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¡Hola! Me llamo Arminda... ¿y tú? ***A global communication project for Gran Canaria's Archaeological Heritage***

Carmen Gloria RODRIGUEZ SANTANA
Museo y Parque Arqueológico Cueva Pintada, Gran Canaria (España)

Tomás CORREA GUIMERÁ
Mixtura - Estudio de comunicación

Abstract

The opening of the Museum and Archaeological Park of Cueva Pintada (Gáldar, Gran Canaria) was the culmination of the recovery of one of the most remarkable sites of the pre-Hispanic culture in the Canary Islands (Spain). A great part of the exhibition revolves around the figure of Arminda, a historical character that lived in the site during the late 15th Century. This character has also become the main figure in the different activities designed for children and families, such as tales, puppet shows, workshops, etc., in which this Canarian girl plays a central role. The project exposed in this paper is the work of an interdisciplinary team that has transformed Arminda into a loyal ally to transmit the contents linked to the pre-Hispanic period in Gran Canaria and especially to create a motivating environment for the public, able to transform the museum into a space for sharing, thinking and enjoying History.

Key words

Informal Learning, Dissemination of Archaeology, Public Programs, School Programs

Introduction

The opening of the Museum and Archaeological Park of Cueva Pintada (Gáldar, Gran Canaria) was the culmination of an integral recovery project for one of the most unique sites of the Canary Islands' pre-Hispanic culture. The discovery of this artificial cave, dug into the tuff and decorated with geometric paintings, took place around 1862,

as a result of the work in the farming terraces that, since the eighteenth century, buried the ruins of part of what was the pre-Hispanic village of Agáldar, the evolution of which has been dated between the 7th and 16th Centuries. Although in 1884 there was an intervention with the goal of allowing access to the interior of the decorated chamber, it was necessary to wait until 1970 to have the first draft for the musealization of this site. This intervention led to the discovery of the troglodyte complex in which Cueva Pintada lies, but also caused the rapid deterioration of its interior, a fact that led to its closure in 1982. That same year, the proceedings that resulted in the inclusion of Cueva Pintada in the National Experimental Plan for Archaeological Parks began. After 25 years of almost uninterrupted work, the Museum and Archaeological Park of Cueva Pintada opened its doors to the public on July 26th 2006.

A significant part of the museological speech in Cueva Pintada revolves around the figure of Arminda, a historical figure who lived in this pre-Hispanic settlement in the late 15th Century. This girl, daughter of the last *Guanarteme* (chief) of the Island, witnessed the terminal moments of the Canarian indigenous culture and the complex colonization process of the Island after the Castilian victory in the War of Canarias. This character has also become the star of the activities prepared for children and families; stories, puppet shows, workshops, etc.

The project presented on these lines is the result of an interdisciplinary teamwork, in which professionals of history, archaeology, museology, teaching, literature, media, music, visual and performing arts, socio-cultural entertaining, etc., have transformed Arminda in the most faithful ally of Cueva Pintada. Her synergy is essential today to convey the museum contents and especially to perpetuate a magical atmosphere that breaks the borders imposed by Time, creating a space to share, reflect and enjoy History.

Musealizing a sign of identity

The long history of Cueva Pintada has not remained disconnected from the evolution of the concept of Heritage and the increasing importance given to the public, as well as from theories and reflections on what the enhancement of Heritage entails (recovery, or activation of Historical Heritage, following other recent terms away from the Gallicism of the traditional one).

From the early stages of the drafting of Cueva Pintada's project, we were aware that the challenge of dealing with the enhancement of this great cultural resource did not only lie in the unquestionable value of the decorated chamber, but also in the high symbolic value it has for locals (Martin de Guzman *et al.* 1993). As Juan Francisco Navarro has recently noticed, and without mentioning the attraction that the 'Canary' or '*Guanche*' exerted among intellectual pioneers of nationalism in the late 19th Century, there is no doubt that the pre-Hispanic symbols became an unequivocal sign of the Canarian identity during Franco's dictatorship. This is how some sites, including Cueva Pintada, occupy a privileged place, have become landmarks, emblems that part of the public has assumed as icons of Canarian cultural identity (Navarro Mederos 2005: 32 -33). As we well know, the fundamental problem is that these symbols are internalized, stripped of all context and no questions are asked about the role they played within the society that generated them.

