

Education Branding plan

Research and Example

Jonathan Monje

Education Branding Plan

The research conducted was through findings through research studies, and different methods of branding for education purposes and those that directly gear branding towards children.

Most of these ideas are backed behind theories on cognitive growth being both emotional understandings through development and also understanding different levels of growth dependent on age and possible skill level.

Separating the document based on the different “areas” of branding will help give a more holistic and cohesive understanding of the different elements that need to be considered for the branding plan. Though they are all different in regards to their purpose that all cohesively share the same resolve and if executed properly will help the overall function of education branding.

Other Considerations (for future):

- Exploit subjects/elements from Dali’s art (i.e. science, math, animals)
- Introduce a link/tab on thedali.org that leads to all events/activities for children.
- Create an area that allows people to engage and “touch” in exhibits (example: [Please Touch Museum](#))
- Utilizing outdoor spaces to provide more room for “hands-on” exhibits, events, or activities without compromising or tampering within the interior of the Museum (botanical garden?).
- Offering art classes, inviting children to create their own surreal art (e.g. collage)
- Encourage outdoor activities for children (example: [Children’s Museum Indianapolis](#))?
- Offering special programs/events during school holidays
- Partnering with schools/organizations to offer special education programs
- Developing interactive exhibits/activities that engage children
- Incorporating digital elements that combine art and hands-on engagement

Research/suggestions for incorporating typography into children's branding?

It's important to keep in mind that studies and research on typography in relation to font psychology are relatively new. Font psychology is more recent, more modern, and is still developing. However, some specific principles have been established to identify what effects they have in behavior.

I also believe it's important to treat the rules of typography towards child branding as we treat the rules towards our traditional typography in terms of spacing and size. (Taking legibility into account it already seems parallel with typography for children)

- One explanation offered as to why specific fonts make you feel or associate them with a specific way is due to the deep links in culture and their usage. (For example, fonts such as Times New Roman are viewed as the traditional standard of print especially within education, but this is because of our societies cultural creation because we have been using them as printing purposes for centuries).

Here are some traditional fonts we use and their appropriation:

- **Serif:** traditional, respectable, stable
- **Sans serif:** simple, straightforward, sensible
- **Script:** personal, feminine, fancy
- **Display:** friendly, quirky, unconventional
- **Modern:** smart, trendy, forward-thinking
- **Decorative:** fun, unique, casual

Size, contrast, and spacing are other elements that play a crucial role and have affecting characteristics towards readability:

- **Size:** Smaller fonts may look nice on the design monitor but are harder for customers to read.
- **Contrast:** Texts against a busy background are less likely to be comprehended by older audiences due to their decreasing ability to perceive colors.
- **Spacing:** Proper spacing and kerning can make words more legible, especially if you are using "fancier" fonts.

Looking at font and color cohesively, executing proper combinations will allow customers to pay more attention. Experience emotions you want to give off and correlate the brand with a specific attitude or personality. With this info in mind here are some factors to consider when deciding font/color:

- Do they fit with the nature of the information being portrayed?
- How do they fit with the rest of the elements?
- Is there authenticity, clarity, diversity, consistency, and a humanized trait in your selection?

- Is there a balance between emotions, aesthetics, realism, and abstraction?
- Do the colors, design, flow, and typography all accentuate each other in the overall layout?

I believe we should consider utilizing fonts that are professionally clean but not too formal. The use of creative hand-drawn fonts looks playful and light-hearted, which would be geared towards children. A few examples at some playful fonts that could work within the children's brand:

- Canterbury
- Bjola Sans Serif
- Brocha
- Scaredy Pants
- Wisp Typeface
- My Dear Watson
- Chalkboard typeface
- Childish Reverie Font

Headlines/Titles:

This can be applied to general typography for children in general.

- Playful style and color layout
- Decorated typestyles with ambitious colors
- Curved/jumping baselines

Text Legibility:

- Similar to writing content geared towards children, we should be selecting text that point towards warmness. Friendly designs that are simple yet carry generous letter shapes.
- The counters should be rounded and open instead of angular or rectangular.
- For very young readers, select designs with one-story 'a's and 'g's, since these are the lowercase shapes preschool and school-age children learn to write.
- Stay clear from expanded typeface/condensed. We want to establish character recognition.
- The use of both serifed Bembo Infant and Gill Infant (sans serif) have been designed specifically for children and execute the concepts stated above. (These are good example)

Text Readability:

- Young children who are learning to read or who are not too familiar with reading have trouble with reading left-to-right then jumping to the next line. To create a better and easier flow keep the text at a (14-24) point index, along with generous leading.

