How teachers and museum educators enact curriculum using contemporary art museums

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# Contents

**Certificate of Authorship** ................................................................. vii  
**Acknowledgements** .......................................................................... viii  
**Abstract** ............................................................................................ x  
**Section One** ......................................................................................... 1  
**Chapter 1 Introduction** ....................................................................... 2  
  The Problem ............................................................................................ 3  
  **Context** ................................................................................................ 13  
    - Schools, Art Museums and Curriculum .................................................. 13  
    - Purpose ................................................................................................ 16  
  **Structure** ............................................................................................. 17  
    - Section One .......................................................................................... 17  
    - Section Two ........................................................................................ 18  
    - Section Three ....................................................................................... 18  
  **Conclusion** ........................................................................................... 19  
**Chapter 2 Literature Review** ................................................................. 20  
  **Museums, Art Museums and Education** .............................................. 20  
  **Education as a Characteristic Purpose for Art Museums** ....................... 23  
  **Art Museum Education and Art Museum Educators** ............................ 28  
  **Art Museum Audience Motivations, Experiences and Learning** .......... 31  
    - ‘Learning’ and ‘education’ in art museums ........................................... 33  
  **Learning Theories and Approaches in Art Museums** ............................ 35  
  **Learning Models in Art Museums and School Students** ....................... 39  
  **School Learning Programs in Art Museums** ....................................... 42  
  **School Curriculum and Learning in Art Museums** .............................. 46  
    - Curriculum theory, practice and pedagogy ......................................... 46  
    - The ‘curriculum’ of the art museum ...................................................... 48  
    - Curriculum, schools and art museum learning .................................... 52  
  **Schools and Learning in Art Museums: Online and Virtual Spaces** ....... 57  
    - Virtual art museums and general audiences ...................................... 57  
    - The use of technologies in art museums; engagement, interpretation and school audiences .......... 59  
    - Virtual art museums, learning and the curriculum ............................. 61  
  **Contemporary Art, Learning and the Curriculum** ............................... 63  
  **Précis of the Literature** ...................................................................... 66  
**Chapter 3 Theoretical Framework** ....................................................... 68  
  **Field** ................................................................................................... 73  
  **Capital** ................................................................................................ 75  
  **Habitus** ................................................................................................. 77  
  **The Operation of the Field** .................................................................. 79  
  **The Fields of Education and Art Museums** ....................................... 87  
  **Cultural Practice, Art Museums and Schooling** .................................. 90
Enact Curriculum

Chapter 7 Towards A Model For Teachers and Art Museum Educators to Enact Curriculum

2. What kinds of learning about contemporary art do museums facilitate and how do teachers relate this learning to the curriculum? ................................................................. 186
   AMO educators ......................................................................................................... 186
   AMO teachers .......................................................................................................... 189
   Summary .................................................................................................................. 192

3. What are the roles of art museum educators and school teachers in developing learning programs and education resources about contemporary art? .................. 194
   AMO educators ......................................................................................................... 194
   AMO teachers .......................................................................................................... 195
   Summary .................................................................................................................. 196

Art Museum Orange – school visit evidence .............................................................. 198
   Art Museum Orange School A ................................................................................ 198
   Art Museum Orange School B ................................................................................ 201
   Art Museum Orange School C ................................................................................ 204
   Summary .................................................................................................................. 206

Chapter 6 Art Museum Lime ...................................................................................... 208

1. How do public art museums cater for school-based art education audiences? ...... 214
   Education programs ............................................................................................... 214
   AML educators ........................................................................................................ 214
   AML teachers ......................................................................................................... 215
   Summary .................................................................................................................. 218
   Digital programs and resources .............................................................................. 220
   AML educators ........................................................................................................ 220
   AML teachers ......................................................................................................... 223
   Summary .................................................................................................................. 225
   Professional learning ............................................................................................... 226
   AML educators ........................................................................................................ 226
   AML teachers ......................................................................................................... 228
   Summary .................................................................................................................. 228

2. What kind of learning about contemporary art do museums facilitate and how do teachers relate this learning to the curriculum? ................................................................. 230
   AML educators ........................................................................................................ 230
   AML teachers ......................................................................................................... 231
   Summary .................................................................................................................. 236

3. What are the roles of art museum educators and school teachers in developing learning programs and educational resources about contemporary art? .................. 238
   AML educators ........................................................................................................ 238
   AML teachers ......................................................................................................... 241
   Summary .................................................................................................................. 245

Art Museum Lime – school visit evidence .............................................................. 246
   Art Museum Lime School A ................................................................................ 246
   Art Museum Lime School B ................................................................................ 248
   Art Museum Lime School C ................................................................................ 251
   Art Museum Lime School D ................................................................................ 258
   Summary .................................................................................................................. 261

Section 3 ...................................................................................................................... 263

Chapter 7 Towards A Model For Teachers and Art Museum Educators to Enact Curriculum

Art Museum Tangerine .............................................................................................. 264

Table of Contents iv
Chapter 8 Looking Forward: A Model For Teachers and Museum Educators to Enact Curriculum In Contemporary Art Museums ..........286

Background Context to the Model ................................................................. 286

Outline of the Contemporary Art Museum and School Learning Model (CAMSLe) ........ 288
Area 1: Art museum inquiry learning ......................................................... 291
Area 2: Classroom inquiry learning ......................................................... 292
Common approaches in Art museum inquiry learning and Classroom inquiry learning ............ 293

Connecting framework – Interpretation: Themes, Viewpoints, Issues ......................... 295
Themes ........................................................................................................ 296
Viewpoints ............................................................................................... 297
Issues ....................................................................................................... 298

Limitations of the model ........................................................................... 300
Recommendations of the model ............................................................... 301
The CAMSL model and future research .................................................. 303

Conclusion .................................................................................................. 305

References .................................................................................................. 308

Appendices .................................................................................................. 331

Appendix 1 – Ethics Approval ...................................................................... 332
Appendix 2 – Participant Information Sheet: Museums ..................................... 334
Appendix 3 – Participant Information Sheet: Teachers ...................................... 337
Appendix 4 .................................................................................................. 340
Art museum case study participant titles & abbreviations ............................................. 340
Art Museum Tangerine (AMT) ...................................................................... 340
Art Museum Orange (AMO) ........................................................................ 341
Art Museum Lime (AML) ........................................................................... 342

Appendix 5 – Curriculum and Syllabi summaries ............................................ 343
Australian Curriculum ............................................................................... 343
Australian Capital Territory Visual Arts syllabus ................................................. 348
Queensland Visual Arts syllabus ................................................................. 350
Certificate II in Visual Arts ......................................................................... 354
New South Wales Visual Arts syllabus .......................................................... 356
Western Australian Syllabus .......................................................................... 359
Victorian Curriculum – Levels 7 - 10 ........................................................... 361

Appendix 6 .................................................................................................. 364
Comparison of curriculum ............................................................................. 364

Appendix 7 .................................................................................................. 378
Model for educators and teachers in art museums ................................................................. 378

Appendix 8 .................................................................................................................................. 381
Art museum/curriculum model – sample analysis of one art museum (AMT) ............................. 381
Certificate of Authorship

I hereby declare that this submission is my own work and to the best of my knowledge and belief, understand that it contains no material previously published or written by another person, nor material which to a substantial extent has been accepted for the award of any other degree or diploma at Charles Sturt University or any other educational institution, except where due acknowledgement is made in the thesis. Any contribution made to the research by colleagues with whom I have worked at Charles Sturt University or elsewhere during my candidature is fully acknowledged.

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Signature: 

Date: 8 July 2019
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Art galleries and museums have always held an attraction for me in both my personal and professional life for many years. I first was enthralled by the lure of learning about artworks in an art museum over forty years ago when I visited the *Modern Masters: Manet to Matisse* at the Art Gallery of New South Wales, thus sparking my interest in learning in art museums long before this research commenced. Hence there are many people I would like to thank who have supported me on my journey to this point.

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Abstract

Art museums have always been used by teachers as a supplementary resource to provide learning opportunities for students. However, learning experiences in art museums are often viewed as informal learning and removed from the teaching of the curriculum in the classroom. To investigate this problem, I researched literature on the links between learning in art museums, art museum education and audiences, including school-aged children, to determine if there was a significant gap between the experiences that art museums provided and how teachers used them in their design of learning activities in visual arts.

Using the theoretical framework of Pierre Bourdieu (1977) and his work on ‘cultural production’ and ‘cultural capital’, I investigated how teachers used art museums in case studies of three art museums in Australia: including how art teachers used art museums to enact the Visual Arts curriculum and what collaborative work was conducted by visual arts teachers and art museum educators to develop learning experiences and resources for school students. Continuing to use Bourdieu’s theoretical framework, I analysed the findings of my research to propose a model for teachers and art museum educators to enact curriculum. The foundations of the model were supported by an investigation of the implementation of the Australian Curriculum across different states and territories across Australia. The proposed model unpacks the ways in which teachers and museum educators can facilitate discussion and responses to artworks that can be transformed into classroom activities.

The findings of the research show that there is a gap in the provision of learning programs for schools in art museums, and that teachers are not using them as a resource to link to outcomes of the curriculum. Therefore, the model will provide a framework for teachers to work more closely with art museums to enact the curriculum and hence develop students’ knowledge and skills of visual arts.
How do visual arts teachers use contemporary art museums in their enactment of curriculum? In this thesis I seek an answer to this question to develop a means of assisting teachers to more effectively access and use museums as they teach about contemporary visual arts. In this first section of the thesis I introduce the topic for investigation and outline the research questions in Chapter 1. In Chapter 2, the literature review, I contextualise my inquiry within a tradition of research into art museums, audiences, learning in museums and the connections they can make with school students, teachers and the curriculum.
Chapter 1
Introduction

This study examines the relationship between learning in Australian contemporary art museums and the Visual Arts curriculum for secondary schools. It argues that the learning experiences teachers design for their students in art museums form part of their practice to enact the curriculum. The thesis investigates learning experiences and programs in contemporary art museums and how teachers use these experiences for their students to engage with, know and understand art.

Teachers have always used art museums as a supplementary resource to provide learning opportunities for students. However, experiences in art museums are often viewed as informal learning, removed from teaching the curriculum in the classroom. In addition, contemporary art museums are often perceived as inaccessible for ‘average viewers’ as the display and content of artworks can be confronting or challenging to understand (Charman, 2006; Cutler, 2010; Steers, 2004). My purpose in this study was to investigate the teaching and learning ‘practices’ used by teachers and museum educators and the ways in which these learning experiences with contemporary art can be seen to ‘enact’ the concepts of the current curriculum. From the investigation, a model that provides guidance to develop links between the Visual Arts curriculum and museum learning was developed. To introduce and define the study, I begin by providing a theoretical context for the investigation, an overview of the structure of the study and my argument for the significance of the study for both contemporary art museums and secondary visual arts education in Australia.

The social theories of Pierre Bourdieu (1977, 1993) and the fields of cultural production, education and practice provide a strong framework for exploring the phenomena of contemporary art museums, education and visual arts learning. As my investigation involved a study of visual arts learning in art museums rather than schools, I needed the support of a theoretical model that unpacked the socio-cultural foundations of visual arts education in different settings. In addition, I needed a methodology that would assist me to understand how learning in these settings was linked to the curriculum and how teachers enact the concepts of the curriculum in their teaching - both in the museum and in their classrooms.
Bourdieu’s seminal work with Alain Darbel and Dominque Schnapper, *The Love of Art* (1991), investigated the relationships between art museums, art museum visiting, education and cultural practice, and hence their research has provided the theoretical and conceptual framework for my study.

**The Problem**

There is an established perception that sees museums as places that provide *informal* learning about culture (Burnham, 2011; Hein, 1998; Hooper-Greenhill, 1999e; L. Roberts, 1997, 2006; Shapiro, 1990; Smith, 2016). Historically, art museums have focused on the preservation of cultural heritage and the promotion of the aesthetic experience as a form of cultural learning. However, understandings about the nature of learning have shifted over time in art museums and in education, bringing them into closer alignment. Depending on the content of its collection, an art museum can provide historical and contextual information and educational experiences for audiences far broader than just school student audiences (Ruanglerbutr, 2014; Saumarez-Smith, 1989; Jordanova, 1989).

There is considerable research into the development of art museum learning in the twentieth century: from learning that builds historical and aesthetic knowledge and broadens experience, to learning that develops cultural knowledge (Hein, 1998). According to the socio-cultural theories of Pierre Bourdieu (1993), this form of ‘cultural education’ can be seen as building the *cultural capital* of the nation, region or community, as cultural knowledge is strengthened through shared experiences and learning about artworks. Bourdieu’s studies with Alain Darbel and Dominque Schnapper (1991) investigated cultural education and the building of cultural knowledge. They included the study of the behaviours of visiting audiences in art museums, and how their cultural capital was expanded through their experiences (Bourdieu et al., 1991).

As a professional visual arts teacher and curriculum writer, I have been intrigued by the increase in the strategies of art museums to engage, and educate, general audiences with contemporary art. However, neither art museum educators nor

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teachers seem to see these experiences as equating with those used in the classroom. Moreover, although the activities museums design to engage general audiences are similar to those used with school students, little effort seems to be placed on designing activities that link to the curriculum. My professional work involves developing curriculum frameworks and teaching approaches for teachers, and I continually promote the fact that experiences for students in the ‘art world’, including art museums, are essential to the art curriculum (Green, 1995; Steers, 2004). I am continually struck by teachers’ comments about how they see learning experiences in art museums as an ‘add on’ to their teaching rather than as ‘integral’. I have also wondered whether a reason for this ‘disconnect’ between school and museum learning might be found in the way that art museums view the secondary school curriculum. How do they understand it from their position outside of the school system, where their work is not framed by associated regimes of assessment and accountability for curriculum outcomes?

Teachers are placed in a specific relationship to curriculum, and the relationships between art museum education and school education are poorly conceptualised across this relationship (Groundwater-Smith, 2010). In addition, the language of the curriculum can be very specific in terms of key concepts required for school students, unlike language directed at general audiences (Mathewson-Mitchell, 2017; Quinn, 2006). In senior secondary classrooms, where Australian teachers and students are focused on the content and assessable outcomes of the curriculum, teachers often believe they can only use art museums as a secondary resource in their teaching. Ironically, the experiences that museums offer, and that are often misrecognised by teachers as ‘enrichment’, could be highly valued in the current Australian Curriculum as they relate to the capabilities embedded in the curriculum, including critical and creative thinking, personal, social, ethical and intercultural understanding (Australian Curriculum & Assessment Reporting Authority [ACARA], 2015c). These capabilities are designed to aid the development of more socially and culturally aware individuals, and in turn could improve what Bourdieu (1990, 1993), describes as their ‘cultural ‘capital’ and ‘competence’. Teachers often do not see the value and links to the curriculum that experiences in a museum or museum resources can provide (Mathewson-Mitchell, 2003, 2006). In addition, curriculum documents and guidelines do not
see these as sites for learning (Mathewson-Mitchell, 2017). However, as I have also noted, recent philosophical changes in both museum and school education can be viewed as a foundation for bringing the two together. These issues raised my interest in establishing a model for both art museum educators and teachers to enact curriculum in the context of the contemporary art museum.

In this study, I am defining ‘curriculum’ in Grundy’s (1987) sense, of something that is always ‘enacted’ as a ‘cultural construction’. Curriculum is not just a concept: it is a framework of values and beliefs that promotes learning through planned and purposeful activity (Grundy, 1987, p. 6). Grundy proposed that the form and purposes of curriculum construction are determined by fundamental human interest, which implies a framework of values related to human beings and their world (Grundy, 1987, p. 19). More contemporary theories of curriculum build on Grundy’s cultural construction to incorporate teaching and learning more actively in the construction of the curriculum. Ewing (2012b, p. 6) defines curriculum as a ‘complex web of varying stories and storylines that are formed on the basis of a teacher’s experience of teaching and learning’. Barnett and Coate (2005, p. 3) define curriculum as ‘spaces for learning’ where student learning involves ‘knowing, acting and being’. Barnett and Coate expand upon Biggs’ (2011, p. 19) ‘3P Model’ of ‘presage, process and product’, that incorporates teaching and learning into a curriculum framework (Biggs, 2011, p. 18), and clearly allows for an understanding of curriculum that can incorporate environments beyond the classroom, such as a museum, as learning spaces.

Using these allied understandings of curriculum, therefore, this study has focused on links between curriculum, the learning experiences teachers plan for students and their choice of learning environments – all of which are linked to their pedagogy. The combination of a teachers’ pedagogy and their understanding of curriculum is embodied in their ‘enactment’ or teaching practice (Green, 2009; MacDonald, Barton, Baguley & Hartwig, 2016; Mathewson-Mitchell, 2013; Reid & Mathewson-Mitchell, 2015). Practice is a concept encompassing the planned and unplanned emergent activity, experience and context of teaching and learning, and the selection of the environment for learning forms a significant part of their practice.
As I will describe in detail in Chapter 2, Grundy’s definition is quite different from the idea of curriculum as enshrined in educational policy documents where curriculum can only be represented, not enacted. Therefore, my study unpacks how curriculum is understood and enacted by teachers and museum educators.

The development of the *Australian Curriculum* (ACARA, 2015a) that defines common content and achievement in learning across Australia, has seen the introduction of a new framework for learning and achievement in all learning disciplines, including the Visual Arts:

*The Australian Curriculum sets consistent national standards to improve learning outcomes for all young Australians. It sets out, through content descriptions and achievement standards, what students should be taught and achieve, as they progress through school.*  
ACARA, 2015a, para. 1

The *Australian Curriculum* framework was developed out of the *Melbourne Declaration on Educational Goals for Young Australians* (Ministerial Council on Employment, Education & Youth Affairs [MCEETYA], 2008), a policy initiated by the Australian Federal government in the late 1990s ‘to improve educational outcomes for all young Australians’ that are ‘central to the nation’s social and economic prosperity’ (MCEETYA, 2008, p. 5). The Declaration had two goals:

**Goal 1:** Australian schooling promotes equity and excellence.

**Goal 2:** All young Australians become:

- successful learners
- confident and creative
- active and informed citizens

MCEETYA, 2008, p. 7

These goals form the basis for all curriculum development in the country and herald a return to what can be called ‘discipline-based learning’ (Lingard, 2018), where learners become ‘experts within disciplines’ and achieve high standards in

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2 The Melbourne Declaration on Educational Goals for Young Australians (MCEETYA, 2008) was under review by the federal Education Council, Australia in 2019. A request for public submissions for the review was conducted in June 2019.
a discipline based on their interests and abilities. This concept of curriculum is also outlined by Hickman (2010, p. 57), who proposes that a discipline-based curriculum has become more ‘subject-centred’ than ‘student-centred’. With the strong discipline focus of the Visual Arts curriculum in the Australian Curriculum, the content encompasses both the theoretical and practical aspects of visual arts education and offers a framework for student learning in a variety of environments that can extend learning outside the classroom. Therefore, the concepts of the curriculum are framed as ‘outcomes’ and provide teachers with the opportunity to plan how curriculum content is addressed, and enacted, based on the needs of their students and their own pedagogical preferences.