On this basis, the musealization of the site should assume and unravel the contextualization and re-reading of this sign of identity. The fruits resulting from the research program and the spectacular finds recovered from archaeological excavations that started in 1987, made possible, at last, the articulation of a museological story about the role of this site in Gran Canaria's pre-Hispanic society, as well as about the ways of life of men and women who inhabited the pre-Hispanic Agáldar. The museum project started from this indisputable fact: Cueva Pintada is, until today, the most prominent artistic and symbolic expression of the pre-Hispanic Canarians. Having taken this as a premise, one of the main objectives set was that, after the visit, the public would consider this artificial cave, despite its exceptional decoration, as only one element of the many that define Agáldar's pre-Hispanic society. Achieving this objective, among others, involved building a solid historical discourse based on the results of archaeological excavations and the rich written documentation that points out the complex conquest and colonization process of the Island (Onrubia 2003).

This is why, when looking at the uniqueness and motivator which managed to attract the interest and attention of the public, it was decided to take advantage of musealizing a site that would recreate that unique moment in history, with first-person narration of events by specific characters, in the scene where they took place. Thus, it was decided to focus especially on the period from the mid-14th Century to the early 16th Centuries, during which the Canary Islands plunge

into the late medieval world, which is already opening to the Modern Age. Cueva Pintada could become an excellent mediator to narrate this process, which was undoubtedly traumatic and violent. We sought to transcend the mere visit to an archaeological site, proposing to immerse the visitor into an authentic journey into the past, not without a dramatic effect, creating a magical atmosphere and space. As noted in 1999, there was a need to strengthen the main asset of Cueva Pintada, the symbolic, but providing a new content: there is no other site in Gran Canaria, or indeed in the rest of the islands of the archipelago, where to best experience this crucial moment in the history of the islands; the violent contact with the Crown of Castile (Onrubia *et al.* 1999: 134-135; Antona *et al.* 2002). On the other hand, it is true that there is also a need to think about the differences in the concern about this discourse between the population of the Canary Islands and the one that comes from the mainland or other countries. Hence, it was chosen to include hints, recognizable for the public of the archipelago, which did not disturb the understanding of others coming from different places and therefore unaware of certain historical facts or characters.



Figure 1. Decorated chamber in Cueva Pintada

To achieve this goal we have proposed a route in which a number of elements, both audiovisual and on display, provide information allowing that allows visitors to perform a rich reading of the archaeological remains, that go beyond the pure aesthetic pleasure so far raised by Cueva Pintada. The museum, which houses the projection room and the permanent exhibition hall, gives way to the archaeological park, in fact conceived as the great hall of the museum, where you can see the Indian village, visit the decorated chamber (Figure 1) and visit some recreations of ancient houses from Agáldar.

As this ambitious project was being run (since 1986), the balance has moved from a more conducive for research and conservation of archaeological remains approach, to the design of strategies that should facilitate their accessibility and understanding. The result is the most prominent proposal of musealization in the Canary Islands, and one of the most important in Spain.

“Museums that you feel in your skin”

After analysing the first visitor studies, it was confirmed that the first audiovisuals, which can be seen right after entering the museum, are one of the best-rated elements. We have to point out that this comments are based on the visitor studies conducted by Interpret-Art during the years 2006-2007 and the ones conducted in cooperation with the Universidad Autónoma de Madrid, directed by Dr. Mikel Asensio (Sáenz Sagasti *et al.* 2010: 172-175). The first audiovisual, immerses the visitor in the indigenous reality of the 14th and 15th Centuries. This projection is emerging emerged as a key element in measuring the success of the visit. Indeed, with contributions from new technologies, this first audiovisual has become a faithful ally when it comes to contextualizing this enclave. The visitor is drawn into the past and travels through historical moments of particular importance, in a journey in which empathy and emotion occupy a privileged position. It is important to remember that this story has several levels of reading, depending on the background and the interest of the visitor.