Notes:

When it comes to the younger age groups, I found that cross referencing typography in children's literature (as well as the classroom setting) shows many of the concepts introduced previously mentioned.

Resources:

- <https://digitalmarketingphilippines.com/the-psychology-of-colors-and-typography-in-influencing-customers/>
- <https://www.fonts.com/content/learning/fyti/situational-typography/typography-for-children>
- <https://www.creativecircle.com/blog/the-typography-of-childrens-books/>

(The link **below** is an article that discusses some good uses of appropriate typography designed for children)

- <https://www.uxmatters.com/mt/archives/2011/06/effective-use-of-typography-in-applications-for-children-3.php>

Research/suggestions for incorporating iconography into children's branding?

It's imperative to create and have simple graphic icons that can be useful in a plethora of context. With children in mind, using graphics that carry a playful and colorful spectrum will appeal to the younger demographics.

- Develop distinctive package structure that refers to the brand. Treat structure design as another opportunity for packaging to visually resonate with kids.
- Create an icon as part of the brand identity that can be used independently, or a system of iconography to communicate product benefits and features. This is a fun approach to brand communication that kids will remember and associate with the brand.

Children form the same interpretation from both brands and associated symbols that can be linked to emotions or specific feelings. With that in mind, using symbols that coincide with both a positive emotion while connected to our mission statement/purpose would be integral. They also correlate with mental cognition and development.

- Children's ability to form mental representations of brands is assessed, along with their understanding of brands as social symbols.
- Theory of mind and executive functioning are both significant predictors of the ability to form mental representations of brands.

- The impact of individual differences in theory of mind and executive functioning on children's brand knowledge aligns with current theories of child development.

Brand Symbolism – Cognitive

There is research that shows a correlation between icons/brand icons with cognitive development. This information can help not only decide the right path to take when it comes to icons but also offer insight as to why or how iconography affects children. (Take into consideration that not much consumer research has been done towards cognitive child development and symbolism)

- Among children aged 3 to 8 years, Henke (1995) found that performance on a battery of Piagetian cognitive tests predicted recognition of brand advertising symbols. (Note that the term "symbol" here refers to an iconic visual brand representation such as a logo or trade character. Henke did not investigate children's understanding of the social symbolism attributed to various brands.)
- The expectation that children's executive functioning abilities generalize to a variety of contexts to equip them to form mental representations of categories of items that belong together is further supported by prior research showing that children can sort between items in a domestic context.

Theory of Mind

Theory of mind tests have been used in psychology to show that children as young as 3 have the social insight to be capable of thinking about others' thoughts. Theory of mind will show a significant positive relationship with children's brand symbolism understanding.

- The success behind Theory of Mind will show that a child can understand that another person might be fooled by the deceptive appearance of an object/symbol. Hence, they can tell objects apart though they may have similar appearance.
- Because **brand symbolism** understanding requires an ability to think about the thoughts and feelings of others, it is expected to be significantly related to theory of mind.
- A child that can think about the desires of other can better understand brands use for intentional self-expression, along with qualities brands may represent.

This research backs up the idea that children (at early ages) attribute the importance to branded products to cultivate and promote self-image. It also puts emphasis on early emergence of materialism among preschool children.

- When choosing icons/graphics we should use themes that promote artistic self-expression. Specifically, playful objects that can be seen in art such as brushes etc.
- Items that children may already be familiar with.

This theory is referenced in various research discussing the use of images and implementing them for branding. Seen throughout time dating back to early systems of icons, there is a trend in using objects which bring about a deeper meaning.

“Figurative symbols are often seen as natural by contemporaries, as operating on the basis of transparent analogies with the natural world, rather than on the basis of conventions. In hindsight they may turn out to have been based on conventional ideas about nature, rather than nature itself”
(Leeuwen & Jewitt)

- Using images that point to deeper themes appropriate to art could be a great tool in terms of teaching kids to be conscious of surrealism.

Creating Iconography

We must keep in mind the key message behind our brand, in this case gearing it towards children. We promote inspiration, breaking away from the norm “ordinary becoming the extortionary”. Understanding art and the transformative process that develops through art and the self. These elements make us unique and are key to the Dali brand. We should carry these ideals into the icons used.