As stated in the Declaration, the commitment to achieving educational goals becomes the responsibility of the community, and hence art museums find a place in this educational context:

*The development of stronger partnerships between schools and the broader community improves the commitment to achieving the educational goals for young Australians to support student progress through schooling and to provide them with rich learning, personal development and citizenship opportunities.*

MCEETYA, 2008, p. 10

Therefore, art museums are clearly enfranchised to provide more opportunities for teachers to use them as learning environments. Yet teachers still struggle with specific guidance about how to engage with art museums as learning environments and how to use them as a resource to ‘construct’ a curriculum, in Grundy’s sense, for their students.

The Australian Curriculum has an underpinning structure that requires the experience of schooling to unpack wider issues that exist across disciplines and address contemporary social and political concerns such as globalisation, sustainability and cross-cultural relationships. These concepts have also evolved out of the Melbourne Declaration:

*Students become successful learners, confident and creative individuals, and active and informed citizens by their… commitment to sustaining and
Many contemporary artists address contemporary social and political concerns in their work (Anila, 2017; Steers, 2004; Villalobos, 2015). My focus on contemporary art thus allows me to examine the enactment of the ‘cross curricular priorities’ of the *Australian Curriculum* in current visual arts teacher and art museum educator practice (ACARA, 2015d, ACARA, 2015d).

As I have explained above, as a teacher and curriculum writer, I have found how students, and even teachers, struggle with the highly conceptual nature of contemporary art and its exhibition, which most commonly occurs in what are seen as elitist exhibition spaces – far removed from the classroom or community environments familiar to students (Page, Herne, Dash, Charman, Atkinson & Adams, 2006). Contemporary art museums are too often viewed as elitist ‘white cubes’ (Lerm Hayes, 2017; O’Doherty, 2000; Steers, 2004; Terreni, 2017; Thomson & Hall, 2018), and remain susceptible to the criticism that they fail to engage with the general public, let alone school students. There needs to be a pathway for students to connect with these art spaces and engage with contemporary artists and artworks, so that the broader issues in the curriculum can be explored.

In investigating issues presented by contemporary artworks and the practices of contemporary artists, students can be helped to increase their knowledge of how to read the ‘code’ of the meanings of the artworks. In the framework of the *Australian Curriculum* the reading of the ‘code’ could be termed as ‘visual literacy’ (ACARA, 2015c; ACT BSS, 2016; NESA, 2016; QCAA, 2006; VCAA, 2015 ), and as Bourdieu, Darbel and Schnapper (1991) argue school-based education should provide. As they explain, the cultural competence of students improves as their knowledge of artworks increases. The knowledge about artworks, or cultural capital, develops through engaging with and discussing artworks, and can be transferred to other situations both in the classroom and in the wider community (Bourdieu et al., 1991, p. 21).
The provision for students to develop skills in ‘visuacy’; the ability to create, process and critique visual phenomena, was outlined in *First we see: The National Review of Visual Education* (Davis, 2008), a review conducted by the Australian National University. The review findings recommended that a discipline based visual arts education in Australia would develop the ‘visuacy’ of students across the country (Davis, 2008, p. xi). Therefore, the *Australian Curriculum: Visual Arts* includes visual literacy as one of the key skills (ACARA, 2015f). As Bourdieu, Darbel and Schnapper (1991) suggest the teaching of visuacy would increase students’ ability to read and understand artworks, thus developing their cultural competence. However, there has to be a pathway for teachers to understand, and teach the skills of, visual literacy to students.

As a teacher and curriculum writer, my work is situated between the interfaces of formal policy agendas and the everyday world of schools and teachers. I have access to the concerns and needs of teachers as they struggle to ‘enact’ or ‘construct’ the curriculum. This positions me firmly ‘in the research’, with investments as Bourdieu (1992) suggests, integral to the construction of the ‘research object’, formed by the relationships in the fields of education and art museums. Reflexive sociology was central to Bourdieu’s (1992) philosophy, that encouraged ‘the reflexivity of the researcher’, and provided them with the opportunity to analyse themselves in terms of ‘habitus’ and ‘capital’ within a particular ‘field’ (Grenfell, 2014b, p. 228).

I need to be clear from the start that my position as a teacher and curriculum writer provides an insider’s interest in the use of contemporary art as curriculum content and in the enactment of the curriculum by teachers and museum educators. My study, conducted part-time over the past six years, has continued to inform my work over its duration, as I recursively think, talk and act in the policy context as well as the research space.

As a curriculum writer I am a policy actor charged with ‘translating’ the Australian national Visual Arts curriculum for use by teachers. This curriculum places increased importance on ‘art practice’ (ACARA, 2015g), and hence teachers are seeking experiences that engage their students with current artists, their practice and artworks. The recognition of art practice as significant, acknowledges that
artistic learning cannot be defined as a ‘single type of learning’. As Eisner (1997) pointed out, there are three key aspects of artistic learning; the productive - how people learn to create aesthetic and expressive art forms; the critical - the development of aesthetic perception; and the cultural - the ability to deal with art as a cultural phenomenon (Eisner, 1997, p. 65). Eisner’s concept of artistic learning is mirrored in Davis’ definition of ‘visuacy’ (2008), thus placing it as central to the Australian Curriculum (ACARA, 2015g). Therefore, teachers often access contemporary art museums as they plan experiences for their students, as the curriculum requires them to deal with the productive, critical and cultural content of artistic learning that is embodied in artistic practice. However, they often consider the curatorial concerns and information about artists and artworks too complex to engage secondary school students, let alone contribute to their development of their knowledge and artistic learning (Page et al., 2006).

Teachers are seeking experiences that they can recognise as ‘valid’ learning experiences, ones that clearly draw upon the curriculum requirements for the study of ‘artists and their practice’ (ACARA, 2015g). They seek ‘instructional objectives’, often from curriculum writers, to build their students’ knowledge about artistic practice (Eisner, 1997, p. 154). Teachers understand the value of experiences in contemporary art museums, and they value those that engage students directly with artists and artworks, but they often struggle to link them to the formal learning that they perceive enacts the curriculum. Finding ways to help them in this work is both the aim and rationale for this study, as I continue to develop materials and experiences to support teachers in their task of curriculum enactment.

It is important that in discussing the practices of school teachers for this study, the role and activities of museum educators should also be highlighted. Museum educators possess knowledge of both educational pedagogy and museum collections, and their practices tend to be mirrored in the practices used by teachers (Bolin, 2015; Castle, 2006; Rice, 1998). Teachers will often turn to museum educators as holders of more expert knowledge, as they believe they have a specialised way of engaging students, encouraging them to view and discuss artworks (Clarkin-Phillips et al., 2013). They also believe that the practice of museum educators is the authoritative and ‘best’ practice for engaging with
artworks (Mathewson-Mitchell, 2013). Hence the practice of museum educators becomes ‘misrecognised’, in Bourdieu’s sense (Bourdieu, 1990a), and valued as useful when it may not be the best approach for enacting the curriculum. Museum educators often lack detailed curriculum knowledge and their pedagogy may be vastly different from the pedagogical approaches of the teacher (Ruanglerbutr, 2015).

Therefore, I argue that the perception that museum educators are experts in engaging students with artworks may be due to the different ways in which art museums and schools view and understand students. Art museums view school students as an ‘audience’, where engagement and motivation forms part of their regime, and schools view them as ‘students’, where testing and assessment are seen as outcomes for learning. Art museum educators view artworks as the central focus for their practice whereas teachers view the artworks as a resource. Herein lies the pedagogical difference – a distinction drawn in the hierarchy of the ‘field of museums’ where museum educators see themselves as ‘the authority’ as they are embedded in the ‘field’, whereas the teacher is seen as an ‘outsider’, and, hence carrying less cultural authority. What is most desirable for the field, therefore, is a model where museum educators can collaborate with teachers, to provide learning experiences for students to acquire the values and beliefs that are the foundation of the curriculum, whilst acknowledging the interests of both art museums and schools. In the model the museum and the school have equal authority, and teachers and museum educators are positioned equally within the field, whilst retaining their individual expertise. The teachers and the museum educators collaborate to create a new field where they enact the curriculum using their expertise. This is the goal of my inquiry, and what I hope is the contribution of my study to the field of art education.

Art museums also provide published resources as a way of connecting with teachers and students. Resources related to specific exhibitions and artists are published by art museums with the aim of providing teachers and students with further information about artists and artworks; particularly teachers who are planning to visit an exhibition. The formats of these resources vary, and often they provide links to curriculum content and specific questions that address particular levels of student learning. In this way, they can be said to be fulfilling
the requirement of the art museum for public service, by appearing to address the needs of the school audience. However, teachers do not write these resources, and they often lack any real ‘markers’ that teachers can use to connect them to the content of the curriculum. Teachers still use these materials to add to their own teaching resources, or to guide their plans for a visit to the museum with their students. They often use the general information on museum websites, exhibition catalogues, videos and art museum journals in the same way they use other published resources - as additional information on a topic, artist or artwork. Often the teacher intervenes in the information provided by these resources, and adapts them to make the curriculum connections, thus mediating to make the resources more meaningful. This exemplifies the ‘disconnect’ between the strategies planned by the art museum and the activities planned by the teacher.

As another facet of their public service function, art museums often organise professional learning sessions for teachers around special exhibitions. Increasingly, art museums are planning professional learning with feature artists, experiences associated with specific areas of the curriculum, or experiences that introduce what the museum perceives as ‘new pedagogies’. These pedagogies include ways of discussing and interacting with artworks or using cross-disciplinary approaches to the curriculum, or to support teachers to enact the ‘general capabilities’ embedded in the Australian Curriculum (ACARA, 2015c). The purpose of this type of professional learning can be seen as providing additional information to teachers about the practice of artists or demonstrating an alternative way of connecting students with artworks. Teachers often use the general public programs and activities offered by museums as well, to enhance their own understanding of artists and artworks, building these experiences into their enactment of curriculum as best they can.

Because Australian art museums rely on public funding to a significant extent, they are always in need of strategies to engage audiences and are always seeking new ways to encourage viewers to interact with artworks. In particular, art museums have approached the development of audience engagement by actively using technology to provide opportunities for viewers to interact with artworks and exhibitions. Technologies include websites and digital applications on portable devices, which can be used in exhibitions or offsite, as well as through
virtual or augmented reality. Similarly, schools are increasingly using technology as a learning tool or as a way for students to access information (Coleman, 2015; Hendy-Ekers, 2015; Kelly, 2010; Kelly & Breault, 2007; Kerby & Baguley, 2010; Lemon, 2015a, 2105b; Mathewson-Mitchell, 2015). The alignment of interest in new technologies means that art museums are increasingly using technology with school audiences, both in the physical museum space and online (Hendy-Ekers, 2015; Kelly, 2010; Lemon, 2015a; Ruanglertbutr, 2015). However, there is little research into how teachers have adopted the technology used by art museums in their teaching, or in their enactment of curriculum content. While teachers access both educational resources and general information on art museum websites, there is little evidence to demonstrate teacher pedagogy using digital technologies for visual arts learning or how they use resources to link to their understanding of the curriculum. Both professional learning activities and the use of technology in the enactment of the Visual Arts curriculum are examined in this study, indirectly informing my development of a model for student learning in contemporary art museums.

**Context**

**Schools, Art Museums and Curriculum**

As established in the previous section, there are clear conceptual links between learning in art museums and secondary school visual arts education. These links are highlighted through the common values, beliefs and knowledge of visual arts as a practical and theoretical course of study (Eisner, 2002; Hickman, 2010; Steers, 1997). Considering the intrinsic links between the practical and theoretical nature of visual arts learning, and the connection of the Visual Arts to other areas of the curriculum, my study has followed the structure of the *Australian curriculum* introduced in 2013. Here, Visual Arts is seen as a particular discipline, and a means of developing the *Capabilities* of critical and creative thinking; ethical, intercultural, personal and social understanding, information communication technology, literacy and numeracy; and the *Cross-curricular Priorities* of Sustainability; Asia and Australia’s engagement with Asia; and Aboriginal & Torres Strait Islander artists (ACARA, 2015c). The significance of the Capabilities and Cross-curricular Priorities in the curriculum is demonstrated in the representation of the *Australian Curriculum* as a ‘three-
dimensional model’ in Figure 1. The model shows the eight Learning Areas, seven Capabilities and three Cross-curricular Priorities as interrelated.

Figure 1: The three dimensions of the *Australian Curriculum*, ACARA

ACARA, 2015b, para. 6

Up to Year 10, the *Australian Curriculum* comprises a range of individual subject disciplines, connected by common cross-curricular values. From Foundation to Year 10 the realisation and enactment of the curriculum is left up to individual schools and teachers, but in Senior Secondary Visual Arts curricula (Year 11 and 12), the content consists of required knowledge and skills with mandated outcomes that are achieved by external assessment of artworks and common written examinations. In Senior Secondary Visual Arts education, the pedagogy of teachers is driven by the mandated content. In order to understand how teachers, conceptualise, and enact, the content and outcomes of the curriculum in art museums, I have investigated how different states and territories have adopted the *Australian Curriculum*, and how museum educators have supported its enactment. Therefore, it is important to clarify the scope and nature of this new curriculum at the start.

The Visual Arts discipline is one of five disciplines in the Arts learning area of the *Australian Curriculum*, which also includes Dance, Drama, Media Arts and Music (ACARA, 2015d). ‘The Arts’ is one of the eight learning areas in the *Australian Curriculum* for students from Foundation, when formal schooling commences, to Year 10, prior to post-compulsory schooling. The *Australian Curriculum*
documents provide a continuum of learning for the development of knowledge, skills and understanding within each learning area and discipline from Foundation – Level 10, with the Senior Secondary curriculum remaining the responsibility of each local jurisdiction. In each learning area *Content Descriptions* outline the content that students will learn, and the *Achievement Standards* describe the depth of understanding and the sophistication of knowledge and skills that students should acquire at each level. Appendix 5 provides an overview of the aims, content and outcomes of the *Australian Curriculum* relevant to this study – with descriptions of content relevant to the Senior Secondary course of study; and the associated syllabi and curricula from New South Wales, Victoria, Queensland and Western Australia. These curricula were selected for analysis as they were the curricula that the teachers and museum educators I interviewed used. All three art museums that were selected as sites for the research focus on the *Australian Curriculum* as the foundation of their programs. I have included in Figure 2, a definition of all the titles of curriculum and assessment authorities in the different jurisdictions in Australia that are included in my discussion:

Figure 2: List of government curriculum and assessment authorities.

<table>
<thead>
<tr>
<th>ACT BSS</th>
<th>Australian Capital Territory Board of Senior Studies</th>
</tr>
</thead>
<tbody>
<tr>
<td>ACARA</td>
<td>Australian Curriculum and Assessment Reporting Authority</td>
</tr>
<tr>
<td>NESA</td>
<td>New South Wales Education and Standards Authority</td>
</tr>
<tr>
<td>QCAA</td>
<td>Queensland Curriculum and Assessment Authority</td>
</tr>
<tr>
<td>SCSA</td>
<td>School Curriculum and Standards Authority, Western Australia</td>
</tr>
<tr>
<td>VCAA</td>
<td>Victorian Curriculum and Assessment Authority</td>
</tr>
</tbody>
</table>

Section One – Chapter 1: Introduction 15
Purpose

My initial research into contemporary art museums as sites for learning was conducted for my Master of Education where I investigated how exhibitions in contemporary art museums contributed to understanding the meaning of contemporary artworks for general audiences (Hendy, 1994). I found that viewers’ understanding of contemporary art was enhanced if information was provided to them during the visit, either in the form of a guided tour, or through written information such as room brochures and didactic wall labels.

Based on this study, my teaching experience, and work with several art museums in Singapore and Australia, I have been intrigued by the importance of viewing artworks in art museums. The direct experience of viewing artworks can engage a viewer and subsequently their motivation to learn more is increased (Falk, 1992). My work with teachers strongly suggests that student understanding of artists, artworks and the ‘artworld’ can be improved through direct exposure to artworks. As Bourdieu, Darbel and Schnapper (1991) argue, the ‘cultural competence’ of art museum visitors is formed by their cultural and social ‘background’ and schooling. Their cultural competence can be increased by a frequent and prolonged exposure to artworks (Bourdieu et al., 1991, p. 67). This suggests the value of connecting learning in the school classroom more with experiences in the art museum, enriching and extending the content and outcomes of the curriculum.

I have already outlined my professional investments in curriculum and teaching, above, and with these aims in mind I formed the four research questions that have framed my study. The major research questions were:

1. How do public art museums cater for school-based audiences?

2. What kind of learning about contemporary art do art museums facilitate and how do teachers relate this learning to the curriculum?

3. What are the roles of art museum educators and school teachers in developing learning programs and resources about contemporary art?
4. What is a recommended model used by teachers and museum educators in art museums that links learning about contemporary art to the curriculum?

My investigation of the first three research questions, the findings from interviews with teachers and observations of school groups in three selected art museums, has allowed me to propose a model to assist teachers to link learning about contemporary art to the content and outcomes of the Visual Arts discipline in the *Australian Curriculum*. The findings and development of the model are underpinned by the theories of Pierre Bourdieu and his theories supporting cultural competence and cultural capital achieved through the viewing of artworks in art museums (Bourdieu, 1984, 1993; Bourdieu et al., 1991).