It also became evident that the message was not an erudite discourse for scholars that would only bore the lay public, which would be the majority of the visitors (Onrubia *et al.* 1999: 140). This is why an aesthetic ambience, with simple images that evoke emotions, was created from the beginning. We sought to contextualize the elements of the visit, giving them their current significance; the remaining fragments of a past society, men and women with faces that look like

ours, fragments to be analyzed rigorously in order to construct a story that becomes an invitation to participate and enjoy the adventure of knowledge (Santacana 2005: 646). The making of the audiovisuals has been complex, but we must highlight the exhaustive process of documentation, and the consensus among experts and other members of the team to create the scripts and images.

The importance of the audiovisual works and the fact that the Cueva Pintada is a key element in cultural tourism circuits have led the museum team to increase the number of languages available in the audiovisuals by three (English, German and French). Obviously, the people dynamizing the visit can do it in these languages and the major means of divulgation (*i.e.* the website and brochures) have also been translated.

Based on the reactions among visitors and a unique classification of museums, published by Mikel Asensio and Elena Pol about understanding the content in these kind of scenarios, we would include Cueva Pintada in those museums that you feel in your skin; defined by the authors as "*those who seek to go beyond the simple display, aim to raise, try to excite [...] the display directly guides the construction of images, of internal representations, of sequences and episodes, of mental scenarios, which will frame and facilitate the understanding of phenomena and concepts*" (Asensio and Pol 1998: 15-16 and 17).

The cognitive accessibility issues of a non-specialist audience regarding the discourse of the museum were tackled, mainly thanks to the synergy of the main protagonist, Arminda / Catalina de Guzman (Figure 2), a historical character who has become a faithful ally of the museum staff, an educator looking directly at the public from a screen (in the stereoscopic projection and in the panoramic projection). Thus, a good degree of empathy and a speech that fits in with the message for non-specialists is achieved, providing easy access to specific content that otherwise would be difficult to understand. In this learning process, the narrative provides a solid foundation that helps the visitor to consolidate learning (Falk and Dierking 2000: 48-49).

In the Cueva Pintada project it has rather been preferred to narrate than to explain (Lasheras and Hernandez 2005), to socialize knowledge, to convey it to the general public as a way to promote intellectual activity and the desire to learn and reflect as a source of satisfaction (Fatás 2004). The speech, in our case, is not about the objects, but about the people that have left us these objects, giving

them a greater role, so these ceramics, idols, houses, cave, etc. are made accessible within a historical reality. This approach does not come after seeing the reasons for the visit of a good part of the public ("*because I am Canarian*"), but rather with the aim to provide the public with a content and feelings about the society that left us this remarkable testimony.



Figure 2. *Arminda.*

Since the Museum and Archaeological Park of Cueva Pintada opened, there were other challenges that needed to be faced, following the same pattern as in the development of the Cueva Pintada project. That is, through a careful planning, defining clear objectives for each of the following areas: research, conservation and divulgation. The focus in the latter can be seen in the aim of Cueva Pintada to become a reference research centre in the pre-Hispanic islands and the conservation methods for its special remains (*i.e.* volcanic tuff). The commitment of this centre to establish itself as an educational and social space, has not only affected the presentation of content according to criteria that make it accessible to all audiences, but has also led to designing a learning program to serve the diverse users, considering this place as a space for personal enrichment. Logically, particular attention has been paid to schools, so that Cueva Pintada will become a new arena to develop the teaching and learning processes.

