
23
24
25
26
27
28
29
30

31 The interplay between evidence and imagination is particularly alive in the context of
32
33 prehistoric archaeology. Here the process of archaeological investigation and scientific
34
35 evidence form part of the narrative that museums wish to convey, but there are also
36
37 gaps in understanding about the distant human past; much remains unknown and is the
38
39 focus of on-going research. The representation and reconstruction of prehistory has thus
40
41 long been a matter for discussion.⁴ As creatives enter the museum space with their own
42
43 agendas and take more of a front-line role in museum programming, these discussions
44
45 take on new life in terms of the presentation of the past in creative work.
46
47
48
49
50
51
52

53 The question we consider here is not whether staying true to data is important but, once
54
55 we decide that it is, how museums can work together with creative practitioners to
56
57 develop mutually beneficial outcomes. To do so we examine how attitudes towards
58
59
60
61
62
63
64
65

1 archaeological evidence were addressed within *Journey to the Beginnings*, a Co-
2 operation Project funded as part of the European Year of Cultural Heritage 2018. We
3
4 reflect on the challenges and opportunities this posed, and how this led us to develop
5
6 fruitful ways of working together.
7
8
9

10 11 12 13 14 **Journey to the Beginnings** 15

16
17
18
19 *Journey to the Beginnings* was a collaborative project involving four museums linked to
20
21 key prehistoric sites, their archaeological parks and collections in countries along the
22
23 River Danube: Matrica Museum and the Bronze Age site at Százhalombatta, Hungary;
24
25 Vučedol Culture Museum and the Eneolithic site of Vučedol, Croatia; Museum
26
27 Lepinski Vir and the Mesolithic site of Lepinski Vir, Serbia; Iron Gates Region
28
29 Museum and the Bronze Age site of Gârla Mâre, Romania. It brought together museum
30
31 educators and curators from these institutions, the Association of Heritage Managers
32
33 Hungary, an academic archaeological liaison (Joanna Sofaer, University of
34
35 Southampton, UK), ProProgressione (an umbrella arts organisation), Novena
36
37 Multimedia (digital multimedia specialists), and individual creative practitioners
38
39 including a novelist (Balázs Zágoni), a theatre director (Máté Czakó), and a composer
40
41 (Ljubomir Nikolić). It aimed to develop a new interpretive infrastructure for the
42
43 museums and their archaeological sites in order to enhance visitor understanding of
44
45 prehistoric archaeology and access hard to reach teenage audiences. By bringing
46
47 museums together and inviting creatives into their space, the project wanted to stimulate
48
49 novel thinking and add new dimensions to existing programming.
50
51
52
53
54
55
56
57
58
59
60
61
62
63
64
65

1 The project ran for almost two years, ending in February 2020. During this time it
2 developed a series of site specific, performance-based live games designed by the
3 creatives. Partner institutions shared a common format although the content of these
4 was bespoke. Each live game was based around a number of “escape room” type
5 challenges designed and staged by Czakó with a soundscape by Nikolić in which small
6 groups of visitors solve a problem or make a prehistoric object in order to move on to
7 the next stage in a story. Inspired by Zágoni’s interest in science fiction, the storyline
8 revolves around an archaeologist trapped between time dimensions because she lost her
9 mobile phone during a visit to the prehistoric past. Visitors need to find the phone in
10 order to return her home. Each stage in the story takes the visitor through a different
11 prehistoric setting in which, guided by characters played by actors (craftsperson, hunter,
12 mother, shaman), they gradually gain the objects and skills to retrieve the phone. These
13 settings reflect different aspects of prehistoric life including craft production, hunting
14 and gathering, food consumption, cosmology and funerary rituals. Once the phone has
15 been located, the game ends with a geocaching activity where visitors must find a time
16 capsule, place the device inside, and follow instructions to return to the present where
17 they meet the missing archaeologist - a real member of the museum staff. She is
18 oblivious to having been freed and welcomes them to a genuine short archaeological
19 talk and object handling session, as if that is what they had come to do all along. The
20 activity is thus designed as a content-rich, active-learning experience. Participation
21 requires visitors to move around the museum grounds or archaeological park thereby
22 exploiting outside spaces beyond those usually used for museum programming.
23
24
25
26
27
28
29
30
31
32
33
34
35
36
37
38
39
40
41
42
43
44
45
46
47
48
49
50
51
52
53
54
55

56 The live game was subsequently developed into a mobile game app in order to provide a
57 sustainable, long-term outcome that could be used by the museums beyond the lifetime
58
59
60
61
62
63
64
65