**Structure**

As a report of my research, this dissertation is divided into three parts. Section One provides the rationale and the background for the study, reviews the existing research literature and describes the conceptual framework that informed the method. Section Two presents the collected data and findings of my inquiry, and Section Three presents my analysis of the findings, and the model I have produced to support effective ways for teachers and museum educators to enact Visual Arts curriculum in museums and considers the implications of the study.

**Section One**

In this introductory chapter I have outlined the warrant for my inquiry, described the context and research questions that have framed the study, and now I move to clarify the organisation of the argument as text. Chapter 2 provides an overview of literature relating to art museums, art museum learning, school audiences and curriculum. I examine accounts of the history of learning in museums with general and school-based audiences. I review the structure of the Visual Arts curriculum and its relationship to both school-based education and museum learning experiences and analyse the connection between schools and art museums. Curriculum theory, teacher pedagogy and teacher practice are analysed to inform the investigation in museum learning programs. Finally, programs in schools and art museums using contemporary art are reviewed to establish the existing research that focuses on the connections between learning
about contemporary art and the curriculum. In Chapter 3 I outline the theoretical framework that has informed the methodology of this study. Bourdieu’s concepts of field, habitus and capital are defined and their relationship to both school learning and art museum learning are discussed by analysing the operation of these two fields. I conclude this chapter with an outline of my approach to the study and the strategies I have used to identify, gather and organise data.

Section Two

Chapters 4, 5 and 6 present data from three art museums reconstituted as case studies, with a chapter for each art museum. Here I use Bourdieu’s theory to analyse data relating to the first three research questions; the provision of learning for school audiences, the learning about contemporary art that teachers use in art museums and the collaboration between art museum educators and teachers in art museums. The data includes interviews with museum educators and teachers about programs and resources that the three museums provide, and observations of school groups with the teachers that were interviewed in each museum. My analysis references sections of the literature review to reinforce the foundations of learning in art museums and the connection to the curriculum. The analysis is governed by Bourdieu’s theories to find commonalities from the three museums and to determine the framework of a proposed model for use in art museums and schools.

Section Three

The concluding section proposes the model by synthesising earlier parts of the study in Chapter 7. The data gained from the fourth research question, with recommendations from teachers and museum educators, is analysed, using the theories of Bourdieu and current curriculum documents as the basis of the model. The model demonstrating the links between curriculum and learning in contemporary art museums for use by teachers and museum educators is outlined. Appendix 5 shows the key concepts of all the curriculum areas from the six state curriculum and syllabi that were analysed in the research context, and Appendix 6 maps the comparison of key concepts across all curricula and syllabi in the research. These then formed the basis for the framework of the model presented in Appendix 7. Appendix 8 demonstrates an example of the application of the concepts from Appendix 7 in one of the museum ‘case studies’. Chapter 8 concludes with recommendations for the model’s use, its limitations, and future
directions for research in visual arts education and art museum learning with a focus on teacher enactment of curriculum.

Conclusion

With this overview of the structure of the text in place, I now move on to review the literature that informed the study and determined the collection and analysis of data from art museum documents, interviews with teachers and museum educators, and school visit observations. This informs the data that I subsequently synthesised to develop a model to enact curriculum in art museums with a focus on learning about contemporary art.
Chapter 2
Literature Review

With my larger research aims of art museum learning, curriculum and pedagogy in mind, I began searching for relevant literature to assist in clarifying key words and ideas for this investigation, and to scope existing knowledge about the relationship of curriculum, teaching and art museums. The review also assisted in the formulation of research questions that guided my investigation. I began by reviewing literature that defines museums, art museums and their educative purpose. I then reviewed the educational role and characteristics of art museums; the application of teaching and learning approaches in art museums and how these related to educational theories and pedagogies that underpin the formal school curriculum. This included the programs and resources that art museums produce and existing research that identified teacher use of art museums.

Museums, Art Museums and Education

On investigating the role of the art museum in society several distinct definitions emerge. The words ‘art gallery’ and ‘art museum’ are interchangeable, while the term museum is also used more broadly. For example, an art gallery is popularly defined as:

*a building or portion of a building devoted to the exhibition of works of art and functioning as a cultural institution open to the public*

“art gallery”, 2018

While a museum is:

*a building or institution in which objects of historical, scientific, artistic, or cultural interest are preserved and exhibited.*

“museum”, 2018

Cross-reference of these terms further clarifies the definition of an ‘art museum’.

*Although a museum may include a library or art gallery, the word is not (in British use) normally applied to an institution in which either of these is the sole or most prominent feature. However, in continental Europe the corresponding word is often used to denote an art collection, and when so*
used is usually rendered ‘museum’ in English. Similarly, in the United States, ‘museum’ is sometimes used for ‘art museum’.

Although much of the material reviewed addressed museums, my focus was on art museums and art galleries where artworks are of contemporary, historical, artistic and cultural interest. The definitions of ‘art museum’ and ‘art gallery’ are contested, although as defined above, both definitions stand. Most articles use the terms ‘art museum’ when referring to an art gallery or museum focused on art and the term ‘art museum’ is tied strongly to traditions in the USA and Europe (Burnham & Kai-Kee, 2005, 2011; Constantino, 2004; Healey & Lemon, 2014; Hooper-Greenhill, 1999a, 2000, 2004, 2006, 2007; Hooper-Greenhill, Moussouri, Hawthorne, & Riley, 2001; Hubard, 2007, 2011a, 2011b; Liu, 2000; Louis Lankford & Scheffer, 2008; Mathewson, 2006; Rice, 1995; Rice & Yenawine, 2002; L. Roberts, 1997; Thomas, 2011; Xanthoudaki, 1998).

It is only recently in Australia that the term ‘art gallery’ is being replaced with ‘art museum’, as public perception of the role of the ‘art gallery’ is changing. The term ‘art museum’ holds more authority in terms of curatorial expertise and knowledge (Bennett, 1995, 1999; Hein, 1998; Hooper-Greenhill, 2000; Griffin & Paroissien, 2011b). ‘Art gallery’ tends to imply an exhibition of artworks that may be temporary, or on display for the aesthetic pleasure of the viewer, with little curatorial intention directed towards knowledge building or education. Often ‘art gallery’ refers to a commercial gallery where works are displayed for a commercial and not an educative purpose.

In addition to the definition of ‘art museums’ and ‘art galleries’ for this study, my research focuses on art galleries and art museums that exhibit contemporary artworks. Often, if the institution is a publicly funded cultural organisation it is referred to as a ‘centre’ as in ‘The Australian Centre for Contemporary Art’ or ‘The Centre for Contemporary Photography’, which suggests that the role of the organisation may be more than just the display and exhibition of artworks, including purposes such as providing talks, opportunities to study artworks, artist studios and libraries.
Public art museums hold a range of artworks from different periods of time, including contemporary artworks in their collections. Public programs such as lectures and workshops reflecting the artworks on exhibition or in the museum collection may also occur. The definitions above outline the art museum as a preserver or exhibitor of culture and suggest that the role of the art museum has developed over time to include a strong educational focus and to encourage learning with and about the artworks and objects that are exhibited. Therefore, throughout my thesis all organisations, institutions and art museums that display contemporary art will be referred to as ‘art museums’ to assist with the definition of the research problem and to clarify the context.

The study of museum contexts, artworks and objects is known as ‘museology’. In ‘The New Museology’ (1989), Peter Vergo identifies the field at the time as a relatively new discipline. Museology investigates the actions of gallery directors, curators, exhibition designers and educators, and the political, educational and social structures created in museums, art museums and cultural organisations. It involves the study of the subtexts beyond the display of objects. Museology has aimed to investigate actions and relationships both in ‘old’ and ‘new’ contexts. Until the late twentieth century, the ‘old museology’ focused on the methods that art museums used to display their artworks and objects (Vergo, 1989, p. 3), and that art museums in the nineteenth century were focused on collecting artworks and then working out ways that they should be displayed for the interest and engagement of the general public (L. Roberts, 1997). The ‘new museology’ of the late twentieth century responded to calls for a renewed social purpose for museums and has sought to understand the purpose of art museums to provide a more sophisticated knowledge of the relationships of culture, communication, learning and identity (Vergo, 1989; Hooper Greenhill, 2007). This has created an increased focus and broader understanding of the educational and social roles of museums.

The ‘new museology’ has led to art museums taking on the challenge to represent, constitute and reproduce an art museum ‘identity’, which highlights a sense of social and ethical responsibility (Hooper Greenhill, 2007). In Running a Museum, published by the International Council of Museums (Boylan, 2004), the role of the museum is defined in the following way:
Museums look after the world’s cultural property and interpret it to the public. This is not ordinary property. It has special status in international legislation and there are normally national laws to protect it. It is part of the world’s natural and cultural heritage and may be of a tangible or intangible character….It is also a significant component in defining cultural identity, nationally and internationally.

Boylan, 2004, p. 1

This definition can be viewed in conjunction with reports such as the UNESCO Road Map for Arts Education (2006) that reviewed the role of arts education in schools. This study highlighted the need for creativity and cultural awareness among each new generation and reviewed the strategies in place to raise awareness of arts education in the learning environment. Stressing the importance of participation in cultural and artistic life, it called for the development of human resources to allow access to what sociologists such as Bourdieu (1977), have identified as valuable ‘cultural capital’ through gateways such as museums and art museums (UNESCO, 2006, p.5). Both documents outline the importance of art museums and particularly of focused and formal education programs in art museums, to provide access for all individuals in society.

In summary, several strong characteristics are internationally accepted: that art museums collect and conserve artworks and artefacts and that they display them for interpretation by audiences. The next section will expand on how art museums, as numerous articles propose, have moved to take up an educative purpose (Baguley, MacDonald & Jackett, 2018; Burnham & Kai-Kee, 2011; Hooper-Greenhill, 1999a, 2007; Jordanova, 1989; Merriman, 1989; L. Roberts, 1997, 2006; Saumarez-Smith, 1989; Smith, 2016).

**Education as a Characteristic Purpose for Art Museums**

As noted, the preservation and research of culture is a strong focus of the role of the art museum (Burnham & Kai Kee, 2011, p. 22). However, it is important to clarify the context of the educative purpose of art museums in general. As Shapiro (1990) describes, art museums in Europe can be traced back to classical times:
The concept of preserving objects specifically for their ideal qualities of truth and beauty rather than for their curiosity, historical significance, or market value was accepted by the ancient Greeks.

Shapiro, 1990, p. 6

The emergence of public art museums in newer countries such as the USA did not occur until the latter part of the eighteenth century. Edith Tonelli (1990) explains that in the early nineteenth century, the purpose of public art museums was generally accepted as improving the morality and intellect of society at the expense of the preservation of objects for the future (Tonelli, 1990, p. 33). Therefore, art museums faced a dichotomy of purposes; between the protection of objects and public education.

The role of displaying objects for the edification of the general public, further developed in the latter part of the nineteenth century, particularly in the USA (Hein, 1998, p. 11). Combined with the influence of John Dewey’s theories on aesthetic experience and creative expression, many art museums developed an increasing range of experiences that engaged audiences and encouraged their participation. However, the traditional role of art museums both in America and Europe, meant that they also served to demonstrate the wealth of those in power through the symbolism of their exhibitions (Tonelli, 1990; Vergo, 1989; Yellis, 1990)

During the twentieth century, particularly in the post war years, art museums continued to encourage the preservation of cultural heritage and aesthetic experiences. They were criticised for becoming too focused on a specific culturally-elite audience (Tonelli, 1990; Yellis, 1990; L. Roberts, 1997), and governments who funded art museums began to raise questions about why they should cater for such a small privileged group in society (Bourdieu et al., 1991; Tonelli 1990; Yellis, 1990). Art museums and museums turned to educators to restructure programs and introduce learning strategies that would cater for a wider audience (Tonelli 1990; Yellis, 1990). This is the origin of the ‘new museology’ described above, which developed as art museums (and museums more broadly) began to re-examine their purpose in society and the audiences they were attracting and educating (Vergo 1989).
The structure and foundation of this study is based on the sociological theories of one of the critics of elite art museum practices, Pierre Bourdieu. Bourdieu’s theories will be outlined at a later point in Chapter 3. However, when the educational characteristics and purpose of art museums is investigated, the work of Bourdieu, Darbel and Schnapper is an important historical reference. Focusing on art museums in Europe, in *The Love of Art*, Bourdieu, Darbel and Schnapper (1991), claimed that although art museums were serving a cultural purpose, they were also demonstrating the authority of economic and social elites through the exhibition of their collections, and the way in which they developed learning strategies about artworks for viewers. In terms of ‘cultural capital’ they explained that the educational level of a viewer has a powerful impact on their experience of artworks in an art museum. They advocated for equality in education, and that included the education of viewers to read and interpret artworks. They argued that the art museum should provide an educational experience for all viewers to help them understand the works on display, improve their understanding of art and to provide them with more cultural knowledge.

In Australia, in the early nineteenth century, the educational purpose of art museums evolved in parallel with changes in Europe, Britain and the USA. Visitors came to the art museum to view artworks that provided a narrative of life and the cultural expression of the developing nation. As the founders of Australian museums were educated in Britain, the structures of the institutions were organised similarly to their contemporaries in Europe, Britain and the USA (Thomas, 2011). Historically, art museums were established in the major cities of Australia and originally mirrored the elitist culture that existed in the early part of the eighteenth century in Britain. They were run by artist directors and artist trustees for a small world of artists and collectors (Thomas, 2011, p. 1). In the late nineteenth century, as the nation grew, art museums were established in large regional cities such as Bendigo, Ballarat, Newcastle and Wollongong, displaying the accumulated wealth of the regions. Their educational purpose was the same as their metropolitan counterparts and their aim was to educate the public about the development of Australia as a nation. Their aims were primarily to conserve and educate the public by collecting and displaying artworks from Australian culture, although they housed works from Europe and Britain to broaden the knowledge and understanding of culture of their viewers.
Tony Bennett’s (1999) study of visitors and ‘non-visitors’ to Australian art museums drew on the work of Bourdieu, Darbel and Schnapper (1991). Bennett argued that the connection proposed between class, education, occupation and culture (Bourdieu et al., 1991), was neither an accident nor simply an empirical phenomenon. He claimed that art museums and their activities were directed and used by upper and middle classes to create a cultural distinction between those who had ‘taste’ and ‘those who did not’. Although this was claimed to be not as pronounced in an ‘egalitarian’ Australia, Bennett made it clear that Australian art museums were still positioned in the centre of a powerful social dynamic that was driven by relations of class and culture (Bennett, 1999, p. 243). As in Europe, he argued, art museums should consider their responsibility to wider audiences beyond the ‘middle and upper classes’. which include a consideration of the forms of educative learning that would suit a wide range of cultural needs and interests’ (Bennett, 1999, p.251).

George E. Hein explains how educative practices in museums have developed over time (Hein, 1998), an explanation that I argue can be extended to art museums. In North America and Britain in the mid twentieth century, public art museums were increasingly seen as sites of learning for the general community (Burnham & Kai Kee, 2011; Hooper-Greenhill, 2007; Hein, 1998). As learning and educational theories advanced, art museums began to develop learning strategies for their audiences (Burnham & Kai Kee, 2011, p.26), based on the teachings of John Dewey (1938), that promoted active and participatory learning in art museums. However, the employment of art museum educators and formal learning programs in museums has been slow to develop. Despite the critiques generated by the new museology, polarisation between the directives of curators, who wish an artwork to speak for itself (to those who can hear), and educators, who wish to provide some support for the audience to help them understand an artwork, continues (Dobbs & Eisner, 1987). Following on from Bourdieu’s argument that art museums must develop a range of strategies to provide information about artworks, and contextualise their exhibits to enhance the intellectual accessibility of viewers, Bennett’s research also found that the practices of exhibiting ‘art for art’s sake’ constitutes a particular cultural and historic context for art museums, and one that can exclude large sections of the population (Bennett, 1995, 1999).
As the educational role of art museums continued to expand in the twentieth century, the strategies that many applied to general audiences were increasingly designed to provide experiences that not only built aesthetic and art historical knowledge, but also expanded viewers’ understanding of their own and other cultures. In alignment with emerging ‘postcolonial’ constructs and values in contemporary society, there was support for art museums to display artworks from different cultures (Hein, 1998, p.11). In this way art museums presented information about cultures beyond the experience of the viewer. These culturally diverse exhibitions of artworks and objects required more change and more diverse approaches to exhibitions, to enable viewers to respond to and understand what they were seeing. Therefore, methods to assist audiences to interpret culturally unfamiliar objects formed part of the educative process (L. Roberts, 1997; Hein, 1998). These changes were the focus for research conducted by Eilean Hooper Greenhill, which generated theories about art museum learning based on the way they exhibit objects and artworks to construct a particular viewpoint and present a particular ‘story’ about different cultures (Hooper-Greenhill, 2007).

This historical overview of the literature demonstrates how the role of the public art museum, including its educative role has changed. Art museums and museums have also diversified, with some art museums becoming a knowledge base for specific collections and purposes (Baguley, MacDonald & Jackett, 2018; Burnham & Kai-Kee, 2011; Hein, 1998; Hooper-Greenhill, 1999a, 1999b, 1999c, 1999d, 1999e, 2000; L. Roberts, 1997, 2006; Shapiro, 1990; Smith, 2016). For example, some art museums, such as the Tate Modern in London, and the Museum of Old and New Art in Tasmania, have focused on displaying artworks for the ‘pleasure of the viewer’ and have been concerned with aesthetic education. Alternatively, others such as the Cooper Hewitt Design Museum in New York and the Van Gogh Museum in Amsterdam have provided contextual and historical information about the artworks on exhibition for the purpose of building the art-historical knowledge of the viewer. Art museums in the European tradition such as the National Portrait Gallery in London, the Louvre in Paris and the Metropolitan Museum of Art in New York, have displays of artworks arranged in chronological order providing a continuum for a viewer to learn the history of artworks sequentially. This strategy demonstrates a focus on the viewer and
allows them to build their own ‘story’ about art by choosing which works to view. These different approaches have arisen from the particular overall purpose of each museum, its strategy for collection, preservation and conservation (Saumerez-Smith, 1989; Jordanova, 1989), and the provision of different experiences for viewers (Burnham & Kai-Kee, 2011; Hein, 1998; Hooper-Greenhill, 1999a; Baguley, MacDonald & Jackett, 2018).