There are various programs implemented to meet the needs of different types of audiences. Without a doubt, attention has been focused on children and families, especially because of the available resources and activities.

iHola! Me llamo Arminda... ¿y tú?: The objectives

The program '*Hola, me llamo Arminda ¿y tú?*' (*Hi, I'm Arminda, and you?*) is a milestone in the strategic lines of Cueva Pintada. Every planned action includes challenges in which, beyond doubt, there are elements already used successfully in the museum context. Thus, stories, puppet shows, workshops, music, etc., are not innovations by themselves. What is innovative is a series of principles:

- Their inclusion in the museum's design and discourse (not a program that comes "after" but "at the time").
- The formation of interdisciplinary teams that provide, from inside and outside the museum, the best of their knowledge areas and/or creativity.
- Quality as a principle in the management and creation of the different displays.
- Innovation in the general approach and in the communication and dissemination strategies.
- Ongoing evaluation of the various activities.

When undertaking an extensive program of communication, objectives must be ambitious, but at the same time affordable at the short and medium-term. The following objectives are the ones that have motivated this program oriented to children and families.



Figure 3. Arminda stickers.

General Objectives

- Contextualize Cueva Pintada in the pre-Hispanic culture of Gran Canaria.
- Transform Cueva Pintada into an area that evokes emotion and empathy to facilitate the understanding and enjoyment of Heritage.
- Convert the Museum and Archaeological Park into a stage for the development of programs for children and families.
- Promote research and innovation in the proposals, from all fields involved in the development of the latter: museum, educational, communication, promotional, informative, etc.
- Work on cross-cutting topics to be incorporated in the activities of Cueva Pintada: gender, intergenerational communication, attention to diversity, etc.
- Contribute to the conservation and recovery of Archaeological Heritage from preventive outreach proposals (using the definition by Mateos Rusillo 2008), which are designed as educational and corporate strategy.

Specific Objectives

- Transform Arminda, not only into the central character of the museum, but also into one of the axes of the program for children and families.
- Disseminate the educational program of Cueva Pintada in the insular context, breaking the boundaries imposed by the limits of the municipality in which the site is situated.
- Educate children and families about the fragility of Archaeological Heritage.
- Promote intergenerational dialogue (children and their carers).
- Transmit values associated with the acceptance of others and the recognition of the proper, miscegenation, and the enrichment that comes from cultural diversity and understanding.
- Promote the joint assessment of Historical and Natural Heritage as integral parts of a whole, raising awareness not only of historical but also of natural values, introducing the concept of Cultural Landscapes.

- Introduce gender perspective in the workshops, in a subtle but committed way. Not accidentally, the main character of this program is a girl.
- Address diversity with activities in which quality is more important than quantity (a smaller number of places available in activities means more personal attention).
- Grant an important role to new technologies in order to reach out to children (and by extension, families).

Methodology

The methodology followed by the team (consisting of professionals both from inside and outside the institution) was based on the following pillars:

- The establishment of the strategic lines of action, embodied in the museum and archaeological park.
- Detailed planning of the developed program.
- The formation of interdisciplinary teams adapted to the specificities of the program that develops the strategic lines.
- Ongoing assessment, understood from two perspectives: evaluation and monitoring.

The methodology of work with families and children is based on:

- Activities in which the audience becomes protagonist.
- Participatory and inclusive methodologies.
- Starting from the previous ideas, promote meaningful learning.
- In proposals involving families, try to redirect the intergenerational dynamics where the older "direct" the creativity and behaviour of the younger.
- Incorporate music, performing arts and symbolic games in group activities.
- Integrate audiences with special educational needs (people with physical or mental disabilities...), always promoting inclusion against exclusion.
- Integrate ICT, with www.armindaylacuevapintada.com, not only as an introduction and promotion tool but also for immersion into the Gran Canarian pre-Hispanic world.

The emergence of new technologies that, since a few decades ago, has marked the beginning of a revolution in the forms of management, production, communication, etc., and this program could not be excluded from this reality. From this conviction arises the idea of creating a website linked to the Museum and Archaeological Park of Cueva Pintada, www.armindaylacuevapintada.com, aimed specifically at children, including the program of activities and also other resources, such as videos and games. The website is designed to captivate this audience through playful elements that will make them familiar with the pre-Hispanic reality.



