Obutchénie
Revista de Didática e Psicologia Pedagógica

DOI: http://doi.org/10.14393/OBv10.e2026-47

Delivery Museum: Challenges and Opportunities for School Innovation

Museu da Entrega: desafios e oportunidades para a inovação escolar

Museo de la Entrega: desafíos y oportunidades para la innovación escolar

Laura Landi [1]

Chiara Pelliciari [2]

ABSTRACT

The Delivery Museum (DM) is an innovative project developed by the Musei Civici di Reggio Emilia that relocates a portable museum installation directly into schools for a week. Grounded in the theoretical framework of «Widespread Education», the project shifts the traditional perspective by bringing museum heritage and methodologies into everyday educational spaces to transform the school environment. This study, conducted in collaboration with the Research Center on Teachers and Educational Innovation (CERIID), utilizes ethnographic participant observation and pre- and post-testing to analyze the project's impact on 1st through 5th-grade students and their teachers. Results demonstrate that the DM broadens students' perceptions of museums, evolving their understanding from simple exhibition sites to complex environments for inquiry, exploration, and interdisciplinary learning. While the installation inspires a wide variety of pedagogical activities-ranging from basic documentation to advanced projects like creating multi-disciplinary timelines and geographic maps—the research identifies a persistent challenge for some teachers in moving beyond traditional transmissive models toward fully autonomous, inquiry-based learning. Ultimately, the DM serves as a significant cultural device that fosters holistic learning and integrates formal and non-formal education, highlighting the necessity for sustained methodological support to achieve a new paradigm of heritage-informed school innovation.

Keywords: Delivery museum; Widespread education;School innovation; Cultural heritage; Inquiry-based learning.

RESUMO

O Delivery Museum (DM) é um projeto inovador desenvolvido pelos Musei Civici di Reggio Emilia que leva uma instalação museológica portátil às escolas durante uma semana. Com base no quadro teórico da «Educação Difusa» (Widespread Education), o projeto altera a perspetiva tradicional ao levar o património e as metodologias do museu para os espaços educativos do quotidiano, com o objetivo de transformar o ambiente escolar. Este estudo, realizado em colaboração com o Centro de Investigação sobre Docentes e Inovação Educativa (CERIID), recorre à

[1] Università di Modena e Reggio Emilia - Italy. E-mail: laura.landi@unimore.it.
[2] Musei Civici di Reggio Emilia - Italy. E-mail: chiara.pelliciari@comune.re.it.

DOI: http://doi.org/10.14393/OBv10.e2026-47

observação participante etnográfica e a testes pré e pós-intervenção para analisar o impacto do projeto nos alunos do ensino básico e nos seus professores. Os resultados demonstram que o DM amplia as perceções dos alunos sobre os museus, levando-os a evoluir da compreensão de simples espaços de exposição para a de ambientes complexos de investigação, exploração e aprendizagem interdisciplinar. Embora a instalação inspire uma grande variedade de atividades pedagógicas — desde a documentação básica até projetos avançados, como linhas do tempo e mapas geográficos —, a investigação identifica um desafio persistente para alguns professores na transição dos modelos transmissivos tradicionais para uma aprendizagem baseada na investigação totalmente autónoma. Em última análise, o DM funciona como um dispositivo cultural que promove a aprendizagem holística, integra a educação formal e não formal e destaca a necessidade de um apoio metodológico sustentado para consolidar um novo paradigma de inovação escolar baseado no patrimônio.

Palavras-chave: Delivery museum; Educação difusa; Inovação escolar; Património cultural; Aprendizagem baseada na investigação.

RESUMEN
El Museo a Domicilio (MD) es un proyecto innovador desarrollado por los Museos Cívicos de Reggio Emilia que lleva una instalación museística portátil a las escuelas durante una semana. Basado en el marco teórico de la "Educación Integral", el proyecto modifica la perspectiva tradicional al integrar el patrimonio y las metodologías museísticas en los espacios educativos cotidianos, con el objetivo de transformar el entorno escolar. Este estudio, realizado en colaboración con el Centro de Investigación sobre Docentes e Innovación Educativa (CERIID), utiliza la observación participante etnográfica y pruebas pre y postintervención para analizar el impacto del proyecto en estudiantes de primaria y sus docentes. Los resultados demuestran que el MD amplía la percepción que tienen los estudiantes de los museos, llevándolos a evolucionar desde una comprensión de simples espacios de exposición hasta la de entornos complejos para la investigación, la exploración y el aprendizaje interdisciplinario. Si bien la instalación inspira una amplia variedad de actividades pedagógicas —desde documentación básica hasta proyectos avanzados como cronologías y mapas geográficos—, la investigación identifica un desafío persistente para algunos docentes en la transición de los modelos de transmisión tradicionales a un aprendizaje autónomo basado en la indagación. En definitiva, el Museo de la Entrega funciona como un instrumento cultural que promueve el aprendizaje holístico, integra la educación formal y no formal, y subraya la necesidad de un apoyo metodológico sostenido para consolidar un nuevo paradigma de innovación escolar basado en el patrimonio.