1 of the project itself. Game players solve problems and collect objects in similar
2 scenarios to those offered in the live game, progressing through a series of skill-based
3 levels corresponding to the archaeological sites involved in the project. The
4 multidisciplinary, multi-institutional, and multinational configuration of *Journey to the*
5 *Beginnings*, as well as its long-term ambition, was therefore distinct from many
6 education projects involving creative practitioners inasmuch as the majority of such
7 interventions are often limited to a single site and temporary. Nonetheless, we focus
8 here on the development of the live game. Working through issues involved in its
9 development underpinned the entire project in terms of the nature and role of
10 archaeological evidence, where spaces for creativity lay and where they did not.
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25
26
27

28 **Starting challenges: The nature and role of evidence**

29 From the start, all the museum professionals insisted that project outcomes had to be
30 based on archaeological evidence in order to be of use within their education programs.
31
32 However, none of the creatives involved in the project had any previous engagement
33 with archaeology or familiarity with the sites and collections involved; they had been
34 selected for expertise in their own fields. The need for closeness to data – what we
35 know about the distant past and what we do not – thus necessitated a different kind of
36 model to that of a standard freeform museum residency where creatives are typically
37 allowed to develop their own interpretations of museum objects. An archaeological
38 liaison role was therefore built into the project at its inception in order to designate a
39 main point of archaeological contact for the creatives, provide scientific guidance across
40 the project as a whole, and act as a bridge between the creatives and the museums. This
41
42
43
44
45
46
47
48
49
50
51
52
53
54
55
56
57
58
59
60
61
62
63
64
65

1 also aimed to relieve pressure from museum staff who were already committed to day-
2 to-day work in their institutions and were unfamiliar with the needs of creatives. The
3 liaison was familiar with the archaeology of the Danube region, with previous
4 experience of working with creative practitioners. She was therefore able to “speak the
5 languages” of archaeology and of creative practice, to ease communication by
6 translating between them, and to interpolate between the needs of all participants.
7
8
9

10
11
12
13
14
15
16 The project began by intensive working with the creatives to familiarize them with the
17 archaeological data available at each of the sites, including material culture and
18 environmental evidence. To this end they participated in an experimental archaeology
19 camp at Asparn, Austria and then embarked on a series of supported residencies in each
20 museum being guided through the archaeology. During the first of these, held at the
21 Matrica Museum, it quickly became clear that acquainting the creatives with
22 archaeological finds and data was not sufficient on its own. Consistent with the
23 project’s agreed policy of closeness to data, as the creatives began considering ideas for
24 the activity, they asked questions about the past that met with somewhat ambiguous
25 archaeological answers (“its not preserved so we don't know;” “it could be this or that”).
26 Understandably, such responses met with a degree of frustration. The partial nature of
27 archaeological data was not giving them everything they thought it would; they could
28 not straightforwardly take archaeological knowledge about prehistory and make a
29 narrative out of it. This was compounded by an archaeological insistence that they could
30 not make up information to fill the gaps. As prehistory has by definition no written
31 record and is at some temporal distance from the present, archaeologists take for
32 granted that there are things we know about the past and things we don’t; it is implicit in
33 the nature of archaeological enquiry to identify the latter in order to try to find answers.
34
35
36
37
38
39
40
41
42
43
44
45
46
47
48
49
50
51
52
53
54
55
56
57
58
59
60
61
62
63
64
65

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25
26
27
28
29
30
31
32
33
34
35
36
37
38
39
40
41
42
43
44
45
46
47
48
49
50
51
52
53
54
55
56
57
58
59
60
61
62
63
64
65

However, the creatives were not familiar with the limits of archaeological evidence and the nature of archaeological knowledge construction, and therefore felt the need to complete archaeologically incomplete renditions of the past.

Towards the start of the project it therefore became clear that we needed to engage in a series of conversations around the nature of the archaeological process in order to navigate where the possibilities lay for creative practice. In an addition to the planned program of museum visits, the creatives were invited to participate in the archaeological excavation of the Bronze Age tell settlement at Százhalombatta so that they could better understand the systems of archaeology. In other words, to understand the nature and limits of evidence they had to understand how the evidence was generated. This was a formative experience in the creation of the final storyline. It led not only to an archaeologist becoming a significant figure in the narrative but, more importantly, to the central notion of problem-solving (articulated within the escape room format) as a concept that encapsulates the archaeological process.