Figure 4. *Arminda in Planeta Gran Canaria.*

The evaluation of the program

Self-assessment means that after undertaking the different activities, the team involved in them carries out the evaluation sessions in order to detect potential problems or issues that could be improved. In a timely manner, this process also involves inviting teaching professionals of various stages of education to act as evaluators of the sessions.

There are actions in which evaluation is direct, as in the case of advertising campaigns (attainment of objectives) or the edition of tale-books (number of copies sold).

Concern about the quality of the visit and the public program offered, as well as about the understanding of the messages conveyed, has led the Museum and Archaeological Park of Cueva Pintada to develop external evaluation sessions since its first year. Evaluation is ongoing, as a strategy of continuous improvement in the various functions of Cueva Pintada: research, conservation and dissemination.

The data presented below are the evaluation results, obtained from questionnaires filled in by visitors after attending various activities in Cueva Pintada (puppet shows, workshops and family visits with Arminda as "exceptional guide"). The sample is representative of the population participating in activities in Cueva Pintada.

REFERENCE CARD

Sample: 85 visitors (adults accompanying children participating in the activities).

Period analyzed: July, August and September 2008.

Technique: Activity questionnaire.

Results: Participants in Cueva Pintada activities are, in addition to the children themselves, parents of a medium-high education level seeking for cultural quality leisure activities. They do not mind to travel, as most of them come from different municipalities to the one where Cueva Pintada is located (Gáldar).

Although the most common broadcast channel to learn about these activities is usually word of mouth, many activities have been discovered during the museum visit or via its web. Some people had heard about them during a previous visit to Cueva Pintada, as a lot of them had been there before. The fidelity of the visitors, therefore, seems to be satisfactory.

The satisfaction of visitors with the activities is excellent, highlighting the staff and organization of the event. The criticisms are specific and easily resolved in most cases. It is possible to consult some graphs in:

<http://www.armindaylacuevapintada.com/ibermuseus/Ibermuseum/Evaluacion.html>

Stages of the program

Since its presentation, after the opening of the Museum and Archaeological Park, the program featured by Arminda has been further developed and focused on a series of projects, among which the following can be highlighted:

- **The first activity for children, the tale *Arajelbén (¡Hasta otro día!) De cómo se conocieron Arminda y Fernandillo.***

[See you soon! How Arminda and Fernandillo met]

The need for a story/tale that would support the rest of the teaching program soon convinced the team to undertake an editorial project that surpassed the museum itself. For the first edition of Arminda's adventures, the Canarian writer Dolores Campos-Herrero was approached, as she already had experience in children literature. The writer worked closely with the staff in Cueva Pintada, that provided her with the information needed to define the characters and sceneries, while establishing the guidelines:

The stage: the pre-Hispanic Agáldar and Cueva Pintada hamlet.

The characters: Arminda had to become the main character structuring the tale. In addition, a new child character from the peninsula was created, making it possible to work on cross-cutting topics around the encounter of different cultures and the conflicts that this generates: fear of the unknown, acceptance, loss, yearning, conciliation, miscegenation, etc. This is how Fernandillo was born; a young Castilian who came from a distant land to help his father in conquering the Island.

The action: it had to be related to the historical events that took place in Arminda's times, the turbulent period connected to the conquest of the Island by the Castilians.

The writing stage gave way to the illustration works. Agustín Casassa, connoisseur of every detail of Cueva Pintada's museographic project, as well as of the pre-Hispanic reality in Gran Canaria, was the professional chosen for this duty. After the first drafts, the main characters started to be put into shape. Arminda was created based on the character met by the visitors in the museum. The characters, the description of the environment, the evocations and the scenes where the action takes place, allowed the recreation of domestic spaces, landscapes, archaeological contexts, etc., that are of vital importance to introduce present the pre-Hispanic way of life: costume, goods, sites, economical activities, etc.

