

WOMEN AND EDUCATIONAL HERITAGE IN SPANISH UNIVERSITY EDUCATION MUSEUMS: GOOD PRACTICES AND PENDING CHALLENGES FOR THE INCORPORATION OF THE GENDER PERSPECTIVE

Abstract: There is a strong ethical component to historical memory which means that no group should be left out. Hence the need to recover the voice of half the population, women, so often rendered invisible by the narrative. In more traditional education history this silence is even more apparent. University education museums, supported by the pertinent legal regulations, are duty-bound to rescuing, interpreting and exhibiting a historical-educational heritage that takes them into account. To this end, it is essential to use a gender perspective in these institutions, aiming for more critical, inclusive and realistic memory policies. In this study, supported by a descriptive qualitative research methodology, we evaluate to what extent and how the eight Spanish university education museums are working actively for equality and non-discrimination. We do this by means of a semi-structured diagnostic questionnaire, supported by personal interviews with those who coordinate these museums and by the analysis of their regulations and websites. The results show that, for half of them, this task continues to be a pending challenge in many respects. However, the sensitivity on this issue of the other half is striking, as shown by the range of practices and decisive actions they have undertaken, and which, if shared, could help to improve everyone's situation.

Keywords: History of women's education, gender studies, history of education, education museums, educational heritage.

“En realidad, el pasado nunca pasa, tal como el sentido común entiende el pasar. Lo fundamental no es que el pasado pase o deje de pasar, sino el modo crítico, despierto, con que entendamos la presencia del pasado en los procedimientos del presente”.

[In truth, the past never passes, in the common sense of passing. The main thing is not whether the past passes or stops passing, but the critical, astute way in which we understand the presence of the past in the procedures of the present.]

(Paulo Freire)¹

¹ Freire, Paulo: *Pedagogía de la indignación* [The pedagogy of indignation] (Madrid: Morata, 2001, 85).

Introduction

In recent years, historical-educational heritage and education museums have contributed to a growing historiographic trend in Spain and they are gradually awakening interest in the general public.² Specifically, university education museums (UEM), which are the focus of this article, are recognised -along the same lines as their European counterparts³- as effective “instruments for reconstructing collective educational memory

² Pablo Álvarez, coord., *Los Museos Pedagógicos en España: entre la memoria y la creatividad* (Gijón: TREA/EUS, 2016); Pablo Álvarez; Paulí Dávila and Luís María Naya, “Education museums: historical educational discourse typology and characteristics. The case of Spain”, *Paedagogica Historica* 53, no. 6 (2017): 827-45; Ramón López, “Historia de la escuela y cultura escolar: dos décadas de fructíferas relaciones. La emergente importancia del estudio sobre el patrimonio escolar” [History of school and school culture: two decades of fruitful relations. The growing importance of the study of school heritage]. *Cuestiones Pedagógicas* 22 (2013), 17-42; Alejandro Mayordomo, “Patrimonio cultural y educación: retos, posibilidades y compromisos” [Cultural heritage and education: challenges, possibilities and commitments] in *Educación y entorno territorial de la Universitat de València*, ed López, Ramón, coord., (Valencia: Vicerectorat de Participació y Projecció Territorial de la Universitat de València, 2014); Pedro Luís Moreno, “La historiografía del patrimonio educativo en España: un balance crítico” [The historiography of educational heritage in Spain: a critical appraisal] , *Educar em Revista* 58 (2015): 87-102. Julio Ruíz Berrio (ed.), *El patrimonio histórico-educativo. Su conservación y estudio* (Madrid: Biblioteca Nueva, 2010).

³ Marta Lourenço, “Where past, present and future knowledge meet: an overview of University Museums and Collections in Europe”, *Museologia Scientifica. Memorie* 2 (2008): 321–329; Marta Lourenço, “Museus e coleções universitárias na Europa e América Latina: um panorama diverso” [“Museums and University Collections in Europe and Latinamerica: a diverse outlook”], in *Espacios y Patrimonio Histórico-Educativo* [Spaces and Historical-educational Heritage], ed. Pauli Dávila and Luis M. Naya (Donostia-San Sebastián: Erein, 2016), 61–77; Nuria Sanz, Sjur Bergan, eds., *The Heritage of European Universities* (Strasbourg: Council of Europe, 2007, II Edition); Valentina Martino, “Musei e collezioni del patrimonio universitario. Indagine su un sistema culturale diffuso” [Museums and collections of university heritage. Survey of a widespread cultural system], *Museologia Scientifica. Nuova Serie* 10 (2016): 42-55.

and provide dynamic settings for learning for a wide range of publics”⁴. Hernández Hernández, drawing on the recommendations of the New Museology⁵, Critical Museology⁶ and Sociomuseology⁷, states that they are “a place for meeting and learning, becoming the most suitable instrument for the population to discover its identity, assume it responsibly and commit itself to developing it in the future within its own territory or region”⁸. Or as Carreño puts it “these new museums are conceived as an awareness-raising tool to recover things lost and forgotten, voices and silences, and act as a liberating and socialising instrument”⁹.

In effect, a museum is a platform for memory¹⁰ (always marked by power relations and indicators of otherness), a space for representation and social education. The second of these functions is a priority and unavoidable in education museums. Hence, these

⁴ Teresa Rabazas & Sara Ramos, “Los museos pedagógicos universitarios como espacios de memoria y educación” [University education museums as spaces of memory and education], *Història da Educaçao* 21, 53 (2017): 100.

⁵ Luís Alonso Fernández, *Introducción a la Nueva Museología* [Introduction to the new museology] (Madrid: Alianza Editorial, 2002).

⁶ Joan Santacana & F. Xavier Hernández, *Museología crítica* [Critical museology] (Gijón: Trea, 2006).

⁷ Ana Mercedes Fernández Dos Reis Diez, “La creación de valor en el museo y la sociomuseología” [The creation of value in the museum and sociomuseology], *Complutum* 26, no 2 (2015): 199-206.

⁸ Francisca Hernández, *Planteamientos teóricos de la museología* [Theoretical approaches to museology] (Gijón: Trea, 2006), 169.

⁹ Miryam Carreño Rivero, “Museología y museografía de la educación” [Museology and museography in education], in *La cultura material de la escuela. En el Centenario de la Junta para Ampliación de Estudios, 1907-2007*, ed. Agustín Escolano (Berlango de Duero: CEINCE, 2007), 110.

¹⁰ We refer to a collective memory under the classical approach of: Maurice Halbwachs, *Los marcos sociales de la memoria* [The social frameworks of memory] (Barcelona: Anthropos, 2004); Eduardo González, *Memoria e Historia. Vademécum de conceptos y debates fundamentales* [Memory and History. Vademecum of fundamental concepts and debates] (Madrid: Editorial Catarata, 2013).

become *spaces seenes* of interpretation,¹¹ as they must help to reveal meanings and interrelations, become centres for personal growth, investigation and the formulation of questions on the basis of the selection of exhibits. Any object in the classroom becomes an object of emotional evocation, both in a positive and negative sense, and education museums are privileged, as they are responsible for museumising the school experiences lived by those who visit them. In addition to observing and commenting on the material and functions of each piece, they act as signs and can tell us a great deal about the person who used them and what society expected from them at the time. Therefore, these museums not only awaken people's curiosity about schooling in the past, but also contribute to the development of critical thinking about pedagogical doctrines, the analysis of the underlying ideological discourse and, ultimately, the interpretation of educational evolution.

We stress the fact that historical-educational heritage¹² (tangible and intangible material) contributes, as an educational resource, to the construction of personal and social identities;¹³ valuing, preserving, transmitting and understanding it should therefore become a priority. But, as we pointed out, collective memory, with its social filters, can obscure, under-represent, devalue or stereotype certain groups, such as women, as

¹¹ For an interesting approach see Marta Brunelli, *Heritage interpretation. Un nuovo approccio per l'educazione al patrimonio* [Heritage interpretation. A new approach to heritage education] (Macerata: EUM, 2014).