Art Museum Education and Art Museum Educators

The previous section has outlined the educational characteristics and purpose of art museums. This section further focuses on the educational purpose of art museums by reviewing literature of the application of learning and educational theories in art museums. I argue that the education of general audiences, as distinct from school children and children’s audiences, form part of the educative role of an art museum, and that it is art museum educators who are responsible for this function.

It was important to differentiate between the two audiences of the general public and schools, as there is an increasingly blurred view. While my research focuses on museum education in relation to teachers and school students, it is useful to also look at general education in museums to define variance within the sector (Burnham & Kai-Kee, 2011; Castle, 2006; Quinn, 2006).

Specific programs have been developed throughout the history of art museum education for what are termed ‘general audiences’ (Burnham & Kai-Kee, 2011; Falk & Dierking, 1992; Hein, 1998; Hooper-Greenhill, 1999a, 1999b, 1999c, 1999d, 1999e, 2004, 2006, 2007, 1999f; Lindauer, 2006; L. Roberts, 1997, 2006; P. Roberts, 2006; Vallance, 1995, 2007). In their design, these programs have often drawn on educational theories and pedagogies that have evolved during the twentieth century, such as the use of multiple intelligences (Gardiner, 1987), visual thinking strategies (Housen, 1980; Yenawine, 1998) and constructivist learning (Hein, 2004). Neo-liberal thinking has affected decision making in art museums for audiences that go beyond the scope of their ‘core business’ - the display of objects - and museums are increasingly seen as playing a role in transforming lives through meaning making (Baguley, MacDonald & Jackett, 2018). Hence the application of educational theories and pedagogies in art museum learning situations for general audiences and for school students has
evolved as teachers and schools increasingly identify art museums as alternative sites for formal and informal learning.

It is appropriate at this point, that I define the role of the ‘art museum educator’ - the teachers, docents or facilitators who are employed in art museums to facilitate tours and experiences for school students. The position of an educator in an art museum, as perceived by the art museum, general community and schools, currently and historically remains unclear (Baguley, MacDonald & Jackett, 2018; Burnham & Kai-Kee, 2011; Dobbs & Eisner, 1987; Healey & Lemon, 2014; Rice & Yenawine, 2002; L. Roberts, 1997; Stone, 1992a). Often educators employed in art museums work between two paradigms; the interests of the educational audience and the interests of exhibition designers and curators (Castle, 2006; Dobbs & Eisner, 1987; Hooper-Greenhill, 1999b, 1999c; Kristindottir, 2017; Rice, 1995, 1998; L. Roberts, 1997, 2006; P. Roberts, 2006; Rose, 2006; Vallance, 1995; Yenawine, 1998). In addition, the role and responsibilities of the art museum educator are shifting. School audiences are no longer their sole responsibility, and as art museums place an increasing importance of the education and entertainment of general audiences, the role of the museum educator is expanding to include general audience engagement as well as the development of learning strategies for school groups (Baguley, MacDonald & Jackett, 2018; Burnham & Kai-Kee, 2011; Castle, 2006; Dobbs & Eisner, 1987; Hooper-Greenhill, 1999a; 1999b, 1999c; Kristindottir, 2017; Lindauer, 2006; Mathewson-Mitchell, 2007, 2011; L. Roberts, 1997, 2006; P. Roberts, 2006; Quinn, 2006; Vallance, 1995).

Often art museum educators are constrained in the way that they address audiences, by the frameworks set by directors, curators and exhibition designers (Baguley, MacDonald & Jackett, 2018; Burnham & Kai-Kee, 2011; Kristindottir, 2017). Art museum educators may have been trained as teachers, but they often have no specific pedagogy for teaching in an art museum. Often their professional training ‘is organic rather than linear, with no formal structures for reflection on educational theories or museum education literature’ (Castle, 2006, p. 125). Museum educators can often struggle with addressing ‘the processes of educational theories in a museum context, such as the use of objectivist learning: where the educator is the receptacle of knowledge, and constructivist learning:
where the learner is engaged to reconstruct purposeful knowledge’ (Castle, 2006, p. 129).

In terms of the new museology mentioned earlier in this chapter, the latter theory of constructivist learning is more favoured amongst educators in art museums. Therefore, it can be challenging for an art museum educator to develop learning strategies for school audiences that are different from those for a general audience. This also brings into question the educative role of art museums for present day school audiences and how learning in art museums might relate more closely to the changing concepts and learning opportunities provided by the general school curriculum. The lack of clear knowledge about the role of art museum educators in relation to school audiences in the context of the mandated curriculum in different jurisdictions, suggests the need for further inquiry and clarification in this area.

School teachers have a role to play in working with art museum educators. Bennett (1999), like Bourdieu, Darbel and Schnapper (1991) before him, argues that greater public accessibility to art museums it is not only the role of the art museum; schooling also has an important role in the production and distribution of culture (Bourdieu et al., 1991; Bennett, 1999). The disciplinary knowledge represented by museum collections is vast and curators and exhibition designers often decide which histories, objects and whose perspectives to feature in exhibitions. In interactions with school groups, it is the role of the art museum educators to select content that links to the curriculum and the context of their specific art museum (Lindauer, 2006; Vallance, 1995). This of course places an obligation on teachers and schools to engage in an educative process with art museums, rather than leaving the educative responsibility with the art museums and museum educators.
Art Museum Audience Motivations, Experiences and Learning

I have investigated the significance of the educational role of art museums by researching the characteristics and identities of art museum audiences, why they choose to visit an art museum and what they do when they visit. As discussed in the previous section, the strategy of most art museums today is to target the engagement and subsequent learning of every viewer (Hooper-Greenhill, 1999b, 2007).

Basic statistical figures give an indication of the characteristics of viewers in Australian art museums. During 2017-18, 82% of Australians aged 15 and over attended a cultural venue of some kind. Of those visitors 27% visited an art museum (Australian Bureau of Statistics [ABS], 2019). Further information can be gained by viewing the statistics in terms of education. Of the population who visited Australian art museums in 2017-18, 52% had a postgraduate degree, 45% had a Bachelor degree, 32% had a diploma, 25% had an education to Year 12, 19% to Year 11, and 14% to Year 10 or below (ABS, 2019). Overall, these figures show that the majority of Australians who visit art museums are well educated and support the previous findings of Bennett (1999), and Bourdieu, Darbel and Schnapper (1991), of the significance of education as a factor in determining art museum visiting.

To gain further understandings of art museum visitors, studying visitor identity, motivations and strategies for viewing exhibitions can help determine what a viewer’s experience will be in an art museum, and how those experiences are linked to engagement and learning. By studying viewers in the socio-context of visitor interactions an understanding of identity is broadened (Leinhardt & Knutson, 2004). For many arts researchers, there is a recognition that the sense of self is shaped by how others see us, the situations in which we are placed, the social roles we play, and by the activities we engage in. This sense of identity is important and can guide what people do, what they see and what they say in an art museum (Baguley, MacDonald & Jackett, 2018; Falk, 2006, 2008; Falk & Dierking, 1992, 2013; Falk, Moussouri, & Coulson, 1998; Hooper-Greenhill, 2004, 2006; Leinhardt & Knutson, 2004; Packer & Ballantyne, 2002; Ruanglerbutr, 2014; Smith, 2016; Vallance, 1995, 2007). Therefore, what a viewer experiences in an art museum is formed to a large degree by their level of education, beliefs,
behaviours and how they conceptualise themselves before they arrive, and what they experience during and after a visit to an art museum. This is significant considering the experiences of teachers and students as they engage in educational experiences in art museums, and the impact that visiting an art museum can have on student learning and the teacher enactment of curriculum.

Another factor that can inform art museum learning is the ‘visitor agenda’ - the motivations people have for visiting a particular art museum and the strategies they use when they get there. The visitor agenda can be seen as a product of an individual or group’s specific strategies or lists of things to do on a visit to a museum (Falk, Moussouri & Coulson, 1998; Falk & Dierking, 2013). Learning in art museums is understood as always occurring within this larger socio-cultural context, produced when the individual interacts with others and artworks in art museums in particular ways, based on their prior experiences and the context in which they are located (Vallance, 1995), thus drawing our attention to the contexts of art museums and the learning experiences they provide.

It has been established that the visitor’s identity and agenda significantly impact how, what and how much they learn. On closer investigation of visitor agendas, the highest yielding motivators for visiting an art museum were those of self-education and entertainment (Dubois, 2006; Falk, 2008; L. Roberts, 1997). Visitors often visit an art museum to learn whilst being entertained, as the art museum becomes a site of informal learning through social interaction. It is important to note that, unlike the stereotypical characterisation, visitors also appear to see no conflict between an experience that is enjoyable and one that involves learning (Falk, 2008).

The identity, motivations and strategies of school audiences for art museums are difficult to determine. This is in part because there are very few studies of school audiences and school-aged audiences are generally not included in evaluations or research that yields statistical information. It is also because school students visit in groups and thus are treated as having similar, generic identities and motivations. Often the motivation for visiting is not the interests of the individual students but the motivations of the teacher, a factor that places ‘individual student’ identity onto the group as a whole. The absence of students from visitor
studies in the research literature makes a statement in itself, suggesting the perspective of school audiences is not as highly valued as general audiences. This adds weight to the importance of research such as this, which focuses on students and teachers as key stakeholders (Mathewson-Mitchell, 2007, 2011).

‘Learning’ and ‘education’ in art museums

Learning for school groups differs from the learning of general audiences in art museums. Up to this point the educational role of the art museum and the audiences that visit art museums have been discussed. Bourdieu, Darbel and Schnapper (1991, p. 37), state that all visitor behaviour and visiting patterns in art museums are related to ‘education’. However, as ‘museology’ has changed in the twenty first century, educational theories and practices are similarly changing. Bourdieu, Darbel and Schnapper argue that schools are public institutions, like art museums, and should provide all young people with an education in art history. Likewise, in his research, Richard Hickman (2010) argues that ‘knowing and understanding art’ goes beyond learning the skills of practical arts and that students should learn about the contextual and critical study of art as a discipline (Hickman, 2010, p.12). He also recommends that, as contemporary artists have increasingly moved away from the ‘vagaries of the art world’ to deal with social and personal issues in their subject matter, contemporary art should be taught in classrooms to make learning experiences more meaningful for students. Students should study how artists express their ideas on a personal, cultural and social level to inform their own art practice (Hickman, 2010, p. 146).

As a researcher in a context where there is the Australian Curriculum, I argue that there is a need to review the provision of educational services by art museums, with a particular focus on school audiences. In addition, the focus of learning should not only be on historical works of art but also those produced in contemporary societies and cultures because contemporary artworks reflect current ideas and issues of the time and culture in which they are produced. Current ideas that are expressed in works of art have the potential to immediately engage students through recognisable tropes familiar to them from their interaction with the media, and in particular social media, and current events.

If ‘education’ in art museums is associated with the educational function and purpose of the art museum, it needs to be determined how that educational role
is fulfilled. Meszaros argued the way that a museum guides its visitors to understand and interpret objects can promote learning (Meszaros, 2006, p. 13), a contention that Bourdieu, Darbel and Schnapper (1991) refute. They believe that all viewers need some form of education to develop cultural competence so therefore the art museum should provide more strategies for learning than just guiding audiences around exhibitions. Some contemporary theorists and researchers support the fact that viewers’ experiences and background are different and that these produce different forms or levels of learning (Anila, 2017; Hooper-Greenhill, 1999a, 1999b, 2004, 2006; Hooper-Greenhill et al., 2001; Hickman, 2010, 2012; Hubard, 2011a, 2011b; Vallance, 1995, 2004, 2006). Esther Sayers’ (2011) recent research has supported the theory that if viewers have prior knowledge of artworks and styles, this will provide them with intellectual access to exhibitions, and that they will build their knowledge about artworks. Sayers explains how viewers interpret artworks based on their educational background. The way in which they learn is either constructivist and inclusive or elitist and conservative. Sayers proposes that art museums need to address both forms of knowledge when planning visitor experiences (Sayers, 2011).

A return to an elitist view of aesthetic education is evident amongst some writers. In line with resistance to the new museology from some curators, as noted previously (Dobbs & Eisner, 1987), some contemporary researchers believe that artworks can speak for themselves, that they tell a specific ‘story’ and provide a particular educational function if displayed in a particular way and without interpretative information (Dubois, 2006; Green, 1995; L. Roberts, 1997; Shuh, 1999). As a consequence of continuing elitist views and more progressive views, education in art museums is often a contested environment. One approach suggests that viewers need support to interpret artworks using interpretative strategies, which could be facilitated by an educator or by providing some basic information about the artwork. The other proposes that artworks should be viewed without any facilitation and that the viewer should construct their own interpretation of the artwork based on their background and experiences. The latter tends to favour the constructivist approaches of the new museology discussed earlier in this chapter.
In summary, museum education and its underpinning purpose has been contested throughout the history of art museums. What is emerging now in the research related to art museum education, is a more egalitarian and philanthropic approach. Based on cultural currency and cultural education of the general public, this methodology implies that anyone can have a cultural exchange with objects if the experience is managed effectively (Anila, 2017; Baguley, MacDonald & Jackett, 2018; Hooper-Greenhill, 2007; Meszaros, 2006, 2008a, 2008b; Shuh, 1999; Vallance, 1995, 2004). There is an associated need for art museum educators to facilitate these experiences and make them more meaningful for the viewer (Dobbs & Eisner, 1987; Griffin & Paroissien, 2011b; Healey & Lemon, 2014; Quinn, 2006; Rose, 2006). The next section outlines some of the learning approaches by art museums and museums for their audiences.

**Learning Theories and Approaches in Art Museums**

Approaches to learning in art museums today are heavily based on generic theories of education and learning, including object centred learning, constructivist learning and the rhetoric of 'entertain', 'engage' and 'educate' (Hennes, 2002, p. 109). The central core of constructivist learning is Dewey’s theory of learning through experience (Dewey, 1938), and this notion clearly links with visitors’ agendas as they make sense of their experience (Falk, 2008; Hein, 2004, p. 109). Lisa Roberts (1997) explains how the authoritarian discourse of elite knowledge that museums traditionally exhibit can be broken down when they provide engaging visitor experiences, so the visitor can construct their own knowledge or narrative. Experiences in art museums can be viewed in the same way, particularly as viewers often relate to the content, subject matter and aesthetic qualities of artworks more readily when experiences are engaging (L. Roberts, 1997).

Dewey (1938) strongly stressed the value of experience in education. In art museums and museums generally, this philosophy has shaped learning experiences. However, Dewey claimed that all experiences might not be equally educative and that routine experiences may not change, stimulate or extend learners. Building on Dewey’s theories, Hein (1998) noted that experiences in museums must be not only engaging, they must also be organised to be
‘educative’ (Hein, 1998). Research linked to Hein’s work suggests that inquiry-based learning can be carried out in art museums through interaction with artworks, thus encouraging cognitive development and improvement in aesthetic perception (Arriaga & Aguirre, 2013; Constantino, 2004; Green, 1995; Van Moer, De Mette, & Elias, 2008). In the inquiry process the viewer is encouraged to ask questions and reflect on their experience, thus building skills in perception and cognition. By engaging with artworks, students are actively involved in inquiry, cognitive activity is encouraged, and they build a closer relationship with others (Constantino, 2004). Known as ‘learner-centred’ learning, other research has found that using inquiry processes encourages continual engagement with a work of art (Van Moer et al, 2008). This work suggests that there is value, in investigating how such approaches link to the curriculum and how teachers use such approaches with students in their teaching of contemporary art.

There are several inquiry-based approaches that are evident in current literature on art museum and museum education, including Visual Thinking Strategies (Housen, 1993; Yenawine, 2014), critical pedagogy (Gooding-Brown, 2000; Hooper-Greenhill, 1999b, 1999c, 1999d, 1999e), learning experiences based on viewer needs and expectations (Falk & Dierking, 1992; 2013), relational aesthetics (Choi, 2013), learning focused on multiple intelligences (Davies & Gardiner, 1999), learning based on aesthetic encounters (Csikszentmihalyi & Hermanson, 1999; Csikszentmihalyi & Robinson, 1990; Lachapelle, Murray & Neim, 2003) and ethical thinking (Meszaros, 2008a). These approaches are reflective of the shift in art museum learning away from a nineteenth century modernist perspective, where artworks are removed from their social and cultural context and displayed on ‘white walls’, following the authoritarian viewpoint of the curator, to a more pluralistic approach to exhibiting and learning about artworks based on the interests and experience of the viewer (Roberts, 1997). Post-Modernist perspectives have been introduced in art museum learning where multiple viewpoints about an artwork are accepted including those of the curators, viewers and artist (Housen, 1980, 1993; Rice & Yenawine, 2002; Richhart, 2007; Yenawine, 1998, 2014). Approaches to learning in art museums have moved from a strong position of aestheticism, where artworks are viewed and understood through their formal qualities, to a more discursive approach where artworks are discussed in respect of their social and cultural characteristics as
well as their formal qualities (Housen, 1980, 1993; Rice, 1995; Rice & Yenawine, 2002; Yenawine, 2014). Together, these strategies aim to combine both 'pleasure' and 'learning' (Rice, 1995; Rice & Yenawine, 2002). These approaches are both ‘object centred’ and ‘learner centred’ (Falk & Dierking, 2003, 2013; Roberts, 1997; Rice and Yenawine, 2002; Yenawine, 2014), where viewers learn through the interaction with objects and the stories that they can tell (Falk & Dierking, 2003, 2013; Roberts, 1997).

There are numerous examples of learning strategies used by educators in art museums based on many of these approaches listed above (Baguley, MacDonald & Jackett, 2018; Chrisanthou, 2014; Clarkin-Phillips, Carr, Thomas, Waitai, & Lowe, 2013; Cutler, 2010; DeWitt & Storksdieck, 2008; Healey & Lemon, 2014; Hein, 2012; Hooper-Greenhill, 2007; Illeris, 2007; Johnston, 2014; Lord, 2007; Mathewson-Mitchell, 2017; L. Roberts, 1997; Terreni, 2017; Thomson, McElvie, Turvey, & Walton, 2018). Most of these strategies have moved from a focus on school audiences to general audiences. The strategies are focused on the learning of individuals, and are often combined to engage a wider audience who are attracted to and read the meaning of objects in different ways. Often other programs in art museums centre on teacher and student learning and focus on collaboration with museum staff to foster creativity and meaning making, and it is these programs that are deemed more successful in engaging students and catering for their learning needs (Lemon, 2014, 2015a; Mackie & Austin, 2014; Mathewson-Mitchell, 2017; Thomson et al., 2018).