Palabras clave: Museo de la Entrega; Educación basada en resultados; Innovación escolar; Patrimonio cultural; Aprendizaje basado en la indagación.

DOI: http://doi.org/10.14393/OBv10.e2026-47

1 Introduction

The educational activities of the Musei Civici di Reggio Emilia[3] have developed for over a century as an integral component of the institution's mission. The inscription welcoming visitors at the entrance of the Palazzo dei Musei - *Discentium commodo, Advenarum spectaculo*[4]- effectively synthesises this vocation, placing learning and dissemination at the core of the museum's identity since its inception. Over time, this approach has progressively evolved, shifting from a predominantly transmissive conception of the museum to a vision that recognises cultural heritage as an instrument for research, meaning-making, and active participation (Hooper-Greenhill, 2007)

The Musei Civici have gradually developed an educational offering grounded in multi- and transdisciplinarity, leveraging the heterogeneous nature of their collections to build connections among archaeology, history, art, natural sciences, and ethnography. Objects are not viewed merely as material evidence of the past, but as cultural devices that generate questions, interpretations, and connections, supporting observation, comparison, and inquiry. Consequently, the museum functions as a learning environment in which heritage becomes an opportunity for experiential engagement, dialogue, and the co-construction of knowledge. In this sense, the museum becomes an educational context where the organisation of space, the quality of relationships, and the materiality of objects help structure learning processes, much like schools. Over the years, this focus on educational research has fostered numerous collaborative projects with local schools, in which teachers and museum educators have co-designed and researched educational pathways (Goldoni et al. 2022). Since 2020, these experiences have been further developed through the 'Scuola in Museo' (School at the Museum) project, in which classes relocate to the museum for an entire week, live in its spaces, and conduct daily activities with educators, all co-designed with teachers (Campanini R. et al., 2022). These activities have been accompanied by systematic research conducted in collaboration with the

3 The Municipal Museums collection of the city of Reggio Emilia includes archaeological artefacts from the province; anthropological and ethnographical exhibits from citizens who have travelled in Africa, Asia and the Americas; an art collection from local artists from the Middle Ages to the present; a botanical and zoological collection of a famous local scientist.
4 For the benefit of learners and the spectacle of visitors

DOI: http://doi.org/10.14393/OBv10.e2026-47

Research Centre on Teachers and Educational Innovation (CERIID) at the University of Modena and Reggio Emilia, aimed at documenting and analysing the impact of these experiences on both student learning and the evolution of teachers' and educators' professional practices. This collaboration among the museum, schools, and the university has established a permanent research context in which educational design, experimentation, and scientific reflection mutually enrich one another. Methodologically, these experiences sit within the theoretical framework of «Widespread Education», an approach that advocates the structured extension of educational processes beyond the physical boundaries of the school building, recognising the local territory as a decentralised learning environment. From this perspective, museums, libraries, parks, archives, and other cultural sites do not merely serve as destinations for school field trips; instead, they become contexts for developing curricular objectives through sustained, co-designed pathways involving teachers and professionals from various disciplinary fields. Indeed, Widespread Education conceptualises the city as an educational ecosystem where formal and non-formal learning engage in constant dialogue, capitalising on a plurality of languages, experiences, and competences (Campanini et al., 2025; Landi, 2025). It is within this theoretical and project-based framework that the *Delivery Museum* (DM) emerged. Initially developed during the pandemic emergency to enable museum heritage to reach schools unable to visit the physical site, the project soon assumed a broader significance. It became an opportunity to reflect on the museum's role in building educational relationships with the local territory. This initiative does not merely entail transporting physical objects into a school building, but rather transferring to schools—albeit temporarily—a methodology of observing, questioning, and constructing knowledge derived from cultural heritage.