¹² Julio Ruíz Berrio (ed.), *El patrimonio histórico-educativo. Su conservación y estudio*. [Historical-educational heritage. Its conservation and study]

¹³ Olaia Fontal, “¿Se están generando nuevas identidades? Del museo contenedor al museo patrimonial?” [Are new identities emerging? From the museum in a container to the heritage museum], in *Museos de arte y educación: construir patrimonios desde la diversidad*, [Museums of art and education: building heritage out of diversity] ed. Roser Calaf, Olaia Fontal and Rosa Eva Valle, coords., (Gijón: Trea, 2007): 27-53.

happens in patriarchal systems.¹⁴ And the exclusion of women¹⁵ leads to partial, false, manipulated and distorted assertions of historical-educational knowledge. It is therefore necessary to structure education museums taking into account sexual difference, turning them into powerful and attractive places to develop a modern gender-based educational heritage education. The idea is to refine a critical look at the past, reinterpreting it without forgetting or silence, blocking out no memories, however invisible or uncomfortable they may be, fleeing from hegemonic androcentric visions and elaborating new imaginaries of female authority and gender generic freedoms. The aim is to understand the past as an institution at the service of society,¹⁶ responsible for negotiating cultural meanings and developing projects to make it more democratic.

The question we are asking is to what extent Spanish UEMs are actively pursuing equality and non-discrimination, working towards inclusiveness,¹⁷ as laid down in current legislation. Recognizing that making women visible is only a first step¹⁸ towards

¹⁴ We are aware that patriarchal systems do not exclude solely women from their discourses; they also subordinate, underrate or merely silence all those groups that, due to their identity or sexual orientation, are left "on the margins of the norm".

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¹⁵ In this sense, it is interesting to see, as an example, how Australian historical museums attempt to balance gender representation. Cf. Margaret Anderson and Kyle Winkworth, "Museums and gender: an Australian critique", *Museum Internacional* 43, 3 (2009): 147-151.

¹⁶ Pedro J. Lavado, "La museología social: en y con todos los sentidos. Hacia la integración social en igualdad" [Social museology: in and with all senses. Towards social integration in equality], *Her&Mus* 16, vol. VII, no I, Oct.-Nov. (2015): 55-68.

¹⁷ Pablo Álvarez, "Accesibilidad e inclusión en espacios museísticos. Algunas reflexiones críticas desde los Museos de Educación" [Accessibility and inclusion in museum spaces. Some critical reflections from education museums], in Ana María Galán and Elena López, coords., *Accesibilidad y museos: divulgación y transferencia de experiencias, retos y oportunidades de futuro* [Accessibility and museums: dissemination and transfer of experiences, challenges and future opportunities] (Sevilla: AMMA-Junta de Andalucía, 2017): 139-46.

¹⁸ Of course, we are not opposed to making any non-binary gender identity visible. We also recognise that this inclusive and respectful perspective should be applied to

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understanding their role and portrayal in history and that reconstructing the trajectories followed by the education of girls and women in the past is an effective way of laying the foundations for a less discriminatory future, we have drawn up some specific research questions: Are women represented in Spanish UEMs? How are they represented? How is the history of women's education put across? What is being done in these museums regarding the incorporation of the gender perspective (GPEP)? What can be considered good practices in this field (worthy of being shared) and what aspects, on the contrary, can and should be improved?

other groups that have historically been discriminated against for reasons of sex or gender, although they did not fall within the scope of this study. By focusing specifically on the visibility of women, we follow a specific stream of feminism, well aware that there are other different perspectives. See, for example, the proposals of Anne Fausto-Sterling, Joan W. Scott or Judith Butler. Cf. Anne Fausto-Sterling, "The five sexes", *Sciences*, 40, 4 (2000): 18-23; Anne Fausto-Sterling, "The Five Sexes: Why male and female are not enough", *The Sciences*, May/April (1993): 20-24; Joan W. Scott, "El género: una categoría útil para el análisis histórico en historia y género: las mujeres en la Europa moderna y contemporánea", in *El género: una categoría útil para el análisis histórico* [Gender: A Useful Category of Historical Analysis], ed. lit. Amelang, James S. & Nash, Mary (Valencia: Edicions Alfons el Magnanim, Institució Valencina d'Estudis i Investigació, 1990): 23-58; Joan W. Scott, "El eco de la fantasía: la historia y la construcción de la identidad", [Fantasy Echo: History and the Construction of Identity], *Ayer*, 62 (2006): 111-138; Joan W. Scott, *Gender and the Politics of History*, (Madrid: Fondo de Cultura Económica, 2008); Joan W. Scott: "Gender: Still a Useful Category of Analysis?", *Diógenes*, 57, 225 (2010): 7-14; Judith Butler, *El género en disputa. El feminismo y la subversión de la identidad* [Disputing gender. Feminism and the subversion of identity], (Barcelona: Paidós, 1990); Judith Butler, *Deshacer el género* [Undoing gender], (Barcelona: Paidós, 2006). However, we stress the lack of research on this subject in the specific area of the History of Education.

1. Heritage, museums and gender perspective¹⁹

To begin at the base, we need to broaden - as do the most transformative approaches to museology - the very concept of heritage or "patrimony", the latter a term that in its etymological root refers to the masculine, to the inheritance transmitted through the *pater familias*. The concept of patrimony is the result of certain choices, it is changeable and must adjust to new contexts, knowledge, values and circumstances. It is in permanent reformulation and it is precisely this ductility that makes it "fertile ground for considering GPGP without reductionist concessions"²⁰.

Thus, the broadening of the concept of patrimony involves not only including, for example, the intangible²¹, but also not forgetting or devaluing what is often stereotypically labelled as feminine, for defending transmission via female genealogy, for

¹⁹ The first part of the basic theoretical framework of this article has its origin in an unpublished paper presented at the First Ibero-American Congress of University Museums and Second Meeting of University Archives, held in 2017 in Argentina. Cf. M^a. José Rebollo; Pablo Álvarez & Marina Núñez, "Construyendo la identidad femenina en la escuela: género y patrimonio en el Museo Pedagógico de la Facultad de Ciencias de la Educación de la Universidad de Sevilla" [Building the female identity at school: gender and heritage in the Education Museum of the Faculty of Education Sciences of the University of Sevilla], at the I Ibero-American Congress of University Museums and II Meeting of University Archives: museums and university archives: education, accessibility and inclusion, a necessary debate (La Plata, Buenos Aires, Argentina, May, 2017), <http://sedici.unlp.edu.ar/handle/10915/70069> (accessed 5 March 2020). The third author of the above-mentioned work did not participate on this occasion, either in the research or in the writing of the text that we are currently presenting.

²⁰ Paula Palacios, coord. *Guía para la incorporación del enfoque de género en Museos*. [Guide for the incorporation of the gender perspective in museums] (Santiago de Chile: DIBAM, 2012): 49.

²¹ In the case of intangible educational heritage, see the pioneering contributions of: Cristina Yanes, "Pedagogical museums and the safeguarding of an intangible educational heritage: didactic practices and possibilities", *Tidskrift för lärarutbildning och forskning* 14, 4 (2007): 67-80.

recovering women's knowledge and, in short, for undertaking proactive equality policies that, transversally, critically and participatively, make the invisible visible and connect museums that dedicate space and protagonism to women.²² As the UNESCO states:

“Gender relations play a decisive role in shaping what we interpret and value as heritage [...] A human rights framework applied to heritage is built on the fundamental basis of common principles of equality and non-discrimination. [...] gender equality provides a framework for a more inclusive and tolerant definition of heritage [...] the interpretation, transmission, conservation, safeguarding and management of heritage can encourage gender equality”²³.

This circular benefit is based on the fact that museums are influential mechanisms in the creation of references or collective imaginary, since they select and condense in their collections and in their museographic narratives²⁴ the cultural assets that each generation sees as valuable and worthy of being passed on to the next and "can function as a reference work to turn to when we need to know how we have got to where we are"²⁵. They act as mediators in our contact with reality and with the history they preserve. Therefore, we have to realise that new narratives are required as an alternative to those which, from an androcentric point of view, have been shaping references of identity in traditional museums, if we are not willing to continue leaving girls and women absent

²² Astrid Schönweger, “Network Woman in Museum. Museos de la mujer se conectan entre sí,” [Network Woman in Museum. Museums of the woman interconnect] *Her&Mus* 3 (2010): 55-66.

²³ UNESCO: *Gender equality, heritage and creativity*. [(Paris-Buenos Aires: UNESCO/International Centre for the Advancement of Human Rights, 2015): 33.

²⁴ Cf. Ana Baeza, Museums, archives and gender, *Museum History Journal* 11 (2018): 174-187.