- ***Arajelbén* dramaturgy and the puppetry performance.**

In parallel with the birth of the tale, Rafael Rodríguez started working on the dramaturgy, while María Mayoral started creating the puppets, based on the drawings by Agustín Casassa. The choice of a particular technique, which was the foam doll, was successful. Visitors feel close to the characters, thanks to the skill of the maker and the involvement of the performers/handlers from Entretiteres Company, as well as the conductors of the activities.

Moreover, the activity continues after the play with a workshop of cut-outs, which reinforces the knowledge of the characters and the pre-Hispanic period. This allows the participants to create and take home the characters (Arminda, Fernandillo, Hitaya the teacher, the Drago, the owl, Guama the goat and the Moon), as well as the props, to continue with the play, inventing new stories and adventures.



Figure 5. *Arminda and the Drago in Arajelbén.*

- **Family tours to the site: *iHola! Me llamo Arminda ¿y tú?***

[Hi! I'm Arminda, and you?]

After realizing Arminda's attractiveness, Cueva Pintada, Entretíteres Company and La Colmena (social entertainment), decided to design family tours to the site guided by Arminda herself and her puppet friends, mainly Fernandillo and Zarem the lizard. The scripts, prepared by the people working at the site, tell stories that mix the past with the present, Archaeology and History, in a recreational and participative way. The activity seeks to strengthen the intergenerational experience.

- **Arminda, Cueva Pintada's ambassadress, travels to other towns and islands.**

As a result of the hard work to prepare the different activities, several councils of the islands of Gran Canaria and Fuerteventura have invited Arminda to visit their schools and theatres. More specifically, the plays *Arajelbén* and *El Tesoro del Mocán*, could tour other regions presenting the pre-Hispanic culture of Gran Canaria.

Arminda also participated actively in other institutional events for the Island: tale marathons, puppet festivals, child leisure activities, Heritage seminars, and even *FITUR* (International Tourism Fair of Madrid). Arminda has become Cueva Pintada's ambassadress, but essentially and, most importantly, the symbol of Gran Canarian pre-Hispanic culture.



Figure 6. Press release with Arminda.

- **The education program for Educación Infantil (3-6 y/o) and Educación Primaria (6-10 y/o).**

When the time came to start preparing workshops specifically designed for schools, it was clear that it was impossible to employ Entretíteres Company for all the activities, but the characters created for the puppets could perfectly be used as teaching resources. Thus, the workshop *Ídolos, nubes y barro* (Idols, clouds and clay), was conducted during the 2008-2009 school year, with the aim to promote creative learning about the terracotta idols from the pre-Hispanic Gran Canaria. The activities were designed with La Colmena, in cooperation with teachers who validated the process and evaluated the first trial sessions with the aim to correct any possible mistake before offering the activity to schools.

During the 2009-2010 school year, a new workshop was developed. *Arminda quiere ser yerbera* (Arminda wants to be a herbalist) was developed with Dr. Jacob Morales Mateos, the specialist who studies the seeds and vegetal remains from Gran Canarian sites. The objective is for the children to learn about the different plants that were used by old Canarians, not only to eat, but also to treat different diseases. The tale *Arminda y la lágrima del drago* (Arminda and the tear of the dragon tree) is useful to see the natural environment where old Canarians lived, with an ecological approach along the activity. This tale has also been played by Entretíteres Company in Cueva Pintada and other locations in the Island.

- **At the rate of the seasons.**

Over the years some other activities for children and families have been developed; during vacations and weekends a number of workshops, designed by the museum and conducted by La Colmena, are offered. As the main activity of pre-Hispanic Canarians was farming, the seasons have been used to frame different activities:

Vive la primavera en la Cueva Pintada (Live the spring in Cueva Pintada).

Disfruta el verano en la Cueva Pintada (Enjoy the summer in Cueva Pintada).

Llega el otoño a la Cueva Pintada (Autumn arrives to Cueva Pintada).

En invierno, ven al calor de la Cueva Pintada (In the winter, come to the warmth of Cueva Pintada).