2 What is the Delivery Museum?

The Delivery Museum (DM) is a project to valorise the heritage of the Musei Civici di Reggio Emilia, and is grounded in a shift of perspective: it is no longer only the school that reaches the museum, but the museum itself that steps out of its physical walls and temporarily relocates to the school. This is not merely about overcoming the logistical, economic, or organisational barriers that may restrict school visits; rather,

DOI: http://doi.org/10.14393/OBv10.e2026-47

it envisions a different mode of engaging with heritage, capable of transforming the school environment itself. For several days, the school is inhabited by an unusual presence: an installation that introduces objects, narratives, and questions, bringing beauty, research, memory, and a heritage-centred gaze into everyday educational spaces. The DM has been designed as a museum extract—a highly portable, adaptable installation intended to be situated within spaces designated by the schools themselves. On a 180 X 180 cm wooden platform, 20 to 30 objects are exhibited, some covered in plexiglass, others in the open (Figure 1).

Figure 1 – DM 2024-25 at Marmirolo.

Its structure combines several distinctive features of the Palazzo dei Musei in Reggio Emilia: the multidisciplinarity of the collections, the dialogue between artefacts from diverse domains, and that cross-pollination of knowledge which also

DOI: http://doi.org/10.14393/OBv10.e2026-47

characterises the permanent exhibitions inaugurated in 2021. It is not meant to replicate the museum on a reduced scale, but to offer a synthesised experience that suggests its methodologies, language, and plurality of perspectives. The selected objects share a fundamental characteristic: they are polysemic. They are not chosen to tell a single story, but because they can generate connections, interpretations, and questions. The DM includes copies and facsimiles—materials that Educational Services use for pedagogical purposes—alongside objects designed for direct, hands-on manipulation by students. Indeed, the opportunity to physically handle certain materials restores a crucial experiential dimension, establishing a physical relationship with heritage that integrates observation, curiosity, and knowledge. Alongside these materials, the project fosters a dialogue with the local community by involving young local artists from Reggio Emilia, who temporarily contribute their own artworks. These pieces circulate within schools as part of the installation, offering students an encounter with contemporary artistic research; once the designated period concludes, they are returned to the artists and replaced with new works, thereby facilitating the continuous renewal of the DM.

The arrival of the DM is itself an integral part of the educational experience. Museum educators set up the installation before classes begin, ensuring that students and teachers encounter it upon entering the school at the start of the day. The initial presentation museum educators give to some classes does not explain the objects; instead, it introduces the project and the significance of this presence within the school. Together, educators and students investigate what a museum is, what the function of exhibited objects might be, and how they can be observed and related to one another (Simon, 2010). The questions are deliberately open-ended: Where do these objects come from? Why were they chosen? What connects them? What stories can they tell? The intention is not to immediately transmit answers, but to foster an inquiry-based attitude.

The discovery and research around the DM is supported by specific tools that accompany the installation. Each class receives simplified grids to categorise the objects. These catalogue cards scaffold students' observation through the specific fields to be completed. They make visible the scientific work that characterises the museum: cataloguing, conservation, documentation, and digitising collections. These cards prompt

DOI: http://doi.org/10.14393/OBv10.e2026-47

students to observe the objects, describe them, hypothesise their origin and function, record their state of conservation, and sketch or photograph them, thereby experiencing practices inherent to museum work.

Alongside this analytical approach provided by the catalogue cards, there is a second, complementary tool: the storytelling dice. Its faces depict six objects present in the installation, and students are invited to build stories connecting the objects they cast. Its use invites the construction of narratives, connections, and imaginative tales. The intent is to suggest two modes of engaging with heritage that are only apparently distant: on the one hand, rigorous and documented observation; on the other, imagination and narrative construction. These are not opposing perspectives, but rather mutually reinforcing tools that foster curiosity, personal engagement, and the capacity to assign meaning to objects.

The DM remains at the school for an entire week, during which teachers and students can use it freely, integrating it into ongoing curricular pathways. A co-design process before the installation arrives makes this autonomy possible. Educators meet with teachers, present the available objects, provide corresponding scientific documentation sheets, and identify potential themes for deeper study. Often, teachers propose connections to curricular objectives; when possible, they even co-design the selection of objects brought to the school, ensuring the DM supports pre-existing lines of inquiry or development that have already been planned.