²⁵ Sonia Albero, “Perspectiva de género en los museos de arte españoles: investigaciones y debates actuales” [Gender perspective in Spanish art museums: current research and debate], in *V Congreso Universitario Internacional I + G 2014. Aportaciones a la Investigación sobre Mujeres y Género* (Seville, July, 2015): 15.

and silenced,²⁶ orphaned of symbols, lacking models of authority with which to identify. Because, as Marian López Fernández-Cao explains:

“This absence of female references in museums [...] served only to corroborate both the absence of women as agents of civilization, which was already reflected in school textbooks, and their association with a role marked solely by their capacity for procreation or as the object of male designation: maternity and related symbolic figures, or the woman as a sexual body at the disposal of or for transaction by the male or group of males. Museums were reflecting to girls and adolescents an image of contingency, a devalued, minimised and precarious image of their potential, or, at worst, making it seem as if theirs was a normative body in a world where the mind and the ability to reason rise above what is corporal [...] Nevertheless, the works exhibited in museums contain silent discourses on women and their position in the world, on the relations, asymmetries and hierarchies between the sexes, which gender and feminist studies are bringing to light”²⁷

It is clear that there is more recognition and work being done on sexual difference in all areas, but in the field of museology in many cases it is still a pending task. Women remain hidden, silenced or absent and, worse still, the fault has become so naturalised that it is hardly even noticed. That is why we stress the need to build theoretical and practical solutions to apply GPGP in museums,²⁸ starting with an initial, albeit insufficient, step:

²⁶ Andrés Gutiérrez, “Meandros de la memoria. Ausencias y silencios en torno al patrimonio en femenino” [The meandering memory. Absences and silences surrounding women’s heritage], in AA.VV.: *Ausencias y silencios. Patrimonio en femenino* (Madrid: MECED, 2011): 14-24, <http://www.ibermuseum.org/wp-content/uploads/2015/09/Ausencias.pdf> (accessed 23 June 2019).

²⁷ Marian López Fernández-Cao, “Museos y género. Patrimonio y educación para la igualdad” [Museums and gender. Heritage and education for equality], in introduction to eds. Marian López Fernández-Cao, Antonia Fernández Valencia and Asunción Bernárdez Rodal, *El protagonismo de las mujeres en los museos* [The role of women in museums] (Madrid: Editorial Fundamentos, 2012): 7-8.

²⁸ Cf. Joan Santacana, and Nayra Llonch, “Hacia una nueva museología de y para la mujer” [Towards a new museology of and for women], *Her&Mus* 3 (2010): 8-11; Silvana

making what is feminine visible. As the masculine side is already perfectly reflected in the textbooks on the History of Education and in Museums and has always been the subject of classical historical research, it is now necessary to elaborate a museological discourse that will make it easier for us to know and understand the formative processes of women's identities, at an individual and historical level, as well as to listen to their stories in their own voice. This discourse must highlight what women have been and are, what they have done through the ages and what they are doing now, because they are not passive objects, as the patriarchal society would have us believe, but subjects of their own history.

Incorporating **GPGP** in museums in a more complete way would mean, as Patricia Mayayo²⁹ (2013) synthesizes well, besides making women visible:

- Changing structures: more horizontal and less hierarchical organization, less of a role for directors.
- Incorporating operating schemes and working methods inherited from the feminist tradition: co-participation, use of affection and subjectivities as a form of knowledge, collaborative work, etc.
- Promoting the participation of the public in museum life.
- Modifying ways of narrating: "build knowledge from shared experience, create spaces for encounter and conversation, get involved and respond to the histories of objects; in short, build spaces for horizontal relationality that stem from the recognition of the other"³⁰.

Liceaga, La gestión de exposiciones con perspectiva de género: El museo como sinónimo de equidad [Exhibition management with gender perspective: the museum as a synonym for equality] (2015), <https://gestionculturaluv.files.wordpress.com/2015/04/liceaga-silvana-la-gestic3b3n-de-exposiciones-con-perspectiva-de-gc3a9nero.pdf> (accessed 12 June 2019).

²⁹ Patricia Mayayo, "Después de *Genealogías feministas*. Estrategias feministas de intervención en los museos y tareas pendientes" [After feminist geneologies. Feminist intervention strategies for museums and pending tasks], *Investigaciones Feministas* 4 (2013): 25-37.

³⁰ Laura Trafí-Prats, "De la cultura feminista en la institución arte" [Of feminist culture in the art institution]. In *Desacuerdos. Sobre arte, políticas y esfera pública en el Estado español*, vol. 7, (Granada, Barcelona, Madrid and Seville: Centro José Guerrero-

- Questioning historiographic models and searching for new exhibition categories.
- Activating projects that provide spaces for exchange and co-learning among audiences not always interested in feminist theories.³¹

This work may seem complicated, unnecessary, and even awkward for some people, because it is not strange to refer to feminism, which provides the theoretical bases, as an "ideological" movement, whereas these same people fail to see that studies based on the dominant culture also stem from a naturalized, tacitly assumed, ideology whose invisible paradigms they incorporate unconsciously. Knowledge related to issues of gender and equality needs to be taken from the sphere of opinion to a more scientific level, since it is a key ingredient in the unavoidable social responsibility of museums that wish to collaborate in the development of a present and a future in equality. Thus, "... the museum, traditionally a symbol of the dominant culture, becomes a space for reclaiming narratives that have been relegated until now, [encouraging] the recovery of other visions."³²

There is an urgent need for a new dialogue on museums and women.³³ a re-reading, a revision -a look with "impertinent violets" or gender-tinted glasses- of the history told

Diputación de Granada/MACBA/MNCARS/Universidad Internacional de Andalucía-UNIA arte y pensamiento, 2010): 227.

³¹ Cf. Hilde Stern Hein, "Redressing the museum in Feminist Theory", *Museum Management and Curatorship* 22 (2007): 39-42.

³² M^a. Dolores Baena, Patrimonio en femenino: Mujeres en los museos [Female patrimony: women in museums] Available at: Blog de la Consejería de Cultura y Patrimonio Histórico de la Junta de Andalucía, 8/3/2013, <http://www.juntadeandalucia.es/cultura/blog/patrimonio-en-femenino-mujeres-en-los-museos/> (accessed 23 June 2019).

³³ Teresa Alario, "Sobre museos y mujeres. Un nuevo diálogo" [About women and museums. A new dialogue], *Her&Mus* 3 (2009): 21-26.

in museums, so that the different lives of women are represented in their collections,³⁴ even if this is just one grain of sand: a fundamentally compensatory strategy for undertaking heritage initiatives based on more inclusive gender policies. "Museums," says Eva Carreño, "must try to revise the generic structure of the historical narrative that has made women, for a long time, subject to pre-established stereotypes"³⁵. Such a revision is becoming more possible after the irruption of the movements of museographic renewal, social museology, critical museology, or the museology of the approach or point of view,³⁶ since their principles outline a space which is more conducive to a change of perspective.

As we noted above, the legislative framework for such a change is already in writing, so failure to comply with it would be incorrect. Gender equality is considered a priority by different European political-academic bodies; it is considered as one of the keys for contemporary research and innovation to be able to respond responsibly to the social challenges and expectations of inclusion and sustainability. Since the Beijing Conference (1995)³⁷ a large number of legislative recommendations have been made, essential elements for change have been defined along with tools for their implementation, and numerous strategies have been suggested for the mainstreaming of

³⁴ Cf. Paula Palacios, Políticas del patrimonio y enfoque de género en Chile [The politics of patrimony and the gender perspective in Chile], in *La memoria femenina: Mujeres en la Historia, Historia de Mujeres. Patrimonio en femenino*, (Madrid, MECD, 2015): 45-54.

³⁵ Eva Carreño, "Museos en clave de género" [Museums in a gender key], *Revista PH*, Instituto Andaluz del Patrimonio Histórico 89, Abril (2016): 157.

³⁶ With the emergence of the museology approach, the effort was made to integrate the visitor into the exhibitions and ensure that their relationship with them is significant, assigning them a role and a space of their own. Cf. Olga López, *La museología ante los retos del s. XXI [Museum science and the challenges of the 21st Century]*, (2016), <https://www.clubensayos.com/Psicología/La-Museología-ante-los-retos-del-siglo-XXI/3104225.html> (accessed 10 July 2019).