The strategies that promote collaboration between teachers, artists and students are reflective of the current Australian Curriculum (ACARA, 2015g); student knowledge and skills in interpreting contemporary art are built through active participatory experiences in art making. My study investigates the use of these strategies by teachers and art museum educators, to determine how they provide students with learning experiences that build on concepts of the curriculum, what kind of learning about contemporary art are facilitated and what the roles of art museum educators and teachers are in developing learning programs about contemporary art.
To this point, my reading has covered the educational role and characteristics of art museums, audience identity and motivation and learning approaches in art museums. Most of this literature has covered general audiences and the strategies that museums use to increase interest, promote engagement and learning. I have discussed a range of learning approaches used in art museums and concluded that the new museology, along with developments in educational theory has led to a focus on constructivist learning in art museums. It has been acknowledged that art museums lend themselves well to the theory as collections can be organised, exhibited, catalogued and labelled to encourage personalised inquiry (Dubois, 2006; Hooper-Greenhill, 2007; Hickman, 2010, 2012; Housen, 1980, 1993; Rice, 1995, 1998; Rice & Yenawine, 2002; L. Roberts, 1997, 2006; P. Roberts, 2006; Stone, 1992a; Vallance, 1995, 2004, 2006). However, the use of this 'new museology' for general audiences seems to be the priority of museum curators and administrators and not museum educators (Burnham & Kai-Kee, 2007, 2011; McCall & Gray, 2014).

As informal learning environments, art museums can provide greater opportunity than formal learning environments for creativity, and because learning can be open-ended, and can increase motivation for visitors (Hooper-Greenhill, 2007). Visitors can take their own ‘learning pathways’ based on their interest and engagement with artworks (Falk, Dierking & Foutz, 2007; L. Roberts, 1997). However, this can present a problem when art museums are trying to establish relevance in relation to specific learning outcomes, such as those mandated in school curriculum (Hooper-Greenhill, 2007). Education programs, guided tours and resources are designed by museum educators to provide student viewers, many of whom will be newcomers to the field of visual arts, with equal access to, and understanding of artworks (Richhart, 2007; Rose, 2006; Vallance, 2004, 2006, 2007). This is what Bourdieu, Darbel and Schnapper (1991), claim is the responsibility of educators, and where the specialised role of the art museum educator becomes important. The educator draws on a combination of knowledge, pedagogy, the exhibitions, the contextual display of collections and the strategies of curators and exhibition designers (Bolin & Hoskins, 2015; Castle, 2006; Rice, 1998; Xanthoudaki, 2015).
In practice, art museum educators adopt different approaches for school-based audiences than for general audiences. They base their learning strategies on the context and type of art museum they work in, using a combination of interpretative and inquiry strategies that are learner centred (Dubois, 2006; Grenier, 2010; Hooper-Greenhill, 2007; Hooper-Greenhill et al., 2001; L. Roberts, 1997; Sayers, 2011). These tend to mirror the practices that have developed in art education in the last twenty years, and include, interpretative inquiry versus factual inquiry (Hubbard, 2011), critical thinking skills (Housen 1980, 1993; Richhart, 2007; Rice, 1995, 1998; Yenawine, 1998; Rice & Yenawine, 2002), aesthetic understanding and experience (Lachapelle et al, 2003), critical pedagogy (Hooper-Greenhill, 2004, 2006) and relational aesthetics (Choi, 2013).

For example, contemporary art museums such as the Tate Modern have embraced the practice of relational aesthetics as one of their pedagogical approaches. At the Tate, artists are employed as educators to facilitate learners to engage directly with artworks through art making. The artists encourage the students to engage in a didactic discussion about their experiences so that the students share their knowledge with others (Charman, Rose & Wilson, 2006; Pringle, 2009). This pedagogy also extends to programs where students build their individual knowledge based on their cultural background (Sayers, 2011). In the Tate Modern for Young People program, students are encouraged to have a discussion about artworks facilitated by an educator. These programs are also carried out with teachers to develop their own skills in meaning making, so that they can be transferred to the classroom (Charman et al., 2006; Charman & Ross, 2006; Grenier, 2010; Page et al., 2006; Sayers, 2011; Thomson et al., 2018). The Tate educators have made the assumption that teachers do not know how to teach students how to interpret contemporary art, and fail to acknowledge that the interpretation of artworks from different periods of time and cultures are integral to the Visual Arts curriculum in the United Kingdom (United Kingdom Department for Education, 2013).

Learning Models in Art Museums and School Students

While both art museums and schools seek to provide worthwhile learning experiences for visitors, there is a major difference in the way museums and schools view and understand young people. Art museums view young people as
their ‘audience’ and schools view young people as ‘students’ (Barton & Baguley, 2014; Ewing, 2010, 2012a; Franks, Thomson, Hall & Jones, 2014; Hickman, 2010; Kristindottir, 2017; MacDonald et al., 2016; Thomson & Hall, 2018; Thomson, Hall, Earl, & Geppert, 2019). Schooling is compulsory and schools place young people in environments where testing and assessment are the regime. However, schools maintain their cultural heritage in the same way as museums, by engaging their students and the community in a broad range of inclusive learning activities (Groundwater-Smith & Kelly, 2010). There is a strong rationale, therefore, for art museums and schools to establish common ground for their learning strategies. Both should be places for the cultural transmission and experience that develops knowledge of history and culture - but both should also be places of provocation and questioning for young people.

In Australia, an example of a common working ground between schools and museums is evidenced in research such as the work by Susan Groundwater-Smith in the Coalition of Knowledge Building Schools. Groundwater-Smith and her colleagues studied the development of a community of practice between teachers and museums (Groundwater-Smith & Kelly, 2003, 2009, 2010). They aimed to develop educational programs that embraced learning, and incorporated pedagogies appropriate both to the school and the museum environment (Groundwater-Smith, 2002). A partnership with the Australian Museum used innovative methodologies to examine features of the museum that contributed to specific learning for school students (Groundwater-Smith & Kelly, 2003). The researchers explain that this form of learning is transformative and authentic. They argued that exhibits in museums should be relevant to students’ lives and highlight ways in which learning can apply to them, so that they have control over their learning, are involved in problem-solving and inquiry-based learning and are set challenging and achievable goals (Groundwater-Smith & Kelly, 2003, 2010). In this way, they claim that the curiosity of students is stimulated, and they share new knowledge with others in a multi-directional flow that employs the language of learning (Groundwater-Smith & Kelly, 2010).

The collaboration between museum educators and curators is also supported in international research by Kristindottir (2017), Acuff & Evans (2014) and Ng (2017), that outlines how museum educators are agents of transformation in museum learning as their pedagogy is supported by educational theory and their
ability to communicate with diverse communities, skills and experience that museum administrators and curators do not have (Acuff & Evans, 2014; Kristindottir, 2017; Ng & Ware, 2014). Other researchers suggest that school visits to museums need to be carefully planned to balance learning with experiences that link specifically to the outcomes of the curriculum (Clarkin-Phillips et al., 2013; Coughlin, 2010; Noel, 2007; Noel & Colopy, 2006; Patrick & Dale-Tunnicliffe, 2013a, 2013b). Some research identifies a direct link between schools and art museums. The Learning Impact Research Project (2007) involving a range of art museums and schools in the United Kingdom, allowed researchers to develop a range of generic learning strategies for art museum audiences, which were then developed for programs with school students. Very closely based on the critical pedagogy used with general art museum audiences, these strategies were designed to address the different motivations and identities of school students and were linked to formal outcomes of the curriculum (Hooper-Greenhill, 2007).

Outside the museum field other researchers have investigated relationships between cultural institutions, teachers and students. Robyn Ewing (2012a, 2015), researched the relationships between primary teachers and ‘teaching artists’ in a co-mentoring teacher professional learning program between a theatre company and pre-service teacher university course. The program aims to enhance primary teachers’ knowledge, confidence and expertise using drama rich pedagogy to improve student’s English and literacy outcomes. The findings from the project show that there is an increased awareness by teachers and students that making art through drama and literature enables students to move into transformative spaces where they can play with possibilities that take them beyond their own perspectives, and encourage mindfulness and openness towards others that share their world (Ewing, 2018). This is an example of a strong link between experiences for students in arts practice with artists in museums, and other cultural institutions, that can transfer learning across a range of disciplines.

In this section I have examined ways in which museums approach learning for school students. However, there is still a need to examine studies of why school groups visit museums and how teachers plan their visits based on the concepts of the curriculum. Often teachers see that taking their students to an art museum
will provide them with authentic learning experiences and the opportunities to explore ‘new worlds’: associated with other times, cultures and sensibilities (Baguley, MacDonald & Jackett, 2018; Bedford, 2009; Bell, 2010; Bolin & Hoskins, 2015; Bryant, 2011; Clarkin-Phillips et al., 2013; Downey, Delamatre, & Jones, 2007; Duran, Ballone-Duran & Haney, 2010; Healey & Lemon, 2014; Isa & Forrest, 2011; Noel, 2007; Noel & Colopy, 2006; Patrick & Dale-Tunnicliffe, 2013a, 2013b; Rice & Yenawine, 2002; Richhart, 2007; Vallance, 1995). Researchers have also found that teachers see that they can use the expertise of curatorial staff and specialist educators, to help students find connections with artworks and practices that enrich meaning making, multicultural and transcultural understandings (Barton & Baguley, 2014; Bedford, 2009; Bell, 2010; Ewing, 2018; Mathewson-Mitchell, 2017; Patrick & Dale-Tunnicliffe, 2013a; Vallance, 1995, 2004, 2006). They believe that activities that are structured in the art museum can aim to encourage acculturation, enrichment and lifelong learning (Bell, 2010; Castle, 2006; Mathewson-Mitchell, 2017; Piscatelli & Anderson, 2001; Vallance, 1995, 2004). The research suggests more broadly that teachers will visit art museums if they see a link between the learning experiences and the curriculum. Too often, however, these links are not specifically identified. The following section will discuss how art museums plan learning for school students and the connections they have made to the curriculum.

**School Learning Programs in Art Museums**

There is evidence in several studies into school visits to art museums that museums use learning approaches and models that focus on the learning of school students. These studies also have found that visiting an art museum environment can improve student engagement and learning (Baguley, MacDonald & Jackett, 2018; Bedford, 2009; Bell, 2010; Bolin & Hoskins, 2015; Castle, 2006; Charman & Ross, 2006; Choi, 2013; Coughlin, 2010; Hooper-Greenhill, 2004, 2006; Housen, 1980, 1993; Hubard, 2007, 2011a, 2011b, 2014; Isa & Forrest, 2011; Lachapelle et al., 2003; Lemon, 2015a; Lindauer, 2006; Noel, 2007; Mathewson-Mitchell, 2017; Noel & Colopy, 2006; Rice, 1995, 1998; Rice & Yenawine, 2002; Richhart, 2007; Sayers, 2011; Vallance, 1995, 2004, 2006; Yenawine, 1998). However, most of the research does not specifically discuss how student learning in an art museum can be linked to the curriculum.
This not to say that there has been little research in the area. There are several significant studies into teacher use and student learning in art museums. As previously noted, Hooper-Greenhill’s (2007) Learning Impact Research Project studied examples of school usage of art museums in Britain, linking the curriculum and student learning in art museums. Hooper-Greenhill’s project found that most teachers need to link art museum visits to the curriculum the students are studying and that the way in which teachers form these links is highly individual and contingent. Hooper-Greenhill also found that most workshops developed by museums made specific reference to the curriculum, but it was up to teachers to base their decisions on what art museums were offering as educational programs (Hooper-Greenhill, 2007, pp. 99-104).

A significant report on the museum sector in Australia by Griffin and Paroissien (2011a), describes the development of educational programs in museums over the last fifty years, how school students are introduced to museum collections and how connections with the curriculum are made by teachers (Griffin & Paroissien, 2011a). Griffin and Paroissien hint that the Australian Curriculum could have an influence on the number of student visits to Australian cultural institutions because of the references to learning from objects and stories in Australian institutions that link to discipline content in the Australian Curriculum (D. Griffin & Paroissien, 2011a, p. 1). Although Griffin and Paroissien’s report infers that there is a link between art museums and the curriculum, it highlights a major gap in current educational research into learning of school audiences in cultural institutions, including art museums, and reinforces the point made earlier, that the motivation and experiences of school audiences remain largely unknown.

Patricia Coughlin’s (2010) research on the importance of museum field trips for formal education settings, proposed that as a teaching pedagogy, field trips are ‘lived learning’, where students learn through field experiences, interactions with other students and the teacher, thus providing opportunities for students to explore first-hand and connect to places, things or people they have been learning about (Coughlin, 2010). Noel & Colopy (2006, 2007), also investigated the use of field trips by teachers to connect to the curriculum, studying the value of field trips for teachers, the use of field trip materials and the implications of field trips for teaching and learning (Noel, 2007; Noel & Colopy, 2006). Arguing that learning is optimised in field trips if teachers actively connect the trip to
components of the curriculum in a logical sequence, and if materials are directed towards curriculum concepts, Noel & Colopy claimed that materials developed collaboratively between teachers and museum educators assist the communication of ideas between schools and museums (Noel, 2007; Noel & Colopy, 2006).

More recently, and perhaps following a similar concern to my own about the connection between arts education in schools and art museums, researchers funded by the Arts Council in the United Kingdom have investigated participation in the arts by teachers and students across sixty schools over a three-year period. The Tracking Arts Learning and Engagement project [TALE] (Thomson & Hall, 2018), focused on cultural organisations such as the Tate Modern and the Royal Shakespeare Company and their connections with schools. The researchers, artists and educators employed by the Tate developed a series of research questions that focused on teacher and student engagement in learning experiences with both cultural institutions (Tate Modern, 2018, p. 3). One of the key points in the final report for the project outlined that an arts and culture rich school ‘supports students in cultural activities and arts learning through partnerships with local and national arts and cultural organisations and subsidised excursions, visits and performances in schools’ (Thomson & Hall, 2018, p. 5). The researchers observed that teachers in arts rich schools acted as ‘arts brokers’ - or as role models for their students - by being committed to learning about arts and culture themselves and sharing their knowledge and experiences with students. These teachers also build bridges between professional arts organisations and cultural institutions to provide learning experiences for their students (Thomson & Hall, 2018; Thomson et al., 2019). This research advocates strongly for continued connections between art museums, school students and the curriculum. However, there are little references to curriculum concepts and the links to museum learning or to the use of art museums by teachers to connect to the curriculum.

The literature reviewed in this section suggests a need for further investigation into the nature of learning by school students in art museums and its purpose and relationship to curriculum. In the next section I move on to outline some concepts of contemporary curriculum theory found in the literature, examine the available
research on the relationship of curriculum theory to art museums and discuss the use of digital learning environments and their links to learning in art museums and the curriculum.
School Curriculum and Learning in Art Museums

This section will cover the way in which the curriculum is defined in schools and art museums. In Australia, the Australian Curriculum and Assessment Authority (ACARA) and state jurisdictions determine the nature, scope and sequence of what is taught in schools (ACARA, 2015a). However, the concept of ‘curriculum’ is often ambiguous, as can be seen in the following quote from Gilbert:

>The term ‘curriculum’ refers to a course of study, usually described in a document specifying the content of what is to be learned. As a process, curriculum entails the development of students’ knowledge, understanding, skills and attitudes to satisfy social, personal, cultural, environmental and economic goals. It exists within a triadic relationship between curriculum, content, instructional practices and assessment.

Gilbert, 2012, p. 6

The delivery of the curriculum is determined by each school and can vary from location to location. Effectively all schools under governmental policy and regulations are required to teach the same curriculum in their relevant jurisdiction.

Curriculum theory, practice and pedagogy

To understand how curriculum theory is linked to learning and education programs in art museums a broader definition is required:

>The term ‘curriculum’ is a sequence of activities that is intentionally developed to provide educational experience for one or more students. In this conception the curriculum consists of activities in which the student is to engage in, and which are presumed to have educational consequence. The hoped-for consequences of curriculum activities are typically thought of as the objectives of the curriculum.

Eisner, 1997

Curriculum theorists focus on the relationships between understandings about knowledge acquisition and retention, and the beliefs and values that should be learned. The curriculum is therefore not seen as a concept but as a cultural construction and a way of organising educational practices (Grundy, 1987). Moreno (2006), explains curriculum is ‘a socio-historical construction which is
expressed through general systems of knowledge characterisation and hierarchy’ (2006, p. 195). Curriculum theory offers concepts and vocabularies for studying how social and cultural values are embedded in education programs and how practical and technical decisions are made (Dubois, 2006; Ewing, 2010; 2012b; Eisner, 1997; Lindauer, 2006; MacDonald et al., 2016; Quinn, 2006; Tyler, 1969; Vallance, 1995, 2004, 2006). In this context curriculum design can be seen as integral to the society and culture in which it is based.

A successful and effective curriculum is one that provides clarity and coherence for teachers to provide focus and consistency for successful learning (Gilbert, 2012). Therefore, it is important to identify the various forms of curriculum and how teachers base their teaching strategies on these forms. van den Akker and Voogt (1994), Ross (2000) and Russell, Batorowicz & Baguley (2017) define the various forms of curriculum as follows:

- The formal intended curriculum comprises of the formal statements, rationales, aims and intended outcomes, content or concepts to be known, competencies or skills to be mastered in programs of study and demonstrated in assessment.

- The informal intended curriculum consists of learning strategies that are not part of the curriculum such as beliefs, values that are included in pastoral, personal or social development programs.

- The hidden curriculum refers to the knowledge, beliefs, values and practices implicit in the practice or culture of a school and which are learned by participants but are not explicitly derived from the stated aims of the formal curriculum.

- The enacted curriculum refers to the experiences designed and provided by an educational institution or program in order to enact the intended curriculum. The enacted curriculum is recognised when the stated intentions are put into practice and interpreted, prioritised, selected and augmented in various ways by those who implement them.

- The perceived or experienced curriculum reflects the interpretations of the curriculum by those who are engaged with it including parents,
organisations and the community. This is the distinction between what is taught and what is learned.