This co-design also extends to the selection of books accompanying the installation. Alongside the DM is a selection of illustrated children's books from Didart, the Musei Civici's youth library dedicated to art, museums, and scientific and archaeological collections. The volumes are selected in relation to each class' specific curriculum and serve as resources to deepen, expand, or problematize the issues raised during the experience. Among these, *The Museum of Me* by Emma Lewis prompts a reflection on identity through the concept of a personal museum: Which objects tell the story of who we are? What would we preserve to represent our history, our values, and our future? Such a proposal expands the very meaning of the museum, transforming it into a space for meaning-making and a nexus between collective heritage and individual experience. The DM thus represents a cultural and educational device that does not simply anticipate a future visit to the museum, but

DOI: http://doi.org/10.14393/OBv10.e2026-47

builds the conditions for a more conscious and meaningful encounter. The museum enters the school, but the ultimate goal remains to foster a reciprocal journey. The DM aims to build familiarity with heritage, elicit inquiry, develop tools of observation, and, ultimately, cultivate in students and teachers the desire to engage with the collections in the physical spaces where they are permanently conserved.

3 Methodology

The CERIID researchers have looked into the DM since 2023, engaging in specific projects to understand the benefits for teachers, students, and the school as an institution of engaging with the installation. The research questions that have guided CERIID throughout the years have been:

417. How do teachers engage with the installation? What kind of activities do they design for their students? What are the professional gains?

418. What kind of gains for students emerge from the experience?

419. What type of emotional and cognitive engagement does the DM trigger in teachers and students?

In particular, researchers have been involved for 3 years with IC Einstein, from Reggio Emilia. Defining a methodology has not been easy, because each teacher, school, and students' group interprets DM differently. Therefore, in the first year, after the researcher directly observed teachers' training and the first presentation by museum educators, teachers worked independently and informed the researcher of their work during a group interview.

Because teachers' narratives and documentation could not fully capture the complexity of the experience, engagement, or gains for teachers and students, the researchers sought to complete the picture through ethnographic participant observation to understand schools' use, interaction, participation, and involvement with the DM. The researcher sat by the DM and documented the interactions of individual students, groups, and whole classrooms with the exhibit. The pen-and-paper notes were complemented by pictures. As students and teachers became familiar with the researchers, they started asking questions, and the researchers welcomed the interaction. Teachers in particular wondered about didactics and possible activities they could experiment with through the DM. The researchers collected opinions, feedback, and ideas from teachers during formal and informal meetings.

DOI: http://doi.org/10.14393/OBv10.e2026-47

Through formal and informal conversations with teachers, the researchers collected the names and characteristics of the activities carried out. Teachers agreed to share students' work and materials produced during the activities. This corpus is analysed to identify patterns and the sequencing of activities. The researchers found two main trends (Fig. 3, § IV). One (vertical) axis focuses on activities' learning objectives, from those finalised to steer reflection on disciplines and methodologies with a metacognitive approach, to those strictly coherent with disciplinary content, to those based on an artistic and imaginative approach. The other (horizontal) axis focuses on the role of objects: from close adherence to the object, through the use of multiple objects coming from the same collection, to the use of multiple objects coming from multiple collections.

During the 2025-26 school year, the researcher also designed a set of questions to collect students' ideas about the DM and understand their gains. The researcher asked the questions orally to 1st and 2nd graders and through a paper-and-pencil questionnaire for the other class groups, before and after the experience. Students were asked about their ideas of a museum. The answers to "if a friend should ask you what a museum is, what would you answer?" were coded according to 3 subunits: the role of the museum as a place for expositions, for exploration or for learning; the function of the experience: esthetic and emotional, for disciplinary interconnections or of civic engagement and the disciplines involved: humanities or sciences (Bertolini et al., 2023).

A second question required them to remember 3 words they had learned the previous week, trying to establish the difference between a week with the DM and a normal week, and whether, after the DM, students would utter more words than in the week before and connect them to it.

DOI: http://doi.org/10.14393/OBv10.e2026-47

Figure 2 – The 10 pictures students were asked to connect.