Given the differences in the archaeology and collections among the four museums, the project also decided to focus on the material in the Matrica Museum as a practical means of developing modes of collaboration and trying out ideas on one set of data before working on the other sites. It was here that the concept of developing a single overarching framework for the storyline composed of a series of themed escape rooms into which the site-specific archaeology held by each museum could be placed, was discussed, experimented with, trialled, and refined. We developed an iterative working process, with cycles of development and testing, central to which was continued dialogue between creatives, archaeological liaison, and museum educators; each stage

1 of the storyline was discussed not only in terms of filling it with appropriate
2 archaeology but also in relation to its performance needs. The live game was trialled
3 during the 2018 and 2019 summer seasons. Museum educators, teenage school groups
4 and families were invited to the trials. They tested the game in groups of 8-15 people,
5 with feedback from questionnaires and focus groups used to refine versions throughout.
6
7
8
9
10

11 **Opportunities and spaces for creativity**

12
13
14
15
16

17 Through these processes of dialogue and iteration two distinct sets of spaces for creative
18 practice gradually crystalized. On one hand there were areas for free creativity such as
19 storylines, characters, or acting. On the other there were areas where the creatives
20 responded to the site-specific archaeology such as costume, objects or environment but
21 were constrained both by existing evidence and what is unknown about the past.
22
23

24 Elsewhere, research on creativity indicates that it may be enhanced through the
25 imposition of boundaries as the recognition, choice and use of constraints enables
26 restructuring of problems and thus facilitates creative solutions.⁵ In our case, once these
27 different arenas and constraints were identified, this gave impetus to the creative
28 process. As part of their practice, the creatives understood how to use constraints
29 effectively and thus felt freer to use their professional expertise in working out how to
30 deliver the project goals. The project moved away from introducing them to
31 archaeology with a “question and answer” mode, into a phase of practice-based research
32 where archaeological and museum input became about verifying and reacting to
33 content. In other words, it transformed into active learning as part of the continuing
34
35
36
37
38
39
40
41
42
43
44
45
46
47
48
49
50
51
52
53
54
55
56
57
58
59
60
61
62
63
64
65

1 professional development of the creatives, a strategy that is familiar in the training of
2 museum professionals.⁶
3
4
5
6

7 Working in these different kinds of spaces for creativity posed different sets of
8 opportunities. To illustrate these we give two brief examples. The first relates to how
9 the visitor literally steps into prehistory at the start of the live game. It was essential to
10 find a way for visitors to enter the past in a credible manner in order to “buy into” the
11 experience. Here the creatives had free rein and experimented with a variety of
12 solutions. Novelist Zágoni’s storyline and actors’ script made sense of the fictional
13 interdimensional portal through which visitor and archaeologist alike pass into the past
14 by reference to the principles of stratigraphy; going back through the layers of the past
15 as you excavate as a form of time travel. He developed theatre director Czakó’s
16 realization that the pits prehistoric people dug in settlements, which sometimes cut
17 through hundreds of years of history, connect different points in time at the same
18 location; literal interdimensional portals. Czakó developed the scenography of the
19 visitors’ entry to the past using VR. Participants are asked put on a VR headset, giving
20 the impression of being assisted by technology to enter the past. However, rather than
21 using VR to experience the past, it is used as a “placeholder device” that allows a live
22 scene change to take place around the participants without them being aware. Thus,
23 when participants put on the VR headset they see their surroundings as if continuous
24 with the previous live narrative. While they are in the virtual world the scenery is
25 changed around them so that when they take off the headset they step into prehistory
26 with a prehistoric character there to guide them to the first escape room challenge.
27
28
29
30
31
32
33
34
35
36
37
38
39
40
41
42
43
44
45
46
47
48
49
50
51
52
53
54
55
56
57
58
59
60
61
62
63
64
65

1 Our second example relates to the challenge of language. Although the modern
2 archaeologist's character could have spoken any of the project languages (Croatian,
3 English, Hungarian, Romanian or Serbian), none of these existed in the prehistoric past.
4 It was not, therefore, authentic for prehistoric characters to speak a modern language.
5 However, the linguistics of prehistoric language are controversial. In response to this
6 tension between the known and the unknown, Zágoni and Czakó developed a script in
7 which communication difficulties between visitors and their prehistoric guides are
8 integral to the escape room scenarios; each has to work to communicate and understand
9 the other, hence the notion that the past is a foreign country is reinforced. The few
10 words spoken by the actors are inspired by Zágoni's explorations of Proto-Indo-
11 European language, some of which are deliberately taught to the visitor, notably
12 through an original song composed by Nikolić. This also serves as a device to
13 communicate the sophistication of prehistoric life, challenging stereotypes of prehistoric
14 people as "primitive".