Under these topics, there are several activities, such as workshops linked to 'gofio' (wheat or barley toasted flour, inherited from the pre-Hispanic period), clay, 'pintaderas' (clay stamps with geometric shapes) and house building.

In all these activities, songs are essential; specifically designed for each activity, they are part of the introductory dynamics and help to break the ice among participants, both children and adults. Although she is not always present, Arminda is usually part of the activities. She is the link to the general program, but these season activities can run without her as well.

Results, prospects and sustainability

The expected results are directly related to the set objectives, both general and specific. The general objectives are much more difficult to evaluate and some –like the ones referring to preventive diffusion- have been set for the long term.

From the data obtained from the evaluation, we can say that the results have exceeded expectations. There is no doubt that getting the attention of the media has been a crucial element, propitiating the good end of this first wave, which made the participants first class mediators in order to expand it.

The museum has reached the whole Island, breaking the barriers imposed by the physical setting of the museum that, with no doubt, is a privileged scenario for many actions. However, that should not become an exclusive 'fief' for programs aiming to disseminate a series of values and contents beyond the physical limits of the museum equipment.

There are two far-reaching actions clearly measurable:

The advertising campaign: Every activity starring Arminda is filled to capacity and there is always a waiting list. Besides that, in 2009, professionals from the advertising sector awarded it as the best multi-support campaign in Las Iniciativas advertising festival.

The edition of the tales: The first tale (*Arajelbén*, 1500 copies) is already sold out and from the second (*El tesoro del Mocán*, 2500 copies) there are only few copies left.

Arminda has become a well-known character, recognizable by not only the people visiting Cueva Pintada, but by the whole Grancanarian society that identify her with the pre-Hispanic reality and have an interest for the Museum and Archaeological Park as well as the activities in which this familiar character performs.

Nowadays, Arminda still takes part in different actions that expand the program for children and families:

- Educative programs in cooperation with the Teachers Training Centre in Gáldar for which, besides the pre-Hispanic period, contents on Modern Languages (especially English), Biology or Geology are created.
- Work with Education Centres (IES Pablo Montesino o IES Santa Lucía), which develop cooperative learning using Cueva Pintada in some of their proposals.
- Consolidation of teachers' training courses (in cooperation with the Regional Government) to make the educational potential of Cueva Pintada in which Arminda takes part available to the teaching staff.
- Preparation of the third edition of the adventures of Arminda. It will come with new activities linked to the plot.

Cueva Pintada cannot turn its back on one of the programs with the best reception from the public. This is why there is a permanent contact with the team that made it possible, designing new activities to enrich it.

During the past year (2010), once the activities for families had been consolidated, the focus switched to activities for school children, especially of early stages, offering workshops where Arminda is the main character. The results of the evaluation have been essential to show the funders the necessity of and opportunities presented by continuing this program. The importance that has been given to the education program in the strategic planning of the museum, grants the technical and institutional support.

Conclusions

To conclude, we can establish a number of key elements that can help to make clear the efficiency of the program.

- The activities, which the presented program -*iHola! Me llamo Arminda ¿y tú?*- includes, aim to encourage the personal growth of the people who participate in them. The program is not just about learning more about Cueva Pintada and one of the most exciting moments in the history of the Island, but also about encouraging participation, reflection, communication, inclusion, etc., in an effort to make Historical Heritage a primary resource for social cohesion.

- As presented, the project is innovative in many of its approaches, particularly in the methodology of the implementation and promotion of the actions. The considerable amount of creativity emanates from an interdisciplinary team, in which each party brings the best of its wit and knowledge.
- The actions have sought to consolidate the Museum and Archaeological Park of Cueva Pintada in the local context, but one of their main objectives has been to break the barriers imposed by the museum's location in a remote region away from the Island's cultural hub (the triangle of top-rated museums is located in the capital of the province, Las Palmas de Gran Canaria).