³⁷ Report from 4th World Conference on Women. Beijing, September, 4-15, 1995. New York. United Nations (1996), <https://www.un.org/womenwatch/daw/beijing/pdf/Beijing%20full%20report%20S.pdf> (accessed 20 June 2019).

the [GPGP](#), in order to raise the level of quality of cultural and educational institutions. A whole set of laws advises, protects and promotes measures for the inclusion of [GPGP](#) in museums. Today, there are legal regulations at international, national and regional level:

- International level.

In resolution no. 4, the 28th General Assembly of the ICOM (International Council of Museums), held in Rio de Janeiro (Brazil) in 2013³⁸, refers to the inclusion and incorporation of the [GPGP](#), proposing that the President and the Executive Council "develop a policy for the incorporation of the [GPGP](#) and actively guarantee its implementation". They recommend that, when incorporating it, museums analyse the narratives expressed; work with the public, staff and programmes from a perspective of gender equality and, at the same time, ideas materialise. Intersectional analysis (race, ethnicity, gender, social category, religion, sexual orientation, etc.) should be used to make the idea of inclusion in museums viable.³⁹

The 7th Framework Programme of the European Commission, Horizon 2020 (2007-2013)⁴⁰, considers gender equality a horizontal issue and, in terms of tackling social changes, specifically points to the need to build inclusive, innovative and reflective societies, together with giving women visibility in museums as a necessary line of development.

- National level.

³⁸ Cf. https://icom.museum/wp-content/uploads/2018/07/ICOMs-Resolutions_2013_Esp.pdf (accessed 21 June 2019).

³⁹ In Spain, the Ministry of Culture and Sport, has laid down guidelines for those museums that wish to be inclusive, <http://www.culturaydeporte.gob.es/museosmasociales/que-hacemos/museo-inclusivo.html> (accessed 21 June 2019).

⁴⁰ Cf. <https://eshorizonte2020.es/mas-europa/71-programa-marco> (accessed 22 June 2019).

In Spain, the Organic Law on Effective Equality between Women and Men (LOIEMH)⁴¹ was passed in 2007 with the aim of *recovering women's historical memory*. On the basis of this law, several Strategic Plans for Equal Opportunities have been drawn up by the Women's Institute, dependent on the Ministry of Health, Social Services and Equality. In 2014-2016⁴², Axis 6 (Development of actions within the framework of other sectoral policies), Objective 6.5 (Reinforce the integration of the principle of Equality in the field of culture and artistic and intellectual creation and production), contemplated the following line of action: *Promote the recognition of the contribution of women, both past and present, in the cultural and artistic field*. This was laid down in Measure 161, which reads: "The role of women in history and society should be made known through museographic discourses, collections and activities organised by museums. Women who form part of vulnerable groups should also be encouraged to go to museums and be well attended. This measure should be reinforced with the approval and implementation of the *Plan Museos+ Sociales* [More social museums plan]"⁴³.

- *Regional level.*

Likewise, some recent regional museum laws, such as Law 8/2007 on Museums and Museum Collections of Andalusia⁴⁴ –, which we mention in this work because of its

⁴¹ Cf. Official State Bulletin «BOE» num. 71, 23 March 2007, <https://www.boe.es/buscar/pdf/2007/BOE-A-2007-6115-consolidado.pdf> (accessed 21 June 2019).

⁴² Cf. <http://www.inmujer.gob.es/actualidad/PEIO/docs/PEIO2014-2016.pdf> (accessed 21 June 2019).

⁴³ Plan promoted by the Ministry of Education, Culture and Sport of the Government of Spain, to ensure that museum institutions adapt to the social realities of the current context, in order to be accessible and respond to the needs of all citizens, <http://www.culturaydeporte.gob.es/museosmassociales/presentacion.html> Point 9 of the Decalogue of *Museo+ Sociales* [More social Museums] underlines the need to "Contribute to the achievement of real and effective equality between women and men". <http://www.culturaydeporte.gob.es/dam/jcr:95c44fda-bf8b-4843-b548-42aaab85bb92/decalogo-museos.pdf> (accessed 24 June 2019).

⁴⁴ Official State Bulletin «BOE» num. 260, 30 October 2007, <https://www.boe.es/buscar/pdf/2007/BOE-A-2007-18779-consolidado.pdf> (accessed 24 June 2019).

significance and commitment, include gender equality in cultural institutions. In its preamble, it explains the need for guidelines for the transformation of the museum in accordance with social reality and, among other things, to guarantee "actions that do not perpetuate the gender role or exacerbate inequality between women and men". It establishes a mandate for the Administration of the Regional Government of Andalusia to ensure that the exercise of the functions of museums and museum collections "is carried out under conditions of equality and non-discrimination and, at the same time, promotes the adoption of initiatives that make gender equality policies visible in the activity of museums and museum collections".

The spirit of these laws and recommendations has so far been embodied in different proposals and realities. In Spain in particular, more and more initiatives are being developed that focus on the use of gender as an interpretative key in museums, for the study of their collections, the realisation of female itineraries and virtual exhibitions, or the programming of activities, courses, scientific conferences, etc. The *Didactics 2.0 Women's Museums*⁴⁵ project is a good example, as well as the website, virtual exhibition and publications produced by *Women's Heritage*⁴⁶, which analyses from a [GPGP](#) the presence and active participation of women throughout history, with a journey through the collections of thirty Spanish museums that are members of the Digital Collections Network of Spanish Museums, Cer.es⁴⁷.

⁴⁵ <http://www.museosenfemenino.es/> (accessed 24 June 2019).

⁴⁶ <http://www.mecd.gob.es/cultura-mecd/areas-cultura/principal/novedades/museos/2011/patrimonio-en-femenino.html> (accessed 24 June 2019).

⁴⁷ We mention some studies that have analysed the presence of women in museums in our country: congresses *Gender struggles in history through images* (1999) and XII Congress of Museums (2016): "The gender of cultural heritage: discriminations, silences, equality"; course *Archaeology and Gender* (University of Granada, 2003); CSIC research group *Science technology and society: gender studies*; seminars *The importance of women in Cultural Heritage. Aspects for education in Museums* (2011) and *Museums and female visibility: Where are the women?* (2011); and the extraordinary work performed by the Provincial Museum Network of Lugo and reflected, among other results, in the celebration of several congresses on the subject.

It is clear that applying the [GPGP](#) to museums is worthwhile, because it brings with it a host of advantages, as shown by Fernández Valencia:

"... it paves the way for us to build knowledge about the social construction of identities, about gender relations, about how societies, through diverse, complex and intentional mechanisms, configured -and continue to configure- an asymmetrical world, in rights and possibilities of being in the world, simply because of the social difference between men and women [...] but also [it helps] to recover positive elements of female genealogies that have been concealed from us by historiography until recent times"⁴⁸.

2. University education museums and the challenge of the gender perspective

Museums educate "as much and sometimes more than classrooms" - as Vargas Llosa wrote with his customary precision and beauty - "and above all in a more subtle, private and permanent way than teachers do. They also heal, not bodies, but minds, of the darkness that is ignorance, prejudice, superstition and all the flaws that isolate human beings from each other and fester and push them to kill one another. Museums replace the small, provincial, mean, unilateral, bell-tower vision of life and things with a broader, more generous and plural vision of life. They hone sensitivity, stimulate imagination, refine feelings and arouse a critical and self-critical spirit in people"⁴⁹. Their educational dimension is preferential and determinant and they have certain advantages - not always made use of- over schools and other formal institutions.

Their educational potential comes, to a great extent, from the fact that they are places with a "high symbolic density", given that the exhibits are highly significant,

⁴⁸ Antonia Fernández Valencia, "La historia de las mujeres en los museos: Discursos, realidades y protagonismos" [The history of women in museums: discourses, realities and roles], in Marian López Fernández-Cao, Antonia Fernández Valencia & Asunción Bernárdez Rodal, eds., *El protagonismo de las mujeres en los museos*, 12-13.