Ross, 2000; Russell et al., 2017; van Den Akker & Voogt, 1994

These curriculum forms are not mutually exclusive, of course, though not all are evident in research. As Lindauer notes:

_The word “curriculum” refers to a wide range of experiences directed and undirected, planned and unplanned, intended or unintended that learners encounter and/or enact._

Lindauer, 2006, p. 79

In her book on ‘Curriculum & Assessment; A Narrative Approach’, Ewing (2012b) contends that curriculum is difficult to define as it is a complex web of varying stories and storylines. It is also influenced by people’s own experience of teaching and learning. Therefore, any social institution can have a curriculum; the means through which it enacts its social, cultural, political and economic values (Baguley, Barton & MacDonald, 2014; Eisner, 1997; Ewing, 2012b; Hickman, 2010; Lindauer, 2006; Tyler, 1969).

Art museums are like schools, they are places where a curriculum is deliberately created and offered to the public. The works on display at an art museum might have several kinds of order in the way that images are arranged, and numerous ways in which viewers can view and interpret them. It is the task of museum educators and teachers to provide students with skills for making meaning out of the stories that the images tell (Vallance, 1995), although as I have argued earlier, the assumed goals of these tasks may not necessarily be aligned. Therese Quinn (2006) also points out that the language of curriculum theory can be very specific and is more related to general education than museum education. As I have noted, the learning environments in schools are different from those in museums. Museums are places of informal and self-directed learning, while learning in schools is intended to be formal; learning is pre-planned, sequenced and assessed (Mathewson, 2006; Mathewson-Mitchell, 2017; Quinn, 2006).

The ‘curriculum’ of the art museum

This next section explains my investigation into the specific links between art museum learning and curriculum. Quinn (2006), pointed out that museum
learning is linked to ‘popular education’ - learners share their interests with each other, they develop strategies to address their shared concerns, and the goal of critical understanding is directed more towards action and social change. However, looking at museum studies through the lens of curriculum studies helps to identify what kind of education work museums do, and how it is related to meanings, social conditions, and multiple theoretical perspectives (Quinn, 2006).

The enactment of the curriculum can be investigated by looking at the way in which teachers use art museum education programs, student visits to exhibitions and resources in their teaching. Grundy (1987), proposes that the curriculum is enacted through the pedagogy of the teacher and the decisions that they make in regard to the type of knowledge and understanding they want their students to acquire. The decisions teachers make about the resources and experiences they choose to include in the curriculum, particularly the Visual Arts curriculum in secondary schools and art museums, are a fundamental concern for my study.

The approaches teachers take to enact curriculum is embedded in their practice. To understand how a teacher enacts the curriculum it is necessary to define what teaching practice and pedagogy means. In an arts context, ‘practice’ has a particular meaning, referring to the thinking and working actions of an artist (Baguley, 2013; Ewing, 2012a, 2015; Hickman, 2010; MacDonald et al., 2016). In an educational research context Green (2009), Kemmis (2009), and Mathewson-Mitchell (2013), argue that practice can be explored within a conceptual framework that focuses on the actions of a teacher and how they use the concepts of the curriculum in their pedagogy. Practice, as Green (2009) observes, encompasses activity, experience and context. These three categories are interrelated and dynamic (Green, 2009, p. 44). Mathewson-Mitchell draws on Green’s definitions of practice, proposing that a teacher’s practice reflects their understanding of life and society (Mathewson-Mitchell, 2013, p. 415). Therefore, teachers draw on the curriculum as part of their practice as they relate the activities that they plan to the curriculum, to contemporary society, and the lives of their students. The consideration of these three aspects: curriculum, ideas from society and student needs, forms the practice of a teacher. In enacting the curriculum, the teacher constructs a series of learning activities for students. In their enactment of curriculum, visual arts teachers can draw on the resources of
an art museum to provide the context for practice as they consider that they are
drawing on ‘real world’ experiences.

MacDonald, Barton, Baguley & Hartwig (2016) propose that teachers reflect on
various ‘dimensions’ such as conceptualising, experimenting, developing and
resolving when they investigate the curriculum. The way that they read the
curriculum should take into account their personal curriculum stories, how these
stories impact on the way they decipher the curriculum and how they design
learning activities to implement and enact the curriculum (MacDonald et al.,
2016). They propose that the best way to understand how teachers enact the
curriculum is to look at how a teacher’s perceptions and expectations of the
curriculum are challenged, and how their existing understandings of it are shifted.
Therefore, the way that a teacher designs learning activities that link to the Visual
Arts curriculum based on their own experience of teaching in art museums,
influences their practice.

This concept of professional practice draws on Bourdieu’s own theory of practice,
which is outlined in the following chapter, as the interplay between ‘habitus’, ‘field’
and ‘capital’ (Bourdieu 1990, p. 11). ‘Practical knowledge is action knowledge
relevant to practice itself’ (Bourdieu, 1990a, p. 11), and that the ‘logic of practice
is the observation of practice from an outside perspective to analyse how it is
reconstructed, derived and realised’ (Bourdieu, 1990a, p. 11). Researchers such
as Mathewson-Mitchell (2013) have built on Bourdieu’s theory of practice to
propose that practice brings together both kinaesthetic and mental activity.
Practice is expressed ‘in the body’ through action, however that action itself is
generated ‘in the mind’ by thoughts, ideas, perspectives and beliefs that exist
intellectually and emotionally (Mathewson-Mitchell, 2013). Mathewson-Mitchell
also defines practice as material and relational. It is related to the context that it
is carried out in and how the teacher relates to others (Mathewson-Mitchell,
2013). In this way, pedagogy is a practice; an awareness ‘in the mind’ of
curriculum concepts and the ability ‘in the body’ of the teacher to develop learning
activities that deliver current or new curriculum concepts. Therefore, a teacher
with sound knowledge of the Visual Arts curriculum, who delivers the concepts,
beliefs and values of the curriculum in the art museum environment, is enacting
the curriculum in that location. They ‘think’ about the concepts of the curriculum
and how and where they can be taught. This is the teacher’s practice - the knowledge of their actions in relation to context.

Several researchers have investigated the practice of educators in art museums and the relationship of their pedagogy to the curriculum. Christine Castle (2006) identified that the practices of museum educators were based on ‘pedagogical content knowledge’. Shulman (1987) described this as ‘the capacity of the teacher to transform the content knowledge he or she possesses into forms that are pedagogically powerful yet adaptive to the variations of the ability and background presented by the students’ (Schulman, 1987, p. 15). Building on the concept of ‘pedagogical content knowledge’, Castle proposed that the ‘pedagogical reasoning’ of a teacher - that is the manner in which a teacher takes information and makes it ready for instruction for students – differs slightly from the pedagogical reasoning of a museum educator, whose job requires taking the content of exhibitions and transforming it into material that is accessed by teachers and students (Castle, 2006). Although usefully foregrounding pedagogical enactment, Castle’s research is limited in the sense that she only looked at the pedagogy of museum educators working with exhibition content, thus identifying how their practice differs from that of teachers who work with the curriculum content and concepts. The research makes no mention of the practice of teachers in museums and what they might have to do with the material produced by museum educators so that they can use it with their students.

Many researchers have explored the concepts of curriculum in museums. Fletcher DuBois (2006), conducted case studies on how museum educators selected artworks to view with students based on teachers’ thinking about the curriculum and their questions about artworks. The choice of artworks was based on the discussions, debates and questions that educators posed to encourage students to discuss them (DuBois, 2006). However, DuBois does not mention specific links to curriculum concepts that the teachers made when working with exhibition content or museum educators, or if they made any links at all. Patrick Roberts (2006) describes a model of museum curriculum based on Pinar’s curriculum theory (1995); where curriculum is understood to represent social practice through an understanding of ‘racial, political, gender or autobiographical/biographical texts’. The curriculum specialist becomes a critical reader interpreting these discourses and creates a curriculum based on these
concepts (Pinar, 2012). Patrick Roberts describes the museum educator as a curriculum specialist - an analytical reader who sets out to analyse programs in museums through a particular interpretative lens (P. Roberts, 2006). For my purposes here, however, most of this research has been carried out with history and science museums and there is only foundational work in evidence-based practice in art museums, suggesting that research into the links between the curriculum and museums have only been made through investigating the relationships between the science and history curricula and museums. There seems little research into the links between art museums and the visual arts curriculum.

**Curriculum, schools and art museum learning**

In policy terms, curriculum is defined as learning that occurs in schools (New South Wales Education and Standards Authority [NESA], 2016). As discussed in Chapter 1, each Australian state and territory is historically responsible for the development of curriculum for its schools, within the broader *Australian Curriculum* framework. Visual Arts curriculum models are linked to the overall state and *Australian Curriculum* sequence, and the theories that form the framework of the curriculum. Currently, Australian schools are required to deliver a curriculum consisting of a set of goals or objectives that have been agreed to by members of the disciplinary field. Therefore, in the following section I discuss how teachers’ work with contemporary art and museums in a number of local and international studies, and the impact of them on the development of the Visual Arts curriculum internationally and in Australia.

In a study of teachers working with contemporary art practice, Page (2006) explained how teachers identified new pedagogies that supported the development of social and cultural concepts (Page et al., 2006). The underlying social critique associated with contemporary art practices, employed within contexts of learning and teaching, introduces an alternative way for teachers to understand their own identity and practice, process and the product. Their work in the United Kingdom has provided some clear directions for the future of curriculum development and learning in art museums and schools (Page et al., 2006). Page and her colleagues suggest that if engagement by students in their own learning is to be meaningful then new learning strategies must address questions that challenge social, cultural, political norms and develop critical
thinking skills. Hence in my study I was interested in observing how teachers were building on the existing curriculum content to develop new concepts.

Donna Mathewson’s research into learning experiences in art museums focused on the ‘disconnect’ between schools and art museums and the lack of a framework for implementation of the curriculum in art museums (Mathewson, 2003, 2006). Mathewson proposes that there is an assumption that the art museum provides the necessary conditions for learning, that museum experiences will be inherently of value, and that the impact of teachers on the learning experience will be minimal (Mathewson, 2007; Mathewson-Mitchell, 2008). She identified that curriculum frameworks are designed specifically for classroom environments and that the intended pedagogy that is driven by the curriculum for schools seemed to be absent from educational practices in museums (Mathewson-Mitchell, 2007).

This absence of pedagogy challenges educational policy and discourse in a field that encourages the active involvement of teachers with curriculum content and their efforts to enhance their students’ learning in museums (Griffin, 1999a; Housen & Duke, 1998; Newsom & Silver, 1978; Pitman-Gelles, 1981). Drawing on numerous studies, Mathewson identified the widespread agreement that despite encouragement there was a minimal effort by school teachers to develop learning experiences for students in art museums (Mathewson, 2006; Mathewson-Mitchell, 2017). Teachers preferred to take a ‘consumer like stance’ (Griffin, 1999b; Liu, 2000; Stone, 1993) resulting in a lack of mutuality and dialogue between teachers, schools and museums (Griffin, 1999a). This also meant that learning experiences in art museums were not tailored to curriculum needs (Griffin, 1999a, 2004; Stone, 1992a). From her research Mathewson developed a socio-cognitive model for learning in museums that connected with secondary visual arts education and learning in secondary schools (Mathewson, 2007; Mathewson-Mitchell, 2011). The model was based on the cultural theories of Bourdieu (Bourdieu, 1984, 1990, 1993), and was formed by analysing the structures and subjectivities of secondary art museum learning, providing parameters for developing teaching and learning activities in art museums. In its investigation of thinking about teacher practice in art museums, Mathewson’s
research has thus formed the foundations for my own further investigation into teacher enactment of the curriculum using art museums.

However, the idea of a ‘curriculum’ in an art museum is much more flexible than it is viewed in schools (Baguley, MacDonald & Jackett, 2018; Rose, 2006; Vallance, 1995, 2004). For one thing, viewers cannot be as easily defined as groups of school students, and for another, the strategies that are used in art museums highlight attitudinal and emotional outcomes and they are aimed far beyond the emphasis on cognitive learning that is demanded of schools (Beer, 1987; Vallance 1995, 2004, 2006). Quite differently from schools, the overall outcomes for art museums underpin the exhibition strategies that they have and the activities they offer visitors (Beer, 1987).

Through the application of learning theories and provisions of educational programs and resources an art museum does create a ‘curriculum’ for visitors that represents its own culture and mission (L. Roberts, 2006; Rose, 2006; Vallance, 1995, 2006). In an attempt to provide access and experiences for visitors art museums have used curriculum models to exhibit artworks and select interpretative strategies for viewers. Rose (2006) identified five intersections of curriculum theory and museum education including those between the social forces that legitimise knowledge in the art museum setting, the intellectual and physical access to knowledge art museums provide, the way that interpretations for the visitor are constructed, the narratives that provide information (the catalogues, wall labels and texts), and the accessibility that is provided for the audience (Rose, 2006).

Elizabeth Vallance drew on a curriculum model developed by Huebner (1966), that incorporated social and cultural influences, to propose a model for developing a museum curriculum that is focused on the nature of learning and how it is recorded (Vallance, 2006). Schools are most familiar with the latter, where technical and scientific learning is recorded and easily assessed. Other principles, such as aesthetic learning and the ethical principles, are difficult to assess as they cannot be measured objectively. Vallance argues that museums can draw on the principles of ethics and aesthetics more readily because of their obligation to serve audiences from different backgrounds (Vallance, 2006). This
means that teachers and museum educators could provide learning experiences for students based on these principles, using their combined knowledge of curriculum theory and concepts, museum pedagogy and discipline knowledge.

Lisa Roberts (2006), proposes that knowledge is shaped by wider historical and cultural conditions, and it is incumbent on museum educators to frame their work accordingly. As curriculum theory involves the construction of knowledge based on these factors Roberts recommends that curriculum theory should be applied to museum practice. She argues that because the experience of visitors and students is ultimately a matter of the construction of knowledge, curriculum theory affords a way to embrace constantly shifting notions about knowledge and make it central to the work in museums.

Many art museum educators have actively researched current curriculum models to link them to their learning programs for schools in art museums (Burchenal & Grohe, 2007; Griffin & Paroissien, 2011b; Griffin, 1998; Housen, 1980, 1993; Isa & Forrest, 2011; Lindauer, 2006; Noel, 2007; Noel & Colopy, 2006; Rice, 1995; Stone, 1992a, 1992b, 1993; Vallance, 1995, 2004, 2006). These programs attempt to move beyond the relay of information to include strategies to develop thinking skills, interdisciplinary approaches and critical pedagogy. They identify areas of the curriculum that address aspects such as metacognition, values and attributes, and even employability skills (Baguley, MacDonald & Jackett, 2018; Burchenal & Grohe, 2007; Burnham & Kai-Kee, 2005, 2007, 2011; Healey & Lemon, 2014; Hooper-Greenhill, 2006; Hubbard, 2011a, 2011b, 2014; Lemon, 2015; Mackie & Austin, 2014; Mathewson-Mitchell, 2017; Ruanglertbutr, 2014, 2015; Smith, 2016; Vallance, 1995, 2004, 2006). By using learning strategies that address the broader content of the curriculum, it is argued that a wider school audience is reached (Griffin & Paroissien, 2011a; Stone, 1992a). However, art museum learning models are often retrofitted to existing strategies and programming arrangements, and learning strategies for general audiences in art museums are adapted from curriculum theory (Beer, 1987; Castle, 2006; Lindauer, 2006; Rose, 2006; Vallance, 2004, 2006). It is notable that these articles are framed in terms of strategies for general audiences only, and with the exception of the large studies by Hooper-Greenhill (2004) and Hall (2018), which highlight the need for further investigation into the links between school
curriculum and art museum learning, there is little research addressing the learning approaches used in art museums for student audiences, particularly those based on the needs of the school curriculum. One key aspect of contemporary school learning that has been taken up by museums, and one that is an important capability in the *Australian Curriculum*, is the use of information communication technology and digital learning spaces.
Schools and Learning in Art Museums: Online and Virtual Spaces

The advancement of digital technologies in school education and art museums has added a new dimension to the educational role and positioning of art museums as learning environments. This section of the literature review will cover the use of digital technologies by museums in learning and education programs for general and school audiences, and the effects on learning in virtual and online spaces.

Virtual art museums and general audiences

Art museums further enhance experiences for viewers with the use of technology, increasingly using a variety of technological devices and processes that engage viewers and cater for their interests (Falk & Dierking, 2013; Walsh, 1997). Museums generally have used different methods and processes of technological devices and Web 2.0 technologies to reach a far wider audience than is possible through traditional visiting practices, and to enrich the visiting experience both in the physical art museum and online. According to a study by Wyman, Smith, Myers and Godfrey (2011) this has led to changes in the relationship between people and their learning in art museums. This relationship is seen as a move towards further deconstructing the authoritative narrative of the art museum as a cultural arbitrator, and one that increases the potential for knowledge production based on the interests and needs of the viewer (L. Roberts, 1997).

The core strength of art museums is the content of their collections and the way they are presented (Wyman et al., 2011), and this has become more accessible through online collections. The digitisation the collection of an art museum enables viewers to access the content through a ‘virtual’ experience that may have been denied them by geography, but may also build on experiences they may have when physically visiting an art museum (Falk & Dierking, 2013). Digital technologies can enable visitors to experience being in an art museum and viewing objects in ways that may be unavailable in the physical space.

Increasingly, art museums and museums are making interactive tools available on their websites (Wyman et al., 2011). Interactive displays using technologies in physical exhibitions, such as interactive interfaces and augmented reality, can
attract a multitude of viewer interests and engage them in different ways (Falk & Dierking, 2013). These displays are often much more approachable and engaging for the viewer than a static display and they enable them to interact more directly with works in the art museum and online (L. Roberts, 1997; Wyman et al., 2011). The availability and accessibility of multiple forms of information can broaden the experiences and knowledge of the viewer (L. Roberts, 1997; Wyman et al., 2011). However, some researchers question the validity of using ‘virtual museums’ for educational purposes. DuBois (2006) proposes that artworks should be viewed in the context of an art museum where physical movement, time spent viewing the work, and the placing of artworks in the ambient environment of the museum influences the viewer interpretation of the work. Dubois’ view is one that is supported in my previous discussion of school student learning in art museums, as student engagement is effective when students experience and discuss artworks in the physical art museum (Hooper-Greenhill, 2010; Yenawine, 2014).