- When using multiple icons, keep the scale and line-thickness consistent across all the icons to help children keep familiarity.

Resources:

(Below is a great article on children’s brand symbolism and offer various test conducted by researchers geared towards children and branding.)

- <https://pdfs.semanticscholar.org/c7af/b53eabf661dffa1e71492ac7683656003f0a.pdf>

(The link below shows an example of AFC’s brand guideline, specifically looking at iconography they show examples of pre-made icons)

- https://brand.actionforchildren.org.uk/media/3163/afc_brand-guidelines_fourth-draft_03-jan-17-1.pdf
- https://books.google.com/books?hl=en&lr=&id=vSFLmCR26oC&oi=fnd&pg=PA92&dq=iconography+in+children%27s+branding&ots=T7dBTtJKr9&sig=IO4UfhLUGW5l6_rAUrTNEc56aSE#v=onepage&q&f=false
(Leeuwen & Jewitt)

Research/suggestions for tone/rhetoric style of children’s branding?

As stated towards the previous sections, keeping our rhetoric/voice in close correlation with our mission statement and attitude is imperative. Staying true and honest with our brand personality is the best way to identify with our general audience.

Rhetorical Appeals

Before diving into the technicalities of the correct rhetoric to use for children's branding, I wanted to state some major staples within rhetoric when applied to advertisement and marketing. Going back to the master of persuasion, Aristotle, he developed 3 fundamental rhetorical appeals that are used correctly to generate compelling marketing content:

- Ethos – an appeal to credibility
- Pathos – an appeal to emotion
- Logos – an appeal to logic

Looking at the different appeals, though we should incorporate each of these concepts within our rhetoric I believe putting emphasis on pathos (emotion) within our rhetoric would be the most effective in gearing our brand towards children.

Looking at some examples of effective pathos, within children's literature this is used to convey certain feelings one might want to read to form. The same can go for the content we produce. Pathos is also crucial within children's literature to keep the readers entertained and engaged rather than zoning off or becoming uninterested within the content.

The use of pathos within children's branding...

- Rhetoric that could potentially keep children engaged
- Based on the content or subject at hand, using rhetoric/tone that conveys positive emotions would help generate a positive correlation between two subjects (art – positive connotations)
- Allow us to keep a specific mood geared towards our audience
- Gives a "call to action" creating a sense of urgency or even a fear of missing out. This can be geared towards both kids and adults.

Tone

Being that we are focusing on children's branding, we want to feed into the whimsical and childlike essence. Conveying feelings of "happiness" so our voice/tone should be fun, outgoing, and inviting. Creating the children's brand, we need to stay consistent with this happy and light tone. Just as typography and iconography should contain light and heart-felt underlying themes, we should incorporate the rest of our branding efforts to mirror each other.

A few other rhetorical elements we might consider using that appeal towards child rhetoric:

- Allegory (demonstrating symbolism)
- Anaphora/Alliteration (this could appeal to keeping children engaged in text)
- Diction (use to persuade/convey specific tone)
- Figurative Language
- Symbolism

Resources:

- <https://www.forbes.com/sites/adrianalopez/2014/07/30/game-of-tones-finding-your-brands-voice/#9cc557416ab5>
- <https://contentmarketinginstitute.com/2016/03/create-persuasive-content/>

(The rhetorical analysis below discusses the use of rhetoric within children's literature which is a great reference looking at how we want to setup substance within our text)

- <http://www.arts.uwaterloo.ca/~amcmurry/104/documents/Childrens>

Research/suggestions for audience segmentation (and/or specific suggestions for various segments)?

Looking at organizing our education brand in terms of audiences and focusing on ages (5-18) we need to take into consideration areas of interest, desires, and level of knowledge to adjust our communication accordingly in our favor. segments must be accessible, measurable and mutually exclusive.

Things to keep in mind:

- Segment groups share similar “antecedent qualities”.
- Segment members can be reached through the same level of consciousness and interpersonal channels.

Integrated Family Education

Because we are an organization that pushes for progression in the arts, inspiring and promoting positive change I believe this change can start within the tactics used to educate our audience.

Looking away from our targeted segments, we may want to consider the idea of having families come and join their kids within the education programs? From a marketing perspective, targeting children in turn is targeting families. Adopting the idea of having family segmented classes could be beneficial in both introducing children into art and allowing their parent to be a part of that process. Most parents want to be a part of their children's mental development. Not to mention opportunity to bring in more visitors etc.