⁴⁹ Mario Vargas Llosa, "El Perú no necesita museos" [Peru doesn't need museums], newspaper article published in *El País*, (8 March 2009), https://elpais.com/diario/2009/03/08/opinion/1236466813_850215.html (accessed, 13 May 2019).

having been chosen because they can tell many things, and they lend themselves to being accepted as part of the history of those who contemplate them. That is, they have the potential to establish a dialogue of experience with the public that fosters solid learning. From new museum studies, sharing the principles of sociomuseology⁵⁰ in particular, objects of heritage which are always contextualized, speak when questioned, they are not there simply to be seen. And, as a result, the people who visit the museum - a privileged place of memory, a universe of recognition - take on the active role of protagonists in the configuration of their identities, including gender identities.⁵¹ In this interactive and emotional way, museums influence symbolic learning processes and prepare the ground for messages of collective identity to take root.⁵² These functions are included among the recommendations included in the above-mentioned *Decálogo de los Museos +Sociales* (Decalogue of more Social Museums), so that they assume a commitment aimed especially at: promoting values of equality, coexistence and tolerance, and contributing to the achievement of real and effective equality between women and men.⁵³

By definition, education museums have an even greater educational responsibility in this sense, because their *raison d'être* is the recovery, conservation and transmission of historical-educational heritage and reflection on past and present educational processes. In addition, they are used to teach the History of Education, but with the advantage of

⁵⁰ Cf. Ana Mercedes Fernández Dos Reis Diez, “La creación de valor en el museo y la sociomuseología” [The creation of value in the museum and sociomuseology], 199-206.

⁵¹ Aida Rechená, “Sociomuseología y Género: una experiencia de comunicación inclusiva en el Museo de Francisco Tavares Proença Júnior (Portugal)” [Sociomuseology and gender: an inclusive communication experience at the Museo de Francisco Tavares Proença Júnior (Portugal)], *ETNICEX* 4 (2012): 91-102.

⁵² Cf. Luz Maceira, “Educación, género y feminismo en los lugares de la memoria” [Education, gender and feminism in places of memory], in *GénEros. Revista de investigación y divulgación sobre los estudios de género* 2, epoch 2, year 14, February (2008): 7-22; and Luz Maceira, “Género y consumo cultural en museos: Análisis y perspectivas” [Gender and cultural consumption in museums: analysis and perspectives], *La ventana* 27 (2012): 205-230.

⁵³ <http://www.mecd.gob.es/dms/microsites/cultura/museos/museosmassociales/presentacion/Decalogo-museos.pdf> (accessed, 25 June 2019).

being non-formal educational spaces, which are more appealing than the classroom. An essential part of that educational responsibility is to do with the construction of gender identities, whose mechanisms must be interpreted in them critically, avoiding hegemonic and androcentric visions and elaborating new imaginaries of female authority and [gender](#) [genèrie](#) freedoms.

It is obvious that all the above-mentioned about the functions and responsibilities of museums in general, is also applicable to the UEMs, perhaps even more so, since through their museums⁵⁴ universities contribute to the dignification and enrichment of their campuses, favouring important connections with non-university society. Universities today seem to forget that it is in their hands to use their cultural and educational heritage, which would enhance their prestige and social image and help them work towards the objectives of entities that are supposed to serve society, "favouring the creation, development, transmission and dissemination of science, technology and culture"⁵⁵. UEMs have an active role to play in advancing equality by making women's history visible⁵⁶ through their cultural and educational activities.

A university education museum is an open, democratic, participative and intergenerational institution of a permanent nature, owned and managed by a university. Its role is to acquire, conserve, research, exhibit in an orderly manner, disseminate and

⁵⁴ Marta Lourenço, Barbara Rothermel and Andrew Simpson, "Re-evaluating the discourse on university museums", *University Museums and Collections Journal* 9 (2017): 7-8; Panu Nykänen, Barbara Rothermel and Andrew Simpson, "Global issues for university museums", *University museums and collections journal* 10 (2018): 8-9.

⁵⁵ Organic Law 6/2001, 21 December, on Universities. Article 1. Official State Bulletin «BOE» num. 307, 24 December 2001, <https://www.boe.es/buscar/pdf/2001/BOE-A-2001-24515-consolidado.pdf> (accessed, 19 June 2019).

⁵⁶ Women's museums, for example, are specific examples that contribute to the visibility of women's history. Cf. Victoria López and Nayra Llonch, "Una panorámica de los museos de mujeres en el mundo" [An overview of women's museums around the world], *Her&Mus* 3 (2010): 12-18; and Graciela Tejero, "Museo de mujeres: un camino a recorrer en América Latina" [Museum of women: a path to be taken in Latin America], *Her&Mus* 3 (2010): 43-47.

didactically communicate the tangible and intangible heritage of education from a historical perspective, for the purposes of research, teaching, dissemination, contemplation and recreation. These museums are responsible for admitting, recognising and highlighting the historical-educational heritage legacy and the constant expression of the commitment to become exceptional resources for the study of the history of education and valuable areas for meeting and interpretation, providing open platforms for learning and the exchange of memory. At university, through education museums, we bring the History of Education to life.

Synthesising the results of the study recently published by Álvarez, Dávila and Naya⁵⁷, Spanish UEMs do not share the same museum story - some give prominence to work with emotions, others emphasise national or regional identity discourse, and others propose a narrative based on exhibited objects. These are museums whose activities focus less on dissemination than on research and teaching. As for their typology, nearly all of them revolve around a permanent exhibition area, which usually recreates a classroom from the past; and they are mostly oriented towards university students, although they also receive visits from school groups of all educational levels, while some of them are open to all publics.

Regardless of these differences, what concerns us here is assessing the level of implementation of the [GPPG](#), because we consider that raising awareness is one of the main roles of a university education museum. Making processes of female education visible is a first step that will enable the reconstruction of a trajectory; critical analysis of the development of teaching models; reappraisal of women's knowledge as opposed to traditionally academic learning (male); recognition of female genealogies; and the provision of references of authority to the younger generations. All this should bring us closer to the overall objective of a less discriminatory future, helping to overcome gender stereotypes and mandates, a basic ingredient in the prevention of violence against women.

Today, judging by the lack of publications and academic-scientific forums debating the issue, Spanish education museums do not appear to be particularly concerned

⁵⁷ Pablo Álvarez; Paulí Dávila and Luís María Naya, "Education museums: historical educational discourse typology and characteristics. The case of Spain".

about adopting this perspective. However, should they decide to do so, they would have to make the following changes:

- Set gender objectives and plan actions to meet them.
- Choose which gender discourse to use.
- Always use this discourse with inclusive language.
- Draw up scripts that make visitors question their gender stereotypes.
- Prepare complementary support materials.
- Encourage critical participation of visitors, encouraging women to share their educational experiences.

3. Study design

The methodological approach of this research is qualitative, basically descriptive and non-experimental⁵⁸. We analyse how Spanish UEMs represent and integrate in their museological and museographic discourse the characteristics of the education of girls and women throughout history, and how they are dealing with the incorporation of [GPGP](#) and the visibility of women. The study aims to identify models of good practices developed in this field, as well as the threats, weaknesses and pending challenges to be tackled in this sense. Image 1 shows the nine⁵⁹ UEMs currently existing in Spain. We have excluded the virtual museums because they do not fall within the scope of this study⁶⁰.

⁵⁸ José Ignacio Ruíz et al., *Metodología de la Investigación Cualitativa* [Methodology of qualitative research] (Bilbao: Universidad de Deusto, 2012); Silvia Redón and J. Félix Angulo, coords, *Investigación cualitativa en educación* [Qualitative research in education] (Buenos Aires: Miño & Dávila, 2017).

⁵⁹ Pablo Álvarez and Andrés Payà, “Los Museos Pedagógicos Universitarios en España: tradición y futuro ante la difusión del patrimonio histórico-educativo” [University education museums in Spain: tradition and future regarding the dissemination of historical-educational heritage], in Roberto Daniel Rivera and Isabel García coords., *Actas del I Congreso Internacional Museos Universitarios. Tradición y futuro*, (Madrid: CIMU, 2015): 237-242.

⁶⁰ [One of the authors of this paper was interviewed in this study in their capacity as director of one of the university education museums.](#)

Image 1: University Education Museums (physical). Sources: authors.