15
16
17
18
19
20
21
22
23
24
25
26
27
28
29
30
31
32
33
34
35
36 In addition to these spaces for creativity, ethical considerations emerged as a further
37 discussion point. In an early version of the script participants were asked to pilfer an
38 object. While dramatically interesting, this clearly created ethical issues around consent
39 and the legitimation of antiquities theft. The script was swiftly changed so that
40 participants were in receipt of a gift. The importance of not taking anything from the
41 past and the problem of antiquities theft were then signposted in the activity as an
42 education message.
43
44
45
46
47
48
49
50
51
52
53
54
55
56
57

58 **Concluding reflections**

59
60
61
62
63
64
65

1
2 *Journey to the Beginnings*' commitment to closeness to data led to development of a
3
4 partnership model of collaboration in which a parallel on-going commitment to trust
5
6 and dialogue was vital. In developing the live game it was essential for all involved to
7
8 understand where the spaces for creativity lay. These were twofold: in traditional areas
9
10 of creative practice such as storylines or dramaturgy, and in responses to the past. In the
11
12 case of the latter, it became clear that opportunities for creativity lay not in knowledge
13
14 gaps about prehistory but in areas where archaeological evidence is strong.
15
16

17
18 Conversations around the nature and limits of the data generated a productive dynamic
19
20 that facilitated creative engagement rather than stifle it. These enabled the creatives to
21
22 explore the past in ways that add value to museum education in the present by linking
23
24 data and imagination.
25
26

27
28
29 Finding ways of working together was vital to project success. Our experience of
30
31 collaborating with creatives in *Journey to the Beginnings* leads us to suggest the
32
33 following recommendations for museum professionals working with creative
34
35 practitioners:
36
37
38
39

- 40
41
42
43 1. Invest time in discussion, including open and honest dialogue about the need for
44
45 authenticity and the nature of data. Identify constraints in order to understand
46
47 and agree where the room for creativity lies.
48
49
- 50
51 2. Experiences and conversations, as well as objects, inform creative processes
52
53 and outcomes. Consider including creatives in aspects of museum practice to
54
55 which they would not normally have access, or exploring objects together.
56
57
58
59
60
61
62
63
64
65

- 1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
3. It can be helpful to include a specialist liaison role to facilitate communication between museum professionals and creative practitioners. This solidifies partnership working.
 4. Problem solving is an important element of creative practice. In order to make the most of the added value offered by creatives in the museum, include time for iterative processes and for testing of interventions so that feedback can be addressed and acted upon.

About the authors

24 Prof. Joanna Sofaer (FSA, PFHEA) is Professor of Archaeology at University of Southampton,
25 Humanities in the European Research Area Knowledge Exchange and Impact Fellow, and
26 Director of Archaeology for the Creative Industries. Her primary research areas are creativity in
27 prehistoric material culture and the past as inspiration for contemporary creative practice. She
28 has directed and partnered on several high-profile international projects and was a partner on the
29 Creative Europe project *Journey to the Beginnings*. She co-directs the excavation at the Bronze
30 Age tell settlement at Százhalombatta-Földvár, Hungary. She is author of over 160 publications
31 including *Creativity in the Bronze Age. Understanding Innovation in Pottery, Textile and*
32 *Metalwork Production* (Cambridge University Press, 2018), *Clay in the Age of Bronze: Essays*
33 *in the Archaeology of Prehistoric Creativity* (Cambridge University Press, 2015) and *The Body*
34 *as Material Culture* (Cambridge University Press, 2006).
35
36
37
38
39
40
41
42
43
44
45
46
47
48
49
50

51 Dr Magdolna Vicze is Director of the Matrica Museum and Archaeological Park,
52 Százhalombatta, Hungary. She has been Director since 2005, having previously worked there as
53 an archaeologist and museum curator. Her main interests in archaeology are the social aspects
54 of Hungarian Bronze Age material culture. As a museum director she looks for novel ways and
55 approaches to presentation and dissemination of research-based knowledge. She co-directs the
56
57
58
59
60
61
62
63
64
65

1 excavation at the Bronze Age tell settlement at Százhalombatta-Földvár, Hungary and was
2 closely involved in the creative practitioner residencies during the Creative Europe project
3
4 *Journey to the Beginnings.*
5
6
7
8
9

10 **Bibliography**

11
12
13
14
15
16 Bernier, H elene, and Mathieu Viau-Courville. "Curating Action: rethinking
17
18 Ethnographic Collections and the Role/Place of Performing Arts in the Museum."
19
20 *Museum & Society* 14, no.2 (2016): 237-252.
21
22
23
24
25

26 Boekemkamp, Lyndsey. "Alternative legacies: Artist projects in history museums &
27
28 the importance of context." *Journal of Arts and Humanities* 1, no.3 (2012): 107-128.
29
30
31
32