Research has been pointing to the idea that family integration within art programs. That the idea of underestimating young kids is an old testament. Infact children currently have far more receptive capabilities than before. They are exposed to more stimulus and pushing them to dive into art that may seem a little more advanced is a progressive approach I believe we should adopt.

“Not all art experiences are meant for children, of course. But according to Julie Charles, associate curator of education at the San Francisco Museum of Modern Art, the days are gone when museums simply assumed, “that the kind of art we present is not kid-appropriate.” The emphasis today, in museums no less than in multiplexes, is on creating shared family experiences.” (Wallace Foundation)

A great example of this ideal could be seen through animated family films. The content creators are not seeking to establish moments/scenes that cause both the adult and child to laugh/comprehend the same thing, rather they want them to laugh at the same time.

This could also help us gap together some of the age groups that may lack in attendance.

Student Education

I believe it would also be effective to start by separating the segment groups by mainly their age. This would allow a certain level of maturity that we can correlate with the content used. (Maybe we could even consider allowing certain members to move up to a higher group dependent on their knowledge or experience with art? Or even have an accelerated program?) Here is a segment list with the current programming:

Group 1 ages (5-10) *Elementary School

- Storytime (ages 4+)
- Dillydally with Dai (ages 4+)
- *Student exhibits (ages 6-8; 9-12)*
- *Morning at the Museum (grades K-2; grades 3-5)*
- *Little Surrealists Tour (ages 5-13)*

Group 2 ages (11-13) *Middle School

- Junior Docent Art Camp

- *Student exhibits (ages 6-8; 9-12)*
- *Morning at the Museum (grades K-2; grades 3-5)*
- *Little Surrealists Tour (ages 5-13)*

Group 3 ages (14-18) *High School

- Teen Voices (grades 9-12)
- Fashion Design at The Dali (grades 9-12)

(It may also become beneficial to combine some of the high school attendees into the adult education programs. Again, dependent on amount that attend/matured knowledge)

After further research, we were surprised to find that when referencing other museums that adapted their brand/offering for children the ages extended between (5-12) years old. Though these organization primarily focused as children museums/organization I strongly believe standing by our original plan for the courses underneath adult level. As stated in color psychology, much research points to the fact that integrating art at an early age result in future museum-goers and art enthusiast.

“It is widely felt that the arts generate external benefits (as discussed in the next section) and, further, that early exposure promotes participation, then society may well stand to gain from a policy of supporting early arts education, including art lessons and art history and appreciation classes. The belief in the importance of arts education is supported by prior research efforts and by the popular media (Balfe and Heine, 1988; Pankratz and Mulcahy, 1989; Morrison and West, 1986; Orend, 1989; Bergonzi and Smith, 1996)”. (Gray)

Adult Education

Though this seems like a logical way to segment our audience, we should also play with the idea of separating them into groups based off our own ability to retain and analyze information. In other words, maybe we can create classes that are based on level of art being analyzed or discussed, and offer the audience the choice to choose what course they would like to take? (Though this might be better for an older audience. Specifically, high school level and up)

when creating these segment groups, thinking more intuitively on how art can affect emotional needs and generating a positive lifestyle could be just as important as separating based on age. The following quote was from a keynote speaker on hospitality. Calling to action a different view on segmenting groups within the art community.

“Demographics, he said, were less important than the “psychographics” of the audience — an understanding of the emotional landscape of audience members and the kind of lifestyles they lead and identify with.” (Wallace Foundation)

Based on the groups keeping in mind the level of knowledge, we can associate each class with segments that correlate with their knowledge. Here is an example of how we could label these classes.

(These would be outside of the grade school courses)

Group 1 – Introductory

- Possibly general history lesson/introductions to basic art methods and concept. Touch on some things discussed in Dali's work?
- Introductions to surrealism/surrealist theories
- Consider this class as less hands on and more informative?

Group 2 – Novice

- Introduction to creating art. (sketching, lining, painting)
- Interactive strategies
- How to perceive/analyze art

Group 3 – Accelerated

- Teach/discuss modern art practices/theories
- Content could involve different mediums of art outside of Dali and surrealism?

Group 4 – Advanced

- For this course maybe we can allow local artist to come in and give classes/lecture? Make it a class you would potentially pay to attend?
- Possibly opportunity to have art displayed?