Art museums are increasingly using Web 2.0 technologies to extend their communities beyond the limits of a physical space (Kelly, 2010). By communicating online, viewers are able to extend their learning experiences, share ideas, blog and communicate in forums (Kelly, 2010). They can share ideas through collaborative participation, by actively engaging with others to extend their knowledge. The learning that occurs in the physical space of the art museum is different - it is more personalised and extended.

The use of technology in this sense further breaks down the authoritative voice that art museums have traditionally held as viewers construct knowledge, share ideas, interpretations and can work collaboratively to solve problems of value and meaning to them (Kelly 2010). Art museums are thereby moving towards a more equal relationship with their viewers. Viewers can choose how they communicate with art museums, thus developing new models of cultural communication (Hooper-Greenhill, 1999a, 1999b). Visitors are able to contribute to the body of knowledge constructed by the art museum at multiple levels as they access information based on their interests and experience.
Most of these provocations into learning in art museums outlined above, have been proposed by museum professionals, working with general and adult audiences. Little research has been undertaken looking at school-based learning and teachers’ use of digital technologies in their approaches linking learning in art museums with the curriculum. The following section outlines some of the studies that have investigated school audiences and their use of digital and web-based resources in their engagement with art museums.

**The use of technologies in art museums; engagement, interpretation and school audiences**

Generally, art museums have approached the use of technology by students and teachers in the same way they have developed strategies for general audiences. The marked difference is in how art museums are developing approaches using digital technologies in school student learning programs and with teachers, compared to their use with other visitors. The different approaches are also reflected in the ‘practice’ of art museum educators compared to the ‘practice’ of teachers.

The early research by museum educators Kelly and Breault (2007) into teachers’ use of art museum and museum websites indicated that teachers were using websites to plan excursions, access copyright free material, lesson plans, printable material, games and interactive activities. This, along with a study by Baker (2009) argued that the priority for most teachers is that a website has clear links to the curriculum and provides an interesting and attractive format for students. These studies show teachers also research websites that have content related to the curriculum, and that they believe access to digital content on websites can enhance their delivery of curriculum content, as it provides information in an interesting way (Baker, 2009; Kelly & Breault, 2007). The interaction with museum websites is seen by teachers to appeal to different learning styles and enable the art museum content to become more accessible to students. This work suggests that teachers use digital content provided by museums both for accessing content for students and also as a pedagogical tool (Baker, 2009; Kelly & Breault, 2007).

Art museum educators have also recognised the increased use of Web 2.0 technologies by students for socialising and leisure. There is growing interest into
how this engagement is utilised in valid learning activities and museums have acknowledged the educational value of interaction of students and teachers online (Kelly, 2010). The virtual environment and online activities are seen as areas where students can develop critical thinking, visual literacy and research skills (Kelly & Breault, 2007). There is a synergy between constructivist learning and the use of the internet for student and teacher learning with options available in virtual environments allowing students to take their own pathways for learning based on their interests and experience (Kelly & Breault, 2007).

However, it should be noted that Kelly's research provides only one viewpoint - that of an educator employed by an Australian museum, so the perspective is from the stance of the ‘authority’ of the museum. The research investigated the actions of the museum to interact with teachers and did not focus on how the teachers selected for the project used the museum resources and programs to link the curriculum content and concepts. There has also been little research into use of digital technologies in school-student learning in museums in visual arts education.

Research into community outreach programs with teenagers at the Bathurst Regional Art Gallery Australia [BRAG], by Donna Mathewson-Mitchell (2017), found that students were keen and able to contribute to the art gallery settings through the development of high-quality digital resources (Mathewson-Mitchell, 2017). The BRAG project also encouraged social interaction as an integral part of art museum visiting. The involvement of students in ‘real practice’ contributed to a larger institutional focus to develop cultural and community knowledge (Mathewson-Mitchell, 2017). Other research with school students has found the benefits of digital engagement with art museums. The research by Kerby and Baguley (2010), with secondary students across regional and metropolitan schools in Queensland Australia found that by engaging with artworks in collections online student's awareness of art practice increased (Kerby & Baguley, 2010). Students were able to draw on imagery that they explored on the internet that enabled them to combine different concepts, media and approaches in their own art making (Kerby & Baguley, 2010). It is examples of learning activities such as these that use digital technologies, I will investigate further by
looking at the learning programs and resources teachers and museum educators develop for learning about contemporary art.

**Virtual art museums, learning and the curriculum**

While teachers often perceive visits to either a physical or a virtual art museum as ‘supplementary’ informal learning, it is clear that students can develop 21st century learning skills using technology (Baker 2009). Gaffney (2010) claims that the strategies for learning using digital technologies are multi-faceted thus making them highly valuable, and that they should be regarded as curriculum resources. Baker (2009) explains how strategies that use digital resources for teaching and learning embed metacognition and higher order thinking into the school curriculum through problem solving and critical and creative thinking. These strategies expand on the theories that support the educational role of the art museum: constructivism, collaboration and active participation. Project, problem and inquiry-based learning activities enable students to construct knowledge and understanding about a concept that may be relevant to the curriculum. Through active learning activities, students can interact with the environment, manipulate objects within it, observe the effects of their interventions and construct interpretations. Students construct their knowledge by explaining observations, developing models, accepting multiple solutions to problems, refining knowledge in a problem, and drawing upon prior knowledge (Baker, 2009).

These studies highlight the view that there is educational value in using digital technologies and resources with digital content as pedagogy. Resources with digital content are available to teachers, but as Baker (2009) argues, teachers have to understand and acknowledge their value and relevance to the curriculum. This is a case, as I argue throughout this thesis, of teachers needing to work with art museums to form partnerships with a common direction that acknowledges and legitimates the educational role of the art museum in school curriculum. The learning communities formed between teachers and art museum educators can allow resources to be developed with clear connections to the curriculum. In these communities both art museums and teachers acknowledge the understanding, knowledge and skills that students need to achieve, and can develop resources that are tailored for constructivist, personalised, active and reflective learning (Ewing, 2018; Baguley, 2013; Barton & Baguley, 2014).
Strategies using digital technology, and experiences in virtual and online spaces, can be seen, also, to be building upon the communities of learning and cultural models outlined by Hooper-Greenhill (Hooper-Greenhill, 1999e, 2010). Using digital technologies students can undertake collaborative learning activities, often conducted online or in virtual environments, where they build upon and share individual knowledge. Through social learning and interaction students develop habits of mind and symbolic knowledge (Baker, 2009), and through interaction with digital technologies and authentic learning online and in virtual spaces, students develop higher order thinking skills. They may apply existing knowledge to real world tasks (Baker, 2009). By experiencing the art museum through a virtual or online experience it seems reasonable to assert that students can apply their knowledge and experience to a physical visit to the art museum in deeper ways.

The use of digital technologies and the input of digital content into the curriculum by teachers and art museum educators is also seen to address the knowledge, values and beliefs of the curriculum, either enacting it as designed, or through the accompanying ‘hidden curriculum’ – sociological or intellectual concepts that emerge indirectly from the intended curriculum (Gilbert, 2012). Teachers may see value in a particular art museum website or an interactive game that connects with curriculum content or concepts, but they must exercise pedagogical judgement to make the interaction worthwhile. By using a website in the classroom and developing learning activities around it, a teacher can take on and prioritise the values and approaches to art as culture that may develop as the hidden curriculum, providing additional exposure and ‘practice’ for students as cultural consumers.

The growing emphasis on digital technologies in both schools and art museums has pushed me to inquire into their role in enacting curriculum in this study. Before I turn to consider the focus and methods of my own inquiry, I will focus on previous studies of contemporary art and the curriculum in the final section of this review of the literature, thus contextualising my research.
Contemporary Art, Learning and the Curriculum

In the Visual Arts curriculum in schools, contemporary art is valued as a strong component, either explicitly, or through the selection and planning choices teachers make. Encountering and practising contemporary art are appropriate ways of learning because these activities can involve learners in making and engaging in real art regardless of their technical ability or skill (Marshall & Donahue, 2014). Many art museums have made the exhibition of contemporary art a priority as a way of engaging audiences. Contemporary artworks invite audience participation, either through physical interaction or through intellectual inquiry, thus heightening the visitor experience. Consequently, by including contemporary art in their programming, art museums are increasingly presenting artworks, talks and workshops that promote interaction between viewers, the artist and the artwork (Villalobos, 2015).

Research has long claimed that by viewing contemporary art in the context of an art museum, the learner becomes more actively engaged with experiencing the work directly as often the subject matter or the form of the artwork is one that is accessible to viewers, such as a screen-based work or images from popular culture (Shuh, 1999). Programs that involve community members enable museums to become more inclusive and participatory in their approaches - and break down the authoritative canon of Western culture that is traditionally upheld in museums. Using contemporary artworks provides voices and perspectives from a wide cross section of the community and interpretative practices (Anila, 2017; Mathewson-Mitchell, 2017).

But at the same time, contemporary art can be threatening to even experienced viewers because contemporary art is often on the margin of acceptable style and taste, and artists often redefine the acceptable in terms of medium, subject, presentation and expression. If students have not mastered the skill of ‘reading’ images – understanding their form and subject matter - they may find that some contemporary artworks are not readily accessible to them (Bourdieu et al., 1991). Teachers and art museum educators are aware that they must provide students with the language to analyse and interpret contemporary art so students can understand the complexities of artworks that express current ideas. Hence, art teachers often turn to art museums to assist them in teaching their students about
contemporary art as they believe that an art museum educator or curator will have 
the contextual knowledge about the artworks and that they have the ability to 
generate students with contemporary art. The following examples describe the use 
of art museums by teachers with their students to learn about contemporary art. 

In their study of visual arts teachers’ use of art museums, Page, Herne, Dash, 
Charman, Atkinson and Adams (2006) observed several key outcomes that 
linked curriculum development, contemporary art and teacher practice. They 
reported that teachers found contemporary art perplexing and difficult to explain; 
they deemed it as ‘new’, ‘current’ or ‘innovative’, however, they understood that 
the content of contemporary art was associated with cultural and social issues 
(Page et al., 2006). They found that teachers placed contemporary art practices 
as high in value for expanding students’ critical horizons, as students had 
different expectations of contemporary art than they had of traditional art forms. 
Therefore, as they interacted with contemporary art, teachers immediately raised 
questions about the artworks, making the ‘current’, ‘contemporary’ and ‘new’ 
characteristics of contemporary art intrinsically valuable (Page et al., 2006). 
Learning with contemporary art in galleries and experiencing it at first hand, was 
crucial to the learning process as students developed increasing confidence and 
decision-making when they made contemporary artworks in the exhibition space. 
They were also motivated to question and critically appraise their work as artists, 
as they consequently used debate and discussion when they responded to 
artworks. Teachers found that working with contemporary art transformed 
students’ way of seeing the world and gave them a renewed estimation of their 
own cultural identity (Page et al., 2006).

A recent study, by Thomson, Mc Kelvie, Turvey and Walton (2018) reinforces 
the findings of Page and her colleagues (2006). In research conducted with the Tate 
Modern researchers and museum educators developed a ‘lexicon of pedagogies’ 
for teachers to use to engage with contemporary art with their students (Thomson 
et al., 2018). The pedagogy used by the artists and museum educators drew on 
concepts of contemporary art theory, proposing that a viewer does not approach 
a contemporary artwork with any predetermined meaning; they can only make 
sense of the artwork if they engage directly with it (Dezeuze, 2010; Heathfield, 
2004; Thomson et al., 2018). The value of this research is that it demonstrated
that skills, such as critical pedagogy and questioning, that teachers gained from their participation in the project, could be transferred to their practice in the classroom. Similar work has been carried out with a project designed by Julie Ewing for the Sydney Theatre Company and pre-service teachers (Ewing, 2018). For teachers working with the mandated *Australian Curriculum*, such work demonstrates how the knowledge and skills of visual arts can be built simultaneously with ‘capabilities’ such as ‘critical and creative thinking’, ‘intercultural and ethical understanding’ and ‘personal and social capabilities’ (ACARA, 2015c). Therefore, teacher use of contemporary art museums to link to the curriculum became a focus of my investigation, as I wanted to understand how teachers and museum educators enacted the concepts of the Visual Arts curriculum in their teaching. The choice of contemporary art museums provided breadth to the study of curriculum enactment.
Précis of the Literature

As this overview of the main areas of research surrounding visual arts education and learning in art museums has shown, my topic is situated within a broad range of prior research that enables me to design a study that addresses and builds on the work of others. I have focused on how the educative characteristics and purpose of art museums have developed from the 19th century to the present as the nature of learning in art museums has shifted and developed alongside educational and learning theories. Contemporary learning approaches in art museums use strategies to engage viewers and encourage participation.

This led me to research literature on the links between learning in art museums, art museum education and school students. I have detailed articles that described how teachers take their students to art museums to provide learning experiences in settings outside the classroom. I also reviewed research into teacher and student use of museum digital resources for learning and their educative purposes. However, in this literature there is little to suggest how teachers make clear and specific links between curriculum and learning experiences in art museums. There is evidence of research focussed on the links between curriculum across a range of disciplines and art museums as formal sites of learning, though there is little literature that focuses on the links between art museums and the Visual Arts curriculum. This led me to conclude that there is a gap between the learning programs provided by art museums and specific links to the Visual Arts curriculum. Hence, I investigated how art teachers used art museums to enact the Visual Arts curriculum and the nature of collaborative work conducted by visual arts teachers and art museum educators to develop learning experiences and resources for school students.

Some of my review discussed the relevance of using contemporary art to enhance learning experiences in Visual Arts. There is some literature that suggests that these strategies using contemporary art apply directly to curriculum objectives. Some art museums have recognised the values of these learning experiences and have developed programs for student learning using contemporary art as a focus. However, the literature surrounding student learning
using works of contemporary in art museums by teachers to link curriculum content, objectives and outcomes is fairly minimal.

As there are gaps in the research into why teachers use contemporary art museums link to the Visual Arts curriculum, and the role of art museums and art museum educators in teaching about contemporary art, the focus of my research will be on the practice of art teachers and their enactment of curriculum in contemporary art museums.
Chapter 3
Theoretical Framework

It is important to acknowledge that a conceptual framework, a set of theoretical assumptions about people and society, underpins any academic inquiry, whether or not this is acknowledged explicitly (McMahon, 2010; Schwandt & Gates, 2018; Wiersma, 1991). The framework forms the parameters and guidance for the inquiry, effectively focusing attention to what become relevant investigative aspects of the research (Creswell, 2013, p. 18). As my study examines relationships between secondary Visual Arts curriculum, teaching and learning in schools, and art museum learning and education, I needed to use a framework to unpack and explore these relationships. My justification in selecting the theories of Pierre Bourdieu as the framework for the study, was primarily because Bourdieu’s theories explore both society and culture. Bourdieu focused on the relationships between individuals, and their behaviours and actions that are often dependent on their position and location in a specific field (Bourdieu, 2005; Swartz, 1997). As my inquiry investigated the practices of teachers, students and museum educators and their relationships; the study was closely matched to Bourdieu’s research of education systems, communities, schools and art museums. His philosophies are well founded to provide a strong theoretical framework of inquiry, to collect and analyse data and synthesise the information to propose new theories.

Bourdieu, as a researcher himself, blends phenomenological and structural approaches that span both structuralism and subjectivism (Wacquant, 1992). Using reflexive practice, Bourdieu positions himself at the centre of the research and critiques his own practice as a subject to be investigated (Grenfell, 2014b). There are several previous research studies in the area of art museums, schools and school education that have applied Bourdieu’s theory of social practice to the particular case or phenomenon of their inquiry, thus demonstrating the usefulness of his theory in this field of investigation (Hooper-Greenhill, 2004, 2007; Mathewson, 2006; Merriman, 1989; Thomson et al., 2019; Vergo, 1989). Bourdieu’s interest in the field of cultural production provides a range of perspectives to explore these relationships and has supported me in developing themes for a model for curriculum enactment by teachers and museum...
educators. These were the ideas and new knowledge that I sought to identify and build from this inquiry.

Bourdieu’s work straddles several different fields, from his initial publications in the 1960s through to his collaborative work with other writers up to 2000. Primarily, he worked in the field of sociology, which was informed by his research in anthropology (1964), linguistics (1981) and ethnomethodology – a form of sociological analysis that seeks to determine and analyse the cognitive models or methods which people use in social situations (1977). His blending of phenomenological and structural approaches has led to an integrated, epistemological and coherent mode of social inquiry in research methodology that spans both structuralism and subjectivism (Bourdieu & Wacquant, 1992). This is important because a structuralist framework provides an empirical, objective approach to studying society as a series of material representations and related interactions, such as the values, desires and narratives produced by cultural institutions, including education systems and art museums. In contrast, subjectivism allows the researcher to study people within society, their subjectified dispositions and lived experiences (Wacquant, 1992, p. 9; Webb, Schirato & Danaher, 2002, p. 31). In summary, the combination of these approaches is seen to provide a more comprehensive view of a particular society or social group, the experiences and characteristics of individuals in the society and their relationships with one another (Grenfell, 2014b, p. 214).

Bourdieu drew on other theorists such as Marx, Wittgenstein, Nietzsche and Pascal to develop his methodology. Webb (2002) describes the work of Bourdieu as “taking bodies of theory and giving them a practical edge” (Webb et al., 2002, p. 8). While Bourdieu started as a philosopher, his work in anthropology became more aligned with the methodologies of structuralism. However, his dissatisfaction with the inability of structuralist anthropology to account for and make sense of what people do and how they relate to one another in their everyday lives, led to him developing his ‘eclectic’ model of sociology (Webb et al., 2002, p. 4). He posed problems and constructed theories that allowed the pragmatic use of conceptual tools and procedures so that knowledge in one sociological area could be transferred to another (Wacquant, 1992, pp. 4-7). For instance, his work spans a broad range of subjects from the ethnographic study
of Algerian peasants, to the sociological analysis of nineteenth century artists, writers, education systems, language, politics, religion and science in modern French society (Swartz, 1997, pp. 6-7). By using his initial study of the everyday practices of people and society to develop a theory of social practice (1977), Bourdieu was able to apply and develop his empirical and conceptual approaches across a broad range of fields.