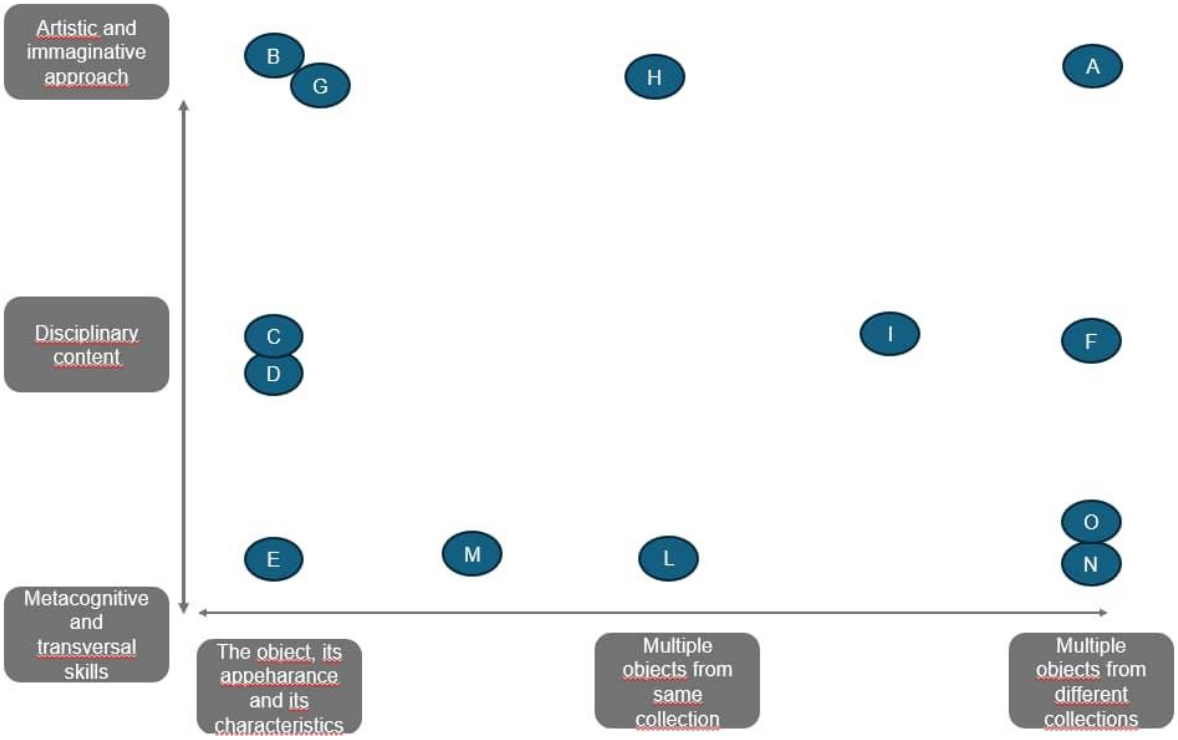
A third question asked students to find possible connections among 10 objects presented through pictures (Fig. 2). The connections found were classified according to their number, but also the explanation given (classificatory terms, such as vegetables; connections through common use; storytelling), and whether they connected only couples or groups of objects. Each class also had a specific question, defined with the teachers, based on topics they intended to study through the DM.

4 Classrooms experiences

Once the DM arrives in school, each teacher can decide whether to visit it, how many times, and what activities to carry out. Throughout the years, teachers have interpreted this possibility in many different ways and have dedicated different amounts of time to the museum. We have plotted them on the diagram.

DOI: http://doi.org/10.14393/OBv10.e2026-47

Figure 3 – Plotting of the activities run by the teachers during the DM.



The first step for any class is free exploration (A), followed by some form of documentation, either through drawings (B) or through object/artefact record cards (description, drawing, type of material, colour, dimensions, conservation level) (C). Sometimes the English teacher will ask for the objects' description in English (D). These activities represent the baseline, the minimum level of engagement that every class experiences with the DM.

A second level of engagement is represented by carrying out desk research on the objects (E). Students carry out this research on books or the internet individually or in small groups; the teacher may select the objects, or students may choose them. Mostly teachers provide a grid for students to complete. Students often present their research to classmates, younger students, or parents. Other times, teachers ask students to make a classificatory effort, either according to objects' characteristics (e.g., man-made or not, natural or not) or to the collection (F).

DOI: http://doi.org/10.14393/OBv10.e2026-47

A third level looks at the objects for inspiration for art or imaginative work, sometimes reimagining and reinterpreting one particular object (G), other times creating artwork that brings together a part of the collection, e.g. a poem about all stuffed animals (H), or using objects as inspiration to write a story or math problems (I).