Resources:

(The article below is based off health communication efforts but offer similar tactics for audience segmentation)

- <https://books.google.com/books?hl=en&lr=&id=6IM5DQAAQBAJ&oi=fnd&pg=PA186&dq=audience+segmentation+for+children+&ots=JAFW3c09wF&sig=6jOF2Df7jb0LL9LaL9gqhreZVpc#v=onepage&q=audience%20segmentation%20for%20children&f=false>
- <https://www.theaudienceagency.org/insight/segmentation-made-simple>
- <https://link.springer.com/article/10.1023/A:1007597717190#citeas> (Gray)

(Below is a great article on developing audiences through different age groups)

- <https://www.wallacefoundation.org/knowledge-center/Documents/arts-for-all-connecting-to-new-audiences.pdf> (Wallace Foundation)

(The link below takes you to the museum of modern arts classes. They offer a variety of choices)

- <https://www.moma.org/research-and-learning/classes>

Research/suggestions for use of photography in creative materials? (i.e. grades K-3; grades 4-12 etc)

Thinking about the content we are teaching the grade school audience (emphasis on surrealism) we would benefit from using playful images that carry elements found in surrealism.

When it comes to the younger demographics, I believe isolating specific elements and exploiting those techniques/themes within the images allows use to help focus on certain aspects of surrealist art and allows critical analyzing.

Elements within photography

- Most of the museums use photographs that depict the type of environment/experience within the museum. Families walking around together, having fun and exploring the various exhibits throughout the museum. Though these elements were used more towards marketing than education, we can still use this as a perfect example of the positive reinforcement we want using correlating visual elements with the experience/emotions we want people to have.
- Taking the above suggestions, use elements that correlate with that specific segment?
- Just as text, the use of bright colors and a positive/outgoing theme should be incorporated with the visual elements.

A few suggestions on creatives looking at introductions to surrealism for younger kids:

Surrealist Collage

- Dadaists and Surrealists used collage techniques to unlock new meaning in the world. Applying this concept is a great way to introduce kids to how surrealism works and the creative sphere it lingers in.
- Looking at photography used, we could use old magazines/newspapers that should be relatively easy to get and cost efficient.

What's Wrong in The Picture?

- For the activity, we could incorporate photo's that have elements with that obviously do not fit the rest of the picture. (someone floating, a boat on a street, etc.)
- With this, we could incorporate actual surrealist art that might be subtle enough for children to notice the anomalies within.
- This is a great way to introduce children to early form of critical analysis when it comes to surrealism.

Resources:

- <https://artclasscurator.com/surrealist-games/>

Visual Elements:

- Most of the research points to the idea of correlation from the visual content to the mission statement of the museum/organization. That is to delight and educate, providing a unique arts destination that grants moments of inspiration. Utilization of visual elements that comprise of these ideals or having a similar underlying message. The use of bright colors, obscure lettering/fonts, appeals to ethos, and overall incorporating positive and happy message. It should also invite the audience to analyze and ponder.
- Several Museums use bright colors, cartoon images, and playful themes/tones in their materials for children such as Childrens Museum, Indianapolis.
- Most of the photography used throughout museum gearing towards children has elements pointing to healthy family relationships (families traveling throughout exhibits together, interacting within the exhibits, having fun etc.) The psychology behind these visual elements assist the children in making a correlation between the museum and a positive, fun family experience.

Sections with summary of findings**Child Learning Patterns:**

- Children, like adults, are very aware of color. Color psychologists have linked color with brain development, decreased absenteeism, enhanced productivity and even transition from childhood to adulthood.
- Color can help connect the neuropsychology in the brain. When correct color is found for a person's problem subject, then that subject actually becomes a lot easier for the child; the student actually experiences joy of learning. Children wearing colored goggles who were made

to complete pegboard tests were found to solve the tests much faster when wearing goggles of their favorite color.

- when color passes through the retinal cells in the eyes, the receptor cells absorb the hues and send a signal to the brain where the colors are deciphered. These brain impulses also fall on the hormone regulating endocrine glands which then evoke emotional and psychological responses. (Nielson and Taylor study of 2007).
- Scientific studies have now shown that students with learning disabilities and ADHD often experience distorted color discrimination. In the University of Alberta, the color environment of 14 severely handicapped and behaviorally challenged 8 year old kids was altered dramatically. From a white fluorescent lit classroom with orange carpets and orange, yellow and white walls and shelves, it was changed to full spectrum fluorescent lighting and brown and blue walls and shelves. The children's aggressive behavior decreased and they also showed notable drop in blood pressure. When the environment was changed again to the way it was, the aggressive behavior and blood pressure changed to previous levels.