**SPANISH UNIVERSITY EDUCATION MUSEUMS (PHYSICAL).
STUDY UNIVERSE.**

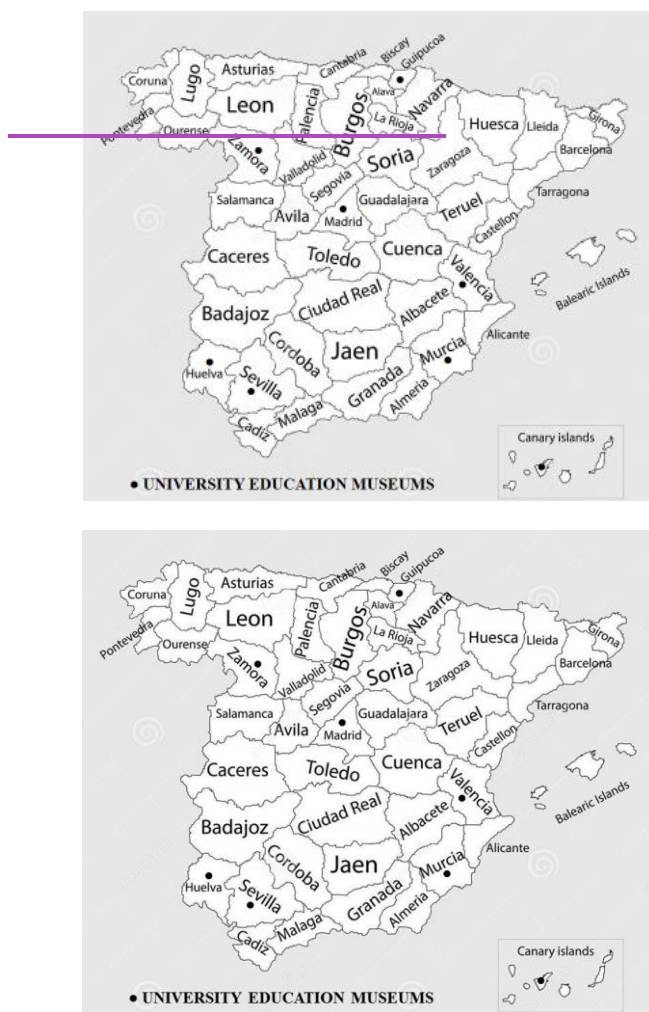
Museo Pedagógico de la Facultad de Ciencias de la Educación de la Universidad de Sevilla, Sevilla (US). http://institucional.us.es/museopedagogia	Museo Pedagógico de la Universidad de Huelva, Huelva (UH). http://www.uhu.es/museopedagogico	Centro Propio Museo Pedagógico de la Universidad de Salamanca, Zamora (USAL). http://campus.usal.es/~cemupe/inicio.html
Centro de Estudios de la Memoria (CEME) de la Universidad de Murcia, Murcia (UMU). https://www.um.es/ceme	Museo de la Educación de la Universidad de La Laguna. MEDULL, San Cristóbal de la Laguna, Santa Cruz de Tenerife (ULL). https://medull.webs.ull.es/01_info_museo_01_introduccion.htm	Museo de la Educación de la Universidad del País Vasco, San Sebastián (UPV). https://www.ehu.eus/es/web/guest/koa/berku/ntzaren-museoa
Seminario de Historia de la Escuela de la Facultad de Magisterio de la Universidad de Valencia, Valencia (UV) http://www.uv.es/uv/web/departamento_educacion_comparada_historia_educacion/es/seminario-museo-historia-escuela/presentacion-objetivos-1283875167517.html	Museo Laboratorio de Historia de la Educación "M. Bartolomé Cossío" de la Universidad Complutense de Madrid, Madrid (UCM)). http://pendienteemigracion.ucm.es/info/mu_scosio	Museo Pedagógico de la Universidad Autónoma de Madrid, Madrid (UAM).

**SPANISH UNIVERSITY EDUCATION MUSEUMS (PHYSICAL).
STUDY UNIVERSE.**

Museo Pedagógico de la Facultad de Ciencias de la Educación de la Universidad de Sevilla, Sevilla (US). http://institucional.us.es/museopedagogia	Museo Pedagógico de la Universidad de Huelva, Huelva (UH). http://www.uhu.es/museopedagogico	Centro Propio Museo Pedagógico de la Universidad de Salamanca, Zamora (USAL). http://campus.usal.es/~cemupe/inicio.html
Centro de Estudios de la Memoria (CEME) de la Universidad de Murcia, Murcia (UMU). https://www.um.es/ceme	Museo de la Educación de la Universidad de La Laguna. MEDULL, San Cristóbal de la Laguna, Santa Cruz de Tenerife (ULL). http://medull.webs.ull.es/01_info_museo_01_introduccion.htm	Museo de la Educación de la Universidad del País Vasco, San Sebastián (UPV). https://www.ehu.eus/es/web/guest/koa/berku/ntzaren-museoa
Seminario de Historia de la Escuela de la Facultad de Magisterio de la Universidad de Valencia, Valencia (UV) http://www.uv.es/uv/web/departamento_educacion_comparada_historia_educacion/es/seminario-museo-historia-escuela/presentacion-objetivos-1283875167517.html	Museo Laboratorio de Historia de la Educación "M. Bartolomé Cossío" de la Universidad Complutense de Madrid, Madrid (UCM)). http://pendienteemigracion.ucm.es/info/mu_scosio	Museo Pedagógico de la Universidad Autónoma de Madrid, Madrid (UAM).

To carry out our study, although we invited the 9 existing museums to participate, we ended up with a representative sample of 8 as one museum failed to reply to our invitation. Henceforth, we will refer to them from numbers 1 to 8, in the order that they returned the questionnaires and for internal accounting purposes only.

Image 2. Geographical distribution of the Spanish University Education Museums in the study. Source: authors.



To make a diagnosis of the situation in which these education museums find themselves in the aforementioned sense, we used the survey as the main research technique, backed up by a personalised telephone interview and by consulting UEM regulations and websites - in order to give the results greater internal consistency. As an instrument, we used a semi-structured questionnaire (with questions drafted to allow informants to expand on their answers). The questionnaire was validated by a panel of 4

lecturers of Research Methods and Diagnosis in Education, two of whom were also experts in gender studies. It was ~~delivered~~ ~~administered~~ to the directors of the eight Spanish UEMs (5 women and 3 men) to gather information on the following thematic blocks (Table I):

Table I: Thematic blocks of the questionnaire. Source: authors.

THEMATIC BLOCKS OF THE QUESTIONNAIRE
1) Perception and disposition of the museum's management team regarding the incorporation of the gender perspective in the education museum.
2) Training of management team on gender issues.
3) Funds earmarked for this area.
4) Museological/museographic discourse.
5) Preparation and staging of monographic exhibitions.
6) Didactic activities and workshops and dissemination.
7) Inclusion of information/documentation on the museum's website.
8) Preparation and drafting of materials for dissemination.
9) Development and promotion of research/publications on the issue.
10) Assessment of activities performed from a gender perspective.

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10) Assessment of activities performed from a gender perspective.

The results of the questionnaires, together with the transcription of the telephone interviews, allowed us to carry out a more complete interpretative analysis of the data,

for which we also used the statistical package SPSS, which facilitated the storage, ordering and structuring of the data. Thus, the knowledge generated by our research came primarily from the information provided by the directors of the pedagogical museums.

To facilitate data analysis, we defined 6 dimensions and their corresponding variables (Table II). The analysis of each one allowed us to detect a set of weaknesses, threats, strengths and opportunities regarding the incorporation of GPGP or visibility of women in the UEMs. We used this information to draw up and circulate models of good practices on the issue, including recommendations for improvement.

Table II: Study dimensions and variables. Source: authors.

DIMENSIONS	VARIABLES
1. Level of application (awareness) of the gender perspective in the museum.	1.1. Commitment of obligatory fulfilment 1.2. Mainstreaming in management 1.3. Pending challenge
2. Gender training of the museum management team	2.1. Specialised courses 2.2. Workshops or seminars 2.3. Conferences 2.4. Belonging to feminist associations 2.5. Teaching in related areas 2.6. Contracts to undertake institutional projects 2.7. Preferential lines of research
3. Knowledge of relevant legal framework	3.1. General laws on gender 3.2. Laws on gender, heritage and museums
4. Reflection of the gender perspective in museum documentation	4.1. Explicit references in the Regulation 4.2. Specific areas on the website 4.3. Dissemination materials 4.4. Disaggregated visitor records 4.5. Assessment instruments
5. Derived works	5.1. Research 5.2. Publications
6. Actions undertaken or planned to apply the gender perspective in the museum	6.1. Purchase of specific exhibits 6.2. Making the history of women's education visible in museum discourse 6.3. Monographic exhibitions 6.4. Didactic activities and mainstreaming 6.5. Open-days, seminars and workshops organised

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4. Analysis of results

We now analyse the results obtained, sorted according to the table above. First of all, we assessed the LEVELS OF APPLICATION OF **GPGP** in museums, that is, we asked them to consider the extent to which this approach was indispensable for them, and how aware and sensitive they were to the need to respect sexual difference when reconstructing and relating the History of Education critically and equitably. Three variables or levels were taken into account:

- *Commitment of obligatory fulfilment.* Only half of the museums surveyed stated that they understood and tried to pursue this endeavour to the highest level. That is to say, only four of them have interpreted the legislative recommendations on the subject as lines of action and have interiorised this perspective to the point that they understand that this has to be complied with.
- *Mainstreaming in management.* Seven museums say they mainstream it, or at least try. The one who admits to not doing it, on the other hand, explains literally and

paradoxically that "it is present in his daily work" (MS4). The ways it is addressed vary widely, depending on the creativity and possibilities of each museum.⁶¹

- *Challenge*. Six museums understand the commitment as such. If we cross this item of the questionnaire with the two previous ones, we can deduce that some have given the term "challenge" the meaning of something that must be done but is still there (this is precisely the case of the only one that was not included in the level of mainstreaming), while others, who are already working in this line, are aware that this issue poses a constant challenge that is never fully accomplished and an endeavour that must be sustained over time.