At another level, teachers combine the DM and the books from the specialised library to reflect on museums, their role and organisation, and other transversal competencies (L). Often teachers use DM as a means for peer education. Primary school students explain the objects to preschoolers and help them draw them or create other artwork connected to them. In other situations, secondary school students become guides for primary schoolers. In all cases, they are tour guides for the DM (M).

All previous activities have proven effective in changing students' ideas of museums, setting an inquiry attitude, and creating a more complex idea of learning and knowledge, as will be presented in the research section. However, certain teachers and groups decide to work on a different level, in the bottom right corner of the diagram. One teacher recalls: "As we received materials and objects to be analysed, students have become true researchers. We have observed, touched and studied, setting the stage for an incredible trip from the present to the fossils time". Together with her colleague and their 3rd-grade class, they decided to put the objects on a timeline (N). Yet, the students' knowledge was not enough to position on a timeline objects that originated in the last 20 years (stuffed animals, leaves, some artworks) alongside millions-of-years-old fossils, so they involved the 5th graders for help. Together they built a long thread, allowing for shorter distances in remote years and bigger distances in recent years. The project involves science, geometry, mathematics, history and design competencies. It allowed students to visualise time and the difference between human history and Earth history.

The same group decided to map the objects geographically, researching their origin and spotting them on a world map (O). It could seem like a simple activity, but it helps students visualise and make sense of distances and world complexity, bringing together science and geography.

Only a few class groups work at this level, yet as the same school hosts the DM for a couple of years, the complexity and intertwining of activities grows.

DOI: http://doi.org/10.14393/OBv10.e2026-47

Thanks to the plotting, we can visualise the variety of activities inspired by the DM, without supervision and support from educators and researchers. These findings confirm the power of the environment as educator (Edwards et al., 2017), the museum's evocative and inspirational qualities, the viability of objects in introducing both disciplinary and transversal knowledge, and teachers' ability to design learning opportunities when given the right resources.

5 Students' and teachers' voices

During the ethnographic observation, it was possible to observe how children and adolescents progressively took ownership of the DM. After an initial stance of caution and curiosity, the objects spontaneously became topics of conversation during recesses and transitions between classrooms, creating opportunities to formulate hypotheses about their origins and reciprocal relationships. The narratives also changed, and they started referring to "our museum" and checking whether objects had moved during the night. Furthermore, a strong sense of ownership and responsibility emerged; students recognised the installation as something precious and treated it with care and respect.

The DM visited the schools of Marmirolo and Gavasseto (IC Einstein) for 3 weeks between late November and December 2025. Students were tested the week before the DM arrival and the week after its departure. We collected 84 pre-tests and 68 post-tests. The DM impacted students' ideas and perceptions of a museum. Their answers to the question "If a friend should ask you what a museum is, what would you answer?" became more complicated and nuanced. They recognised more functions for the museum, especially as a place of interconnections among disciplines and civic engagement. It is understandable that most students saw the expositional role as key, but the number of students identifying the museum as a place for exploration and learning also increased. Students' understanding of the discipline involved also grew, with a greater emphasis on scientific findings. Students also added elements to their narratives that were not there in the pre-test, such as: "it is a place where you can enrich your brain"; "you can learn new things"; "besides exhibiting things they will also explain to you their history"; "they collect objects and keep them safe, so that we can all enjoy them"; "it is a fantastic and fascinating place".

DOI: http://doi.org/10.14393/OBv10.e2026-47

As for the connections, in Marmirolo both the number of groups (39 to 48) and the number of couples (39 to 53) grew. In Gavasseto the complexity of the explanations grew, as the use of categories increased from 15 to 18. This increase in complexity was confirmed by the interviews. Another aspect that emerged from students' interviews and informal discussions is that the DM helped them formulate questions about knowledge and learning, especially questions they did not immediately have answers to. It also helped them imagine ways to find those answers.