Color & Physical Reactions

- light enters the Hypothalamus which controls the nerve centers, as well as the heart rate and respiration.
- Color brings about a vascular reflex action by increasing perspiration, the eye blinking rate and also stimulating a noticeable muscular reaction.
- The reactions to temperature of the color are another matter; warm colors can calm one child but they may excite others. Likewise cool colors might stimulate one and relax another.

Color's Psychological Use

- **Blue**-Blue enhances creativity and stimulates a cool and relaxing environment. It should not be used in excess as it can also depress or invoke feelings of sorrow.
- **Red**- Red is the color of passion and strong feelings of threat, love, or excess stimulus. In school rooms it can be used in combination with other colors as it can help in detail oriented or repetitive tasks.
- **Yellow**- This is indeed the color of happiness and sunshine for children. Yellow stimulates intelligence and is ideal for use in kids' rooms, study rooms and play areas. It should not be overdone as it can make children feel stressed.
- **Green**-The color of abundance can relax and contribute to better health in kids.
- **Pink**-This is a calming color. It can lower heart rate.
- **Purple**-This color ideal for kids as it is attention grabbing.
- **Orange**- Many educational institutes use this color as it enhances critical thinking and memory. Test rooms in this color are known to enhance performance in exams.

Frank H. Mahnke's: Color based on age/academic environments

- **Pre-school and elementary school**-Warm and bright color schemes are ideal.
- **Upper grade and secondary**-Cool colors are recommended to enhance concentration
- **Hallways**– Wide range of colors can be used to impart distinctive personality.
- **Libraries**-These do well with cool green or pale/light green for enhancing quietness and concentration.

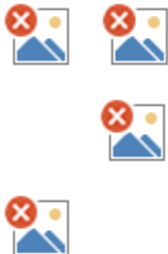
Source used for sections above: <https://www.color-meanings.com/color-psychology-child-behavior-and-learning-through-colors/>

Examples:

Please Touch Museum

- The Please Touch Museum in Philadelphia, PA specializes in creating engaging + interactive exhibits for children. Their mission is to “build brains” and “change a child’s life as they discover the power of learning through play.” Curiosity is encouraged and every child is welcome.
- **Visual elements:** This museum features a **high-color attitude**, with a range of bright and exciting colors. Recently, the museum underwent a re-branding, which included a name change and interior rebuild.

Visuals:



Children’s Museum Indianapolis

- Exhibits focus on hands-on learning. For example, within the archeological area they allow kids to engage within the exhibit by digging up for fossils. The Museum offers over 120,000 artifacts to discover and analyze.
 - This Museum also has a HUGE outdoor presence with Multiple areas for outdoor activities.
 - Indoor exhibits are also very impressive, each exhibit perfectly captures its correlating theme and content utilizing color schemes and implements technology towards hands-on engagement.
 - Looking at the education events put on by the museum, they incorporate ideals and stories through theatrical performance. This highly appeals to children and helps keep them engaged while also taking in information.
-
- **Visual elements:**
 - Interactive elements to certain exhibits that appeal to children's bright color fixation.
 - Online presence also has correlating color/typography characteristics.
 - The visual elements around the museum also correlate with a child friendly theme in terms of color scheme, tone through rhetoric/theme, welcoming and playful aesthetic.

Visuals:



Liberty Science Center

- Liberty Science contains a plethora of activities from rock climbing, live animals, planetarium, etc. These are all elements that appeal to children.
- **Visual elements:** Each exhibit follows a very sleek, professional, and clean look towards its environment. This offer's the idea that a museum can appeal towards kids without having to present itself as mainly "kid friendly" or following distinct color schemes as discussed in color psychology.

Museum of Science + Industry

- Another example of a Museum that highlights every exhibit with an element of being “hands-on”.
- They also have very interesting exhibits that explore other mediums outside of just art and science, for example they have a “communication” exhibition that investigates different ways to express oneself through written, spoken, gestural, symbolic, electronic, and digital etc... perhaps creating an event / exhibit that explores a small subject within Dali’s art and exploiting it to appeal to both children and adults?