33 Cass, Nick. "Provoking numinous experience: contemporary art interventions at the
34
35 Bront  Parsonage Museum." *International Journal of Heritage Studies* 26, no.3 (2020):
36
37 299-316.
38
39
40
41
42

43 Duval, M elanie, Benjamin Smith, Christophe Gauchon, Laura Mayer, and Charlotte
44
45 Malgat. "'I have visited the Chauvet Cave': the heritage experience of a rock art
46
47 replica." *International Journal of Heritage Studies* 26, no.2 (2019): 142-162.
48
49
50
51
52

53 Mallos, Melina. "Collaboration is the Key." *Journal of Museum Education* 37, no.1,
54
55 (2012): 69-80.
56
57
58
59
60
61
62
63
64
65

1 Marshall, Christopher. "Ghosts in the Machine: The Artistic Intervention as a Site of
2 Museum Collaboration-accommodation in Recent Curatorial Practice." *International*
3 *Journal of the Inclusive Museum* 4, no.2 (2012): 65-80.
4
5
6

7
8
9 Marstine, Janet. *Critical Practice. Artists, Museums, Ethics*. London: Routledge, 2017.
10

11 Merriman, Nick. "Involving the Public in Museum Archaeology". In *Public*
12 *Archaeology*, edited by Nick Merriman, 85-108. London: Routledge, 2004.
13
14
15
16

17
18
19 Moser, Stephanie. *Ancestral Images. The Iconography of Human Antiquity*. Ithaca, US:
20 Cornell University Press, 1998.
21
22
23

24
25
26 Pujol, Ernesto. "The artist as educator: challenges in museum-based residences." *Art*
27 *Journal, New York* 60, no.3 (2001): 4-6.
28
29
30

31
32
33 Robins, Claire. *Curious Lessons in the Museum: The Pedagogic Potential of*
34 *Artists' Interventions*. London: Routledge, 2013.
35
36
37

38
39
40 Robins, Claire and Miranda Baxter. "Meaningful encounters with disrupted narratives:
41 artists' interventions as interpretive." In *Museum Making. Narratives, Architectures,*
42 *Exhibitions* edited by Suzanne Macleod, Laura Hourston Hanks and Jonathan Hale,
43 247-256. London: Routledge, 2012.
44
45
46
47
48
49
50

51
52
53 Sekules, Veronica. "The Celebrity Performer and the Creative Facilitator: The Artist,
54 The School and the Art Museum." In *Researching Visual Arts Education in Museums*
55
56
57
58
59
60
61
62
63
64
65

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25
26
27
28
29
30
31
32
33
34
35
36
37
38
39
40
41
42
43
44
45
46
47
48
49
50
51
52
53
54
55
56
57
58
59
60
61
62
63
64
65

and Galleries edited by Maria Xanthoudaki, Les Tickle and Veronica Sekules, 135-149.

Dordrecht: Kluwer, 2003.

Stokes, Patricia. "Creativity from Constraints: What can we learn from Motherwell?

From Mondrian? From Klee?" *Journal of Creative Behaviour* 42, no.4 (2011): 223-236.

Tran, Lynn Uyen, Preeti Gupta and David Bader. "Redefining Professional Learning for Museum Education." *Journal of Museum Education* 44, no.2 (2019): 135-146.

Valladares, Maya. "Voice: Reflections on an Artist-Led Program at the Met". *Journal of Museum Education* 42, No.2 (2017): 132-141.

Notes

¹ For example Cass "Provoking numinous experience"; Bernier and Viau-Courville "Curating Action"; Mallos "Collaboration is the Key"; Marstine *Critical Practice. Artists, Museums, Ethics*; Merriman "Involving the Public" and Robbins "Curious Lessons".

² See Boekemkamp "Alternative legacies"; Robins and Baxter "Meaningful encounters"; Pujol "The artist as educator"; Sekules "The Celebrity Performer" and Valladares "Voice".

³ Marshall "Ghosts in the Machine"

⁴ Duval et al "I have visited the Chauvet Cave"; Moser *Ancestral Images*

⁵ Stokes "Creativity from Constraints"

⁶ Tran et al "Redefining Professional Learning"

Anonymous version not required

Response to Reviewers

We would like to thank the Editor and reviewers for their helpful comments. We have accepted the editor's changes and made the additional amendments asked for in the comment field.

As suggested by the Editor, we have focussed on responding to the comments of the second referee. We have strengthened the conclusion to offer recommendations. We have clarified the writing so as to make it easier to follow.