As for teachers, they are initially fascinated to have a museum at their disposal and see students' excitement, but they are mostly uncertain about what to do with it. That is probably the reason why they start with observation, drawing, and description. As the days progress and students' enthusiasm is confirmed, ideas increase and diversify. Teachers often say they wish that the DM had stayed longer and that they would have done more. The DM also has effects when it ends. For example, a class decided to visit the museum and create a treasure hunt for children from the school and their families, which will be available in September when they visit the museum. The jump to fully metacognitive and interdisciplinary activities is harder, and only a few teachers do it, even when they are at the second experience with the DM. Most teachers do not let the children lead the type of exploration they want to do and the investigation they want to lead. Both situations could stem from teachers' ideas about teaching and learning: if they have a more transmissive, teacher-centred approach, it is harder to imagine an open-ended research itinerary.

6 Conclusions

The Delivery Museum (DM) represents a key opportunity to foster a school model that is increasingly capable of engaging in dialogue with the local territory and integrating formal and non-formal education. The DM experience confirms its capacity to activate holistic learning processes that integrate cognitive, emotional, and relational dimensions. For many students, the installation became an opportunity to 'inhabit' heritage, allowing them to feel like 'custodians' of a collective memory that transcends classroom boundaries. Rich in stimuli, it introduces students to an interconnected world of knowledge, encouraging them to ask questions and autonomously seek answers.

DOI: http://doi.org/10.14393/OBv10.e2026-47

While the DM inspires teachers to work in diverse and creative directions—as shown by the variety of pedagogical activities proposed—its impact on professional teacher development reveals greater complexity. Although the project sparks creative and interdisciplinary pathways, a persistent difficulty remains in moving away from more traditional, transmissive approaches toward fully autonomous, inquiry-based learning. This highlights the need for longer timeframes and specific methodological tools to ensure that the 'museum at school' does not remain an episodic event, but becomes a structural component of a new paradigm of heritage-informed education.

This study is based on a limited sample, and the research team is still refining its analytical instruments. Future avenues for supporting teachers in shifting their pedagogical approaches could involve targeted training and scaffolding during the DM implementation. Alternatively, prospects could lie in intersecting the DM with the Funds of Knowledge and Identity (FoK/I) framework, where the installation serves as a catalyst for reflecting on both individual and group identity.

7 References

BERTOLINI, C.; LANDINI, A.; SCIPIONE, L.; VEZZANI, A. A escola no museu: a experiência de aprendizagem do ponto de vista dos alunos. *Lifelong Lifewide Learning*, v. 19, n. 42, p. 391–407, 2023. DOI: https://doi.org/10.19241/lll.v19i42.736.

CAMPANINI, M.; BERTOLINI, C.; LANDI, L. Scuola Diffusa (Escola Difusa) em Reggio Emilia e o seu efeito nas metodologias de ensino e nas relações em sala de aula. In: CONFERÊNCIA INTERNACIONAL DA REVISTA SCUOLA DEMOCRATICA, 3., 2024, Cagliari. *Atas da 3.ª Conferência Internacional da Revista Scuola Democratica «Educação e/para a Justiça Social»*. Roma: Associazione Per Scuola Democratica, 2025. v. 1, p. 797–805.

CAMPANINI, R.; LANDINI, A.; PELLICIARI, C. A «Scuola in Museo»: um exemplo inovador de aliança educativa. In: PASTORI, G.; ZECCA, L.; ZUCCOLI, F. (org.). *Cantierabertos e escola em construção*: atas do colóquio internacional. Milão: Franco Angeli, 2022. (Escola e Cidadania Democrática).

EDWARS, C.; GANDINI, L.; FORMAN, G. (ed.). *Os Cem Linguagens das Crianças*: a abordagem de Reggio Emilia à educação infantil. Parma: Junior, 2017.

GOLDONI, S.; RIGHI, M. E.; CAMPANINI, R.; PELLICIARI, C. Educação museológica na era da Covid: exemplos de resiliência de Modena a Reggio Emilia. *Taccuini d'Arte*, Rimini, n. 14, p. 7–15, 2022.

HOOPER-GREENHILL, E. *Museus e Educação*: Objetivo, Pedagogia, Desempenho. Londres; Nova Iorque: Routledge, 2007.

LANDI, L. Educação generalizada e cultura escolar: como e porquê apoiar a mudança. *Pedagogia Oggi*, v. 23, n. 2, p. 74–81, 2025. DOI: https://doi.org/10.7346/PO-022025-09.

LEWIS, E. *O Museu de Mim*. [S. l.]: Tate Publishing, 2020.

SIMON, N. *O Museu Participativo*. Santa Cruz: Museum 2.0, 2010.

Received: July/2026

Approved: September/2026