We also asked what kind of *limitations* (institutional, professional, financial, training, etc.) they had encountered when facing this challenge, applying this perspective and making girls' and women's education more visible, and what obstacles were holding them back in the task. The greatest limitation lay in human resources: more full-time staff were needed in museums, and these new appointments need to have received gender training. This was followed by financial constraints, lack of budget to organise more activities, and the lack of time due to the multi-tasking occupation usually carried out by those running museums, who do not work there exclusively.

The second dimension studied was the GENDER TRAINING OF THE MUSEUM MANAGEMENT TEAM, particularly the female and male directors. We

⁶¹ These included, for example: "use of inclusive language, organization of exhibitions, visibility of school practices" (MS1) "selection and exhibition of resources and materials trying to include the production of female teachers and educators, and in talks and exhibitions drawing attention to the absence of women throughout the history of education and in the [PGGP](#) in the curriculum. Certain resources, textbooks, school material, photographs are also used... to talk about the role of girls and women from a historical and co-educational standpoint" (MS2); "a transversal approach is present in all the proposed activities, in exhibitions of stories for equality, family diversity, analysis of images and contents..." (MS3); "in the panels the theme is introduced and there is also a specific room for the construction of genders: male and female" (MS5); "non-androcentric processing of the acquisition and exhibition of collections, temporary exhibitions, content of museum discourse, etc." (MS7).

wanted to find out what kind of training in gender studies the staff responsible for the UEMs had received. This training could range from none at all to extensive and in-depth training, leading those who have received it to focus all their teaching, research and life work from this point of view. Once again, four museums were headed by people well-trained in this perspective (all women); and, not by chance, these same museum directors propose its implementation as a commitment of obligatory fulfilment and, moreover, they take this commitment outside the museum through involvement in feminist associations.⁶² These people have undergone solid training by attending specialised courses, workshops/seminars, and conferences; teaching related subjects; participating in institutional projects as experts; or prioritising [GPGP](#) as a line of academic research. The other museums recognised that this lack of specialised training was a shortcoming, and this might explain why it was not a central issue for them in the planning and running of the museum.

We also detected some insufficiency in the third dimension, KNOWLEDGE OF THE LEGAL FRAMEWORK [-correlated in part with the two previous dimensions-](#). Although three of the museums indicated that they knew the relevant laws, they did not specify which ones, while four others listed some laws on gender and equal opportunities. Only one gave a list of specific regulations on gender, heritage and museums, i.e., the one that delimits the political-legal basis of this issue and offers guidelines for action to develop and support it at governmental level.

Fourth, we surveyed the museums to see if there was a REFLECTION OF THE [GPGP](#) IN THEIR DOCUMENTATION. Here we found a strong point, that of *printed materials*, as six museums stated that their posters, diptychs, etc., were made from a [GPPG](#), as they tried to use inclusive language, making visible the role of girls and women

⁶² These associations include: Instituto de Investigaciones Feministas of the UCM, Seminario Interdisciplinar de Género y Educación (SIGE), Asociación Española de Investigación en Historia de las Mujeres (AEIHM), Seminario de la ULL, Asociación para el desarrollo integral de las mujeres Mercedes Machado, Asociación de mujeres para la coeducación y la prevención de la violencia de género (DEMÉTER), SOFÍAS: Relaciones de autoridad en educación, Seminario Interuniversitario de Estudios de las Mujeres de la US (SIEMUS).

in the History of Education. Likewise, three of them coincided in answering that their records of visits collect data disaggregated by [gender sex](#), which is a great advantage when carrying out public studies and planning activities. They have also designed their *web pages* from this perspective, including monographic sections on female education and contents in virtual visits, commenting on phrases and biographies of illustrious female educators, giving news of events, taking care with the proportional use of space and images of women and men, or suggesting bibliography and additional materials, for example (MS1, MS3 and MS7). On the other hand, despite the fact that these three museums also indicated that the activities developed under this approach have been received very well or excellently by the public, the way this has been measured leaves much room for improvement, because ad hoc *evaluation instruments* have not been developed. The weakest point in this section was the *Regulation*: the most official document was the one that failed to include this perspective (only one museum did so, MS3), when this is what sets the scope of duty and should guide the proceedings of these UEMs. This may be because some operate with a more general regulation, not written specifically for the museum but for higher levels, or because it is an abstract requirement, often far removed from the day-to-day of each particular museum and produced by copying similar texts, preserving content and forms without [GPGP](#).

As for WORKS DERIVED FROM A GENDER PERSPECTIVE, three museums (MS1, MS3 and MS7) have become the focus of *research* promotion within this line (Projects, Masters and End-of-Degree Projects, and Doctoral Theses). The topics include: History of women's education, models of female identity transmitted through old advertising or children's and young people's literature, education of women under Franco, video games for girls on social networks as new educational spaces for the transmission of old stereotypes, image of women in school textbooks, and so on. The same people in charge of these three museums also publish papers and articles on this issue.⁶³

⁶³ See the work on this subject published by the following lecturers: María José Rebollo Espinosa (https://investigacion.us.es/sisius/sis_showpub.php?idpers=1452); Teresa Rabazas Romero (<https://educacion.ucm.es/teresa-rabazas-romero>); Sara Ramos Zamora (<https://dialnet.unirioja.es/servlet/autor?codigo=993733>); or Ana Vega Navarro (<https://dialnet.unirioja.es/servlet/autor?codigo=18776>), for example.

And the sixth and last of the dimensions analysed refers to the ACTIONS UNDERTAKEN to develop this line of interpretation and those that museums plan to carry out in the short, medium or long term, in order to continue implementing it. All state that the simplest and most widely used route is to *make visible the history of women's education in museum and museographic discourse*, fundamentally through the use of female iconographic sources, the description of female pedagogical and teaching contributions, the analysis of female curricular contents, or the use of inclusive and non-sexist language in panels, posters and other exhibition and dissemination materials. To a lesser extent, they mention the study of educational policies that promote women, or the comparison and evaluation of school models grouped by gender. Other mechanisms not included in the questionnaire have been added to these, such as, for example, the analysis of school textbooks for girls' education and informal education materials designed to model female identity (toys, press, songs, stories, etc.), the publication of DVDs with interviews with women about their school and life memories, or the creation of didactic games based on the life, work and fundamental pedagogical maxims of female educators who have made a significant impact in the socio-educational field (MS7). In turn, five of the museums have sought to *acquire objects* to illustrate the history of women's education (photographs, school textbooks, women's press, work of female students, end-of-term reports, work, toys, etc.), with these objects being used in temporary *monographic exhibitions*.⁶⁴ Four highlight their *didactic and knowledge mainstreaming activities*: in general, they stress that their guided visits compare the evolution of girls/boys' education. In addition, as a way of mainstreaming knowledge to other audiences outside the university, they have added the organisation of cinema groups and non-sexist storytelling (MS3), thematic painting competitions (MS7), or participation in projects involving

⁶⁴ Some of these exhibitions include: The education of girls in contemporary Spain, 2014 and Women that great unknown, 2016 (UCM); Girls we are, women we will be, 2019 or Witch Stories, 2014 (ULL); Exhibition on nationalist women, 2016 and about the Uriz Sisters, 2017 (UPV); Learning to be a woman in 20th century Spain: a view from the Education Museum of the Faculty of Education Sciences of the University of Seville, 2015, Women and advertising. Evolution of models of female identity in Spanish advertising, 2016 and Working Women's Day: exhibition of historical March 8 posters, 2017 (US); Women and Education under Franco (UV). All of these exhibitions are reviewed in *BISEPHE*, <https://sephe.org/bisephe/> (accessed, 13 July 2019).

secondary school pupils (MS4), or in cultural events coordinated by other institutions (MS7).⁶⁵ Three of the museums have organised *conferences, seminars or workshops* to share and optimise the use of theoretical-practical resources.⁶⁶

Finally, we would like to mention the actions that four of the UEMs plan to develop to continue building this path of equality in the short, medium and long term. The most immediate seems to be the preparation of new temporary exhibitions, as well as the completion of certain unfinished projects.⁶⁷ More time is needed to organize other seminars, workshops and scientific conferences to consolidate these hermeneutic tasks, or to increase the collection of female voices in oral archives. In the long term, there is renewed interest in increasing the number of publications or encouraging research of this type among students. But it is no less important to note that the other four museums, which have shown a lower degree of involvement, simply do not answer this question, which may make it difficult for them to plan future actions.