Figure 7. *Arminda in the beach.*

- The impact, penetration and outreach of the program is illustrated by its competence to bring the public in the Island, to attract the media that have acted as amplifiers of the museum strategies and, ultimately, to bring the pre-Hispanic memory to different sectors of the society.
- This program seeks the inclusion, away from the exclusion of social sectors, regardless of the reason that provokes the latter. In this sense, the visitors who have participated in the activities have various backgrounds but, as shown in the evaluation, there are sectors that are particularly receptive to proposals of leisure activities related to Culture and Heritage.
- The methodological proposals have always been developed with the active participation and integration of all team members. This kind of approach is essential in teaching values and attitudes; listening and communicating with respect for the group are the pillars of the activities developed.
- The internal and external assessments are the basis for the activities developed, being, thus, one of the pillars of the strategic planning in the Museum and Archaeological Park of Cueva Pintada. This is how the team gains valuable knowledge about the effectiveness and efficiency of the program, as well as the issues to be reviewed and improved (especially referring to the facilities and occasional technical problems).
- The fact that the team consists of professionals from different fields, with connections in many different areas related to Culture, facilitates networking. A characteristic example is the inclusion of the museum's puppet shows at the Circuito Insular de Teatro, managed by the Cabildo of Gran Canaria, in collaboration with the municipalities of the Island, a fact that has allowed our character to travel around the Island.
- The attraction of this character (largely thanks to the extraordinary work done by the team of artists and educators that make this possible) is unquestionable. Hence, its continuity and sustainability can be ensured. The future scenario is to continue innovating and bringing new proposals, within this general framework offered by Arminda. In any case, it is needed to ration the proposals, not only to generate expectations for future actions, but also to redirect energy to other museum activities that are geared towards other audiences, for example, adolescents.

- Institutional and regional links and partnerships have arisen in different levels. Collaborations include publications of organizations such as the Obra Social de La Caja de Canarias and the possibility offered by other local entities to Arminda to travel around the Island or elsewhere. It would be important for the future to consolidate Arminda's contribution to the tourism sector as a mediator to attract new visitors to the region where the site is located, away from standard tourist destinations of the Island. According to the Tourist Board and some tour-operators, families may be attracted to the area by the museum activities.
- Finally, a line of work recently undertaken is to strengthen the relations with those responsible for education in various fields, including formal education (teaching centres and teachers' training centres under the Government of the Canary Islands) and informal education, such as occupational centres for disabled people, senior centres and the Town Office of Social Affairs.

General planning and coordination: Museo y Parque Arqueológico Cueva Pintada – Carmen Gloria Rodríguez Santana

Texts of the tales: Dolores Campos-Herrero Navas y Pedro Flores

Illustrations of the tales: Agustín Casassa Caballero

Graphic design of the different materials: MAT creación gráfica

Dramaturgy: Rafael Rodríguez

Production: 2RC Teatro. Compañía de Repertorio

Puppets craft: María Mayoral / Bolina y Bambo

Play and handling: Roberto Pérez, Begoña Ramos (Entretiteres), con la colaboración de Pedro Pérez Hernández

Music: Rantanplán

Play and arrangements: Óscar Naranjo Iglesia

Songs for the workshops: Pilar Argüello y Nélida Saavedra

Activities in Cueva Pintada: La Colmena (Pilar Argüello, Nélida Saavedra y Luisa Martel)

Press and media: Mixtura – Estudio de Comunicación

Beach activities: El ojo de arena, Óscar Rodríguez

Educational resources for school children: MAT creación gráfica

Educational program 2008/2009: Nélida Saavedra Pérez

Educational program 2009/2010: Eulen

Activities for weekends and holidays: La Colmena

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Editor:

Jaime Almansa Sánchez

Email: almansasanchez@gmail.com

Assistant editor:

Elena Papagiannopoulou

Edited by:

JAS Arqueología S.L.U.

Website: www.jasarqueologia.es

Email: jasarqueologia@gmail.com

Address: Plaza de Arteijo 8, T-2, 28029 - Madrid (Spain)

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