Bourdieu used his structuralist model to make sense of the world: to uncover the buried structures that he argued shape practice in the social universe as well as the mechanisms that ensure their reproduction and transformation. These structures lead a ‘double life’: they exist as material resources (for example, governments and institutions), and also as classified symbols (for example, their authority as governing representations). They can be materially measured and unravelled, using statistics and ethnographic research methods. However, his subjectivist point of view suggests that social reality is always contingent upon the socialised actors who do the work of constructing the social world via their practices in everyday life. In this way society is the product of the decisions, actions and cognition of individuals for whom the world is familiar and meaningful. The production of practical, mundane knowledge is a key way that society reproduces itself. In his research Bourdieu gave pride of place to agency and the approved system of typification and relevance through which people make sense of their world (Wacquant, 1992, p. 9).

In order to make sense of human practices, researchers need to make sense of the society in which they are played out. For Bourdieu, the rules and practice of sociology allowed him to objectify society, to make sense of it with as little ‘bias’ as possible (Wacquant, 1992, p. 16). Bourdieu determined that traditional sociology, or ‘the study of people in groups’ was too limiting for this purpose as individuals exist alongside and within larger collective structures. They cannot be understood in isolation from one another. He investigated these social ‘fields’ through political and philosophical perspectives rather than through scientific measurement. In the process Bourdieu objectified both himself (as an actor on the field) and the social worlds he was investigating, to break with the everyday notions (taken for granted) of how the world works, and he developed an understanding of how social organisations are built based on the arbitrary
divisions of agents who serve particular interests (Bourdieu, 1977; Webb et al., 2002). This is his key contribution to sociology; the ability to map out the historical and contextual grounds on which social order is based. By doing this Bourdieu demonstrated how and why the social world is arbitrary and contingent, and is constantly transforming, rather than permanent and immutable.

Known as ‘reflexive sociology’, the research Bourdieu carried out combined both methodological and theoretical approaches. Sociology became a practice and a methodology that engaged with everyday life. It is a process of finding, creating and identifying problems, from the general to the political. Every act of research is empirical as the researcher investigates observable phenomena. At the same time, research is theoretical, as the researcher hypothesises about the underlying structures that the observations capture (Wacquant, 1992, p. 35). Bourdieu proposed a sociology that jettisoned emphasis on either objectivism or subjectivism and favoured a model where one reinforced the other. This form of analysis captures the double reality of the social world and the representations of individuals, known as ‘agents’. It weaves structuralist and subjectivist theories together by investigating agents, institutions in society and the underlying structures that enable them to survive.

Bourdieu placed himself at the centre of his research, as the sociologist undergoing self-analysis in the field. Following Bourdieu, then, the researcher becomes the ‘thing’ under scrutiny, a producer of culture, reflecting on the socio-historical conditions of the society they investigate, using the literature and practices of the field as touch points. The researcher’s ‘reflexivity’ is a systemic exploration of the structures that have limited and predetermined the social field, including its organisational and cognitive structures (Bourdieu, 1991). These can include structures such as values, beliefs, ideologies and philosophies (often embedded in theory, custom, and in the collective unconscious of the agents in the field). These structures are created by a socially constituted system of structured dispositions embedded in practice and acquired by carrying out practical functions (Bourdieu, 1992, p. 121). Bourdieu theorised the differences between practical logic and abstract logic by constantly reflecting on his own practice. Attention to the critical evaluation of the observer, as well as the observed, is described as a ‘theory of practice’ (Bourdieu, 1977). Thus, the
reflection of the researcher on their practical activity is instrumental in provoking a theoretical point of view.

Following Bourdieu’s theoretical approach, I therefore placed myself as the researcher in the centre of the field. As a teacher and a curriculum writer I have investigated the fields of museum education and teachers by investigating the participants and the positions that they hold in the field as well as the underlying social structures. In order to undertake the research, I reflected on my own practice and my relationships with the participants and the fields of the art museum and teachers particularly with my work in the implementation of the Australian Curriculum across the state in which I am employed. The development of my research questions, and the collection, analysis and interpretation of the data has been underpinned by Bourdieu’s theoretical point of view to inform and support my own position.

Bourdieu’s research included the study of ‘culture’ as a social field, defining it as “peoples’ practices in the context in which they occur” (Webb et al., 2002, p. 21). Bourdieu’s sociological research in France, Greece, Holland, Poland, and Spain (1958 - 2000), studied the structures of social and class differences, particularly the systems of social inequality that were embedded in cultural practices. He observed that in most societies, people behave and interact in certain ways because they are governed by the ‘unseen rules’ of the discourses, institutions, fields and ideologies of the society they inhabit. In a sense Bourdieu founded his theory on ‘agents’ who escape the mechanical practice of simply accepting the rules of the field, and who replace acceptance with subjective, reflective, consciousness, and an intention of ‘playing the game of the field’ (Bourdieu & Wacquant, 1992, p. 120). For Bourdieu, society is a ‘social space' that becomes an area of relatively autonomous ‘play’ that cannot not be governed by a specific structural logic (Wacquant, 1992, p. 121). Therefore, Bourdieu’s concept of practice proposes that objects of knowledge are actively constructed by individuals, in and on the field, and not passively recorded.

At the broad theoretical level, then, Bourdieu’s theory provides the basis for this study, and for my analysis of the relationships between schools, teachers, museum educators, curriculum and art museums as fields. It allows me to reflect
upon the unconscious attitudes and behaviours of agents in these fields, their associated practices as well as my own practice. As mentioned previously in this chapter, and in Chapter 1, the analysis and reflection places me as the researcher at the centre of the investigation, where I am able to study the relationships in the field and my relationship with them, using the practice of subjective reflexivity. In the following sections I will elaborate on the key theoretical concepts that formed the basis for my analysis of the data relating to the research questions.

Field

The notions of ‘field’ and ‘habitus’ were created by Bourdieu as a means of understanding the structures of society and the interactions between individuals within it. In order to understand the relationships between the practices of people and the contexts in which they occur, he studied the discourses, institutions, values, rules and regulations that produce and transform attitudes and practices, and named them ‘fields’ (Bourdieu, 1977, p. 27). His research included study into institutional fields like school systems and education (Bourdieu & Passeron, 1977), as well as governments and their networks of authority (1989), and even art museums and the visiting public (1991). Bourdieu asserted that any field can be understood as a concrete social situation governed by a set of objective and social relations between positions. He suggested that positions of agents in the field were ‘objectively defined’ and that these positions imposed the structure and distribution of power (‘capital’) in the field (Bourdieu & Wacquant, 1992, p. 97).

Each field is a structural space with its own laws of function and its own relations, independent of those of politics and economy (Bourdieu, 1993). Any social situation is structured by a series of highly organised fields. From this perspective it is clear to see how politics, education and the arts are distinct, and separate fields, but also how they intersect politically and economically.

The ‘field’ is a socially structured space where agents struggle to maintain or improve themselves, dependent on the position in the field they occupy. Agents can attempt to change the boundaries of the social space in their own interests, or they can, equally, attempt to preserve them. Through their relationships with others, agents also define the structure of the field. My own position as an authorised agent for visual arts and schooling in my jurisdiction, for instance,
makes this study an active intervention in the field – an attempt to change, or improve it. This is in line with the position I seek to strengthen. Symbolically, each agent is engaged in ‘playing the game’ (Bourdieu & Wacquant, 1992, p. 99), using the ‘capital’ that they have to position themselves on the field. The moves they make are dependent on the volume and structure of the ‘capital’ they have.

The field becomes a space of conflict and competition where agents compete to establish a monopoly over the power and resources within the field (Wacquant, 1992). For example, an art museum and a school are two different fields. Within those fields different agents such as curators, directors, educators and administrators (in the art museum) and teachers, principals, administrators and directors (in the education system) all vie to improve (or to experience satisfaction in maintaining) their own positions and power within the field. These two particular fields can also compete against each other in the ‘social space’ of secondary visual arts education, as the museum seeks to provide students with visual arts education outside the field of formal schooling, which has the ‘authority’ to provide the knowledge and skills about art. This ‘social space’ is the focus for my study. While I stand outside direct involvement in either ‘side’ of this engagement, I am neither neutral nor ‘disinterested’, and as a researcher, I constantly struggle to highlight my implication in the ‘findings’ I will produce.

Fields are fluid and dynamic, as they are changed by internal practices and politics, and by convergence with other fields. In the struggle for power, the divisions of the field are central. Changing the distribution, weight and value of ‘capital’ in the field can change the structure of the field (Bourdieu, 1992, p. 98). For example, the way a school program in an art museum is delivered can be transformed by the actions of different teachers, the schools and the students who participate in the program. The transformation of a field, whether it is dramatic or gradual, does not occur in a consistent or homogenous fashion. As described in Chapter 2, the art museum as a field has changed over time, in response to changing characteristics and interests of the visiting public. In accordance with their own interests, certain subsections or pockets of a field may embrace a particular transformation more quickly than others. As a result, the field is often ‘traumatised’ by disagreements between agents seeking change and those who are agnostic, all competing for position and the power to ‘truly’
represent the field and its values. The transformation of a particular field always results in concurrent transformations or modifications of the identity of the agents within the field (Webb et al., 2002, p. 23), and the forms of capital that are most valuable. As art museums have changed over time, for example, the identity and the forms of capital held by agents of the field, such as educators, curators and directors have also changed. The change in art museums has seen the role of educators and the pedagogy they use transform. With the advent of the new museology in art museums, educators use more facilitation and discussion looking at artworks with viewers. My role as a researcher positioned in the fields of both art museum education and school education allows me to investigate the change in identity and capital of both teachers and museum educators.

Capital

As previously noted, agents in a particular field compete for the ‘resources’ most useful and valuable for the field. Bourdieu described the acquisition of resources as ‘capital’ (Bourdieu, 1977, 1984, 1993, 1998). However, the resources are not always material or economic, and the competition for them is not always calculated. As the field is a system of relations between individuals, resources such as knowledge and academic status may be highly valued, and so Bourdieu claims that capital can also be viewed as ‘symbolic’, providing a recognised position of power for an agent in a field (Bourdieu, 1977, pp. 171-181; 1984, p. 291; 1993, p. 112). Therefore, in the cultural field (the focus of much of Bourdieu’s work on art and society), symbolic capital is the degree of prestige, consecration and honour given to particular people, practices or things. This capital is often founded on an agent’s knowledge and recognition in the field, such as the prestige afforded to a senior curator in an art museum or the authority of a museum director. For some, capital is accumulated over time and thus their position or ‘standing’ in the field becomes stronger as they expand their activities, repertoires and interests. My own standing in the field can be seen as an authority in Visual Arts curriculum and Visual Arts education in art museums because of my experience.

The concept of ‘capital’ provides a catalyst for a framework of social relations and a system of exchange that includes all the goods, both symbolic and real, that are sought after in a social exchange or interaction within the field (Harker, Mahar,
& Wilkes, 1990). For example, in a field such as an art museum, capital would be viewed as the extent and depth of cultural knowledge or disposition of the agents who work in that field - the specific knowledge of curators and educators. As a form of knowledge, an internalised code or cognitive acquisition that equips an agent with empathy or appreciation towards, or the ability to decipher, cultural relations and artefacts, is highly valued (Bourdieu, 1993). The amount of power a person has within in a field depends on their position within it, and they will compete for symbolic capital through the reproduction and transformation of the field, using their capital, or knowledge about works of art. A work of art has meaning and interest only for someone who has the knowledge of a particular coding system to decipher, and ‘appreciate’ it as art (Bourdieu, 1984, p. 176). Bourdieu considered works of art as ‘symbolic goods’ and that they only existed for those who had the means of ‘appropriating them’ or ‘deciphering them’ (Bourdieu et al., 1991, p. 39). This is why those agents who work in art museums have greater cultural capital in this field than those visiting, as they are symbolically imbued with the power of the coding system.

The knowledge of an individual is often related to their position and background within the field. This knowledge is often acquired unconsciously when they are born into a ‘cultured’ family, rather than through any individual effort or merit. In this sense the system of reproduction and transformation can be slow and involve particular pedagogical processes (Bourdieu, 1992, p. 99; Bourdieu et al., 1991, p. 42). Individuals adjust their expectations of successful participation in a social practice in relation to the capital they are able to obtain in the field, and this is based on the ‘practical’ limitations imposed on them by their place in the field, their educational background, social connections and social position (Bourdieu, 1992, p. 106). Therefore, in a cultural field such as a museum, teachers (who are less powerful in this field than they are in the field of their school) may start adjusting the way they teach about works of art, following the pedagogies used by educators at the museum. Even within the field of the art museum, museum educators may acquire knowledge about works of art from curators who are seen as having a greater amount of capital and they begin using a particular language or referencing system for artworks. The actions of agents in the field as they compete for cultural capital forms an embodied practice which maintains the structure of the field. This embodied practice is known as ‘habitus’.
Habitus

The structure of a field is organised by the positions of the agents within it. The agents operate using the knowledge systems in that field as they interact to gain, maintain or struggle for power. Bourdieu explained how a field was organised towards the overall aims and goals of the agents operating in it. The field became ‘an arena of social practice’ where ‘agents operated unconsciously to preserve the boundaries of the field, their capital and hence their own position in the field’ (Bourdieu & Wacquant, 1992 p. 107)

As fields are systems of objective forces that are enacted upon all individuals who enter them, durable and transposable dispositions in ‘agents’ are developed while they participate in the activities of the fields they have access to. These dispositions are known as ‘habitus’ (Bourdieu, 1977 p. 72). The habitus remains with an individual as they move across fields and contexts. For example, the knowledge, skills and attitudes acquired by a museum educator in their teacher training are remembered unconsciously, and the educator may transfer that knowledge to their work in the art museum. Therefore, the museum educator has kept the same habitus but has transferred it to a new field.

The habitus of agents allows them to respond to the rules of a field in a variety of ways, however, a habitus is not inherently or biologically programmed ‘into’ any individual from birth. The habitus is always determined and regulated by where, and who, the agent is, the fields they engage in, and by the characteristics of each field. Hence, the practices and dispositions of the family and heritage of an agent allows the habitus acquired by that agent to appear to be inherent and natural, or ‘owned’ by each agent (Bourdieu, 1977, p. 74). As agents move through and across different fields, they tend to incorporate into their habitus, the values and imperatives of those fields: known as ‘doxa’ (Bourdieu, 1977, p. 164). The acquisition of the ‘doxa’ by an agent may be formed into specific dispositions such as ‘love’ ‘sympathy’ or ‘friendship’ (Bourdieu, 1977, p. 82). The relationship between habitus and the ‘doxa’, the ‘ethos’ and ‘tastes’ of the field, produces dispositions known as, ‘bodily hexis’, which represent the individual as a self-contained physical body in the field (Bourdieu, 1977 p. 82). For example, a secondary art teacher who becomes more knowledgeable about the ‘field’ of contemporary art will begin to produce a ‘bodily hexis’ that will take on the tastes,
values and concepts of the field, and they will be able to act ‘naturally’ and appear at ease within the field of contemporary art.

According to Bourdieu, all forms of knowledge are constructed actively through the habitus, and agents are thereby disposed towards certain attitudes, values or ways of behaving because of the influences exerted upon them, and the activities in which they partake (Bourdieu, 1977, p. 84). Agents may intentionally engage in activities that allow them to take on a particular habitus to gain or improve their position in the field (Bourdieu, 1977, p. 85), such as when a teacher attends an introductory workshop in an art museum or attends an exhibition preview. The habitus is always constituted (and reconstituted) in a moment of practice, when a set of dispositions meets a particular problem, choice or context. In the cultural field, such as the context of a museum, an agent (a teacher) may act in accordance with certain rules or pedagogical approaches to learning used by the museum (for example, a professional learning program), in order to establish their position in the field. As the teacher acts in these particular ways, their practice will form their habitus.

Habitus operates at a level that is partially unconscious because the structure in which it is formed is entirely arbitrary: the values and desires an individual pursues, or the practices they engage in are not essential or natural; they are already socially constructed. ‘Natural’ social practices are therefore not arbitrary within their field, neither are they unmotivated nor acted out of ‘disinterestedness’ (Webb et al., 2002, p.38). However, for a particular habitus to function smoothly and effectively, individuals must think that the possibilities they choose from are natural or inevitable. Other possibilities are ruled out because they are unthinkable or ‘undoable’ by the habitus. The rules and structures that pertain to a particular habitus are inscribed on, or in, individuals as if they were ‘human nature’, or ‘civilised behaviour’; and things outside those structures are generally understood as having no meaning, value or purpose. Therefore, the habitus that teachers adopt when they visit a museum with their students may be one that they think is acceptable to the practice of the field. The fact that they may have other (their ‘own’) teaching practices or pedagogy is neglected as they adopt and take up a position in what they see as the acceptable practice in the art museum.
(the field), even though this may be different from, or even contradictory to, what they know or practice elsewhere in other fields.

Systems, rules, laws, structures and categories of meaning and perception can only function effectively as habitus if agents do not think about the specific sociocultural conditions or contexts of their production and existence. This is what Bourdieu calls ‘the forgetting of history’ (Bourdieu, 1991, p.56). Without critique the habitus normalises itself along with the rules, agendas and values that make it possible.

The habitus is therefore conditioned and associated with a particular type of existence, based on shared cultural trajectories that produce social practice. The habitus is durable and yet always orientated towards the practical, making an individual’s dispositions, knowledge and values always potentially subject to modification rather than being passively consumed or reinscribed (Bourdieu, 1991, p. 57). Whilst the habitus is subject to modification and change, such a process is gradual. The habitus can tolerate social upheaval, and agents moving from one field to another, because of the powerful beliefs and values that may be promoted as ‘doxa’ by governments, bureaucracies, the media and education systems (Bourdieu, 1991, p. 66). It is clearly far easier for art museum educators to form a habitus based on the rules established by the museum than it is for teachers who work in schools to form a habitus. The museum educator has become more accustomed to the structures of the museum and the way curators work, so that they may ‘forget’ much of their initial teacher training and form a different habitus when facilitating discussions with school groups, whereas a teacher has their practice embedded in the doxa of the field of the school, making the habitus difficult to transform to a new field.

**The Operation of the Field**

As discussed in the preceding sections, a field is a structured system where the agents of the field strategically position themselves based on their