Conclusions

As Freire observed in the quotation we used in the introduction, we affirm that the past persists in time and that, in order to make it an object of history, it must be revived, but under a critical eye. The History of Education, which resides in these UEMs, is no exception to this, and it cannot be adequately covered without an approach taking gender into account. However, in this study we found that only half of the Spanish UEMs follow good practices when implementing the gender perspective, so that, to a great extent, this task remains work to be done.

Adequate *training in gender issues* of the management team of these UEMs must be seen as a guarantee for the development and transversal application of this perspective. In contrast, a lack of preparation (particularly among the male directors of these

⁶⁵ We refer to participation in editions of the History Festival, European Researchers' Night or Science Education Open-days "Mujeres a Con-Ciencia" [Women with science].

⁶⁶ These are two recent seminars: "Equality is learnt, so is inequality", 2018 (MS3) and "Educational heritage in feminine: an approach from museology", 2018 (MS7).

⁶⁷ We refer to: inauguration of new rooms, gaming activities, virtual reality projects and use of 3D glasses, design of specific activities to commemorate Women's Day, etc. (MS7).

institutions) represents one of the greatest obstacles to achieving this. Furthermore, gender mainstreaming, a concept circulated since the Beijing Conference, is not easy to understand and implement in this area, because, by assuming that a - normally axiological - element must permeate all facets of a process, it sometimes becomes so diluted that the desired objective is not achieved, so requiring permanent verification. The results also point to the importance of museum management staff being linked to feminist associations and movements, as this connection reflects their high level of awareness on this issue.

On the other hand, insufficient knowledge of the *specific legal regulations*, which are currently quite extensive and clear, also limits the possibilities for implementing the [GPGP](#). If the law supports this procedure, points the way and suggests resources to follow it, it seems logical that museums should take advantage of it. Unawareness of laws does not exempt one from complying with them. The fact that those responsible are unaware of these laws is a clear barrier to undertaking actions in the application of the [GPGP](#).

We have also noted that a common weakness is the lack of appropriate *assessment instruments*, designed from a [GPGP](#), because the way we measure the extent to which the [GPGP](#) is being implemented is not sufficiently systematic or objective (opinions, press releases, casual observation, etc.). Thus, these instruments will need to be developed quantitatively and qualitatively, to provide feedback and help improve museum proposals.

At a different level, that of *documentation*, while dissemination materials, visitor records or web pages fared better in our study, this area still requires improvement. UEMs need to review, modify or extend their regulations to consider and include the [GPGP](#) as a key issue, framework and line of action. The change of regulations in this sense will represent a genuine commitment to the application of the [GPGP](#) in these museums. As an engine of innovation, the university has this commitment to equality, and it can also channel this through its education museums.

The increase in the number of *studies and publications* can also be seen as a declaration of intentions by the most committed museums. Far greater emphasis needs to be made by those museums that have a deficit in this area which is such an inherent part

of academic activity. Research and publications represent one of the most effective tools for communicating with the scientific community, promoting positive change and transferring this knowledge.

Finally, on a more constructive note, we have seen that sufficient *actions* are being carried out to consolidate our approach: acquisition of specific collections, care being taken to ensure that museum discourse is inclusive (in terms of content and language), planning of monographic exhibitions, design of co-educational didactic activities, organisation of workshops, seminars, conferences, forums, guided tours and other transfer activities. However, we also conclude that those museums that are lagging behind in this process, need to make up ground and ensure that the dimension of gender is fully integrated in their strategic and annual institutional planning.

There is a need for what Luz Maceira calls "works of memory", "different actions to document, record, (re)construct, investigate or preserve knowledge, traditions or narratives"⁶⁸. In terms of gender, this means looking at past experiences and their significance, and then challenging society through different initiatives to make people aware, legitimise and assume them. To achieve this, these UEMs have to rethink their museography by integrating this approach, transversally or specifically, to make visible the history, proper names, theoretical and practical contributions, educational policies, identity models, curricular contents or the roles played by women, present in the collections of historical-educational heritage. Guided visits will also have to be given from this perspective to broaden the public's outlook, generate curiosity and the will to learn more, inviting reflection and debate to help build critical knowledge about gender relations in the History of Education.⁶⁹

⁶⁸ Luz Maceira, Pensar la memoria social desde la educación [Thinking social memory from education], *Decisio*, January-August (2016): 7.

⁶⁹ Paula Palacios Rojas, *Guía para la incorporación del enfoque de género en Museos* [Guide for the incorporation of the gender perspective in Museums], 79: 61, http://www.museoscolombianos.gov.co/fortalecimiento/comunicaciones/publicaciones/Documentos/guia_incorporacion_enfoque_genero.pdf (accessed, 13 July 2019).

As a summary in line with all that has been said above, we reiterate⁷⁰ that:

- Official historical and cultural (and thus educational) heritage is never neutral, it is at the service of the patriarchy.
- Hence the absence and exclusion of women from most areas of representation, including museums (largely including educational ones).
- To change this situation, we need to change the DNA of museums: change the discourse, deconstruct museographic narratives, methodologies and even epistemological bases. Flee from what is politically correct, from what is aesthetically good but is neither real nor sincere. Go to the root of the problem, under cover of compliance with the Law of Equality.
- In such a process of change it is essential to involve the community as a whole and work from a standpoint of heritage education.
- The ultimate aim being to make women visible in history and the history of women (doing so through education), working on what is present and what is absent, to put what should be where it is not. This will legitimise women in social memory and provide reference models of identity to young generations, to continue building democracy and citizenship in the face of symbolic violence, discrimination and lack of respect.

On the basis of the results of this study, we make the following proposals or recommendations:

- Make a self-diagnosis of the museum, with instruments similar to the one used in this study, to detect strengths and weaknesses in this field.
- Exchange good practices over which there is agreement, perhaps creating a network of UEMs to facilitate communication between them.
- Seek full commitment to this approach from the people who run and coordinate museums, a commitment that must be meditated and conscious to ensure that its implementation has a lasting effect.
- Complete and promote effective staff training in gender.

⁷⁰ These conclusions are in line with those established in the Seminar "Female Educational Heritage: an approach from Museology", held at the Faculty of Education Sciences of Seville University (30/11/2018), under the auspices of the Education Museum of that Faculty.

- Place gender policies centre stage in museum planning, not as something peripheral or ad hoc. This means integrating gender in all stages of museum planning and management, thereby rethinking and reconstructing historical-educational processes.
- Continue researching and implementing the gender perspective in European and Latin American university education museums,⁷¹ and even extend these objectives to other types of non-university education museums.

In short, we maintain that gender, used as an epistemological and formative axis in education museums, is a way of bringing to light the presence, facts and voices of women in the history of education, thus enriching current interpretations of the past. But it also helps to educate the social outlook of students, making them more aware and providing them with the critical tool they need to detect the origins of the hierarchies and relational asymmetries between women and men, which are at the core of the discrimination that persists today. Awareness of these historical-educational keys will be the driving force behind the changes that are essential to advance towards a society that is fairer and respectful regarding sexual difference. It is for that reason that the gender perspective must be adopted by UEMs with more determination and responsibility.

⁷¹ We are currently involved in a comparative research project on Spanish and Italian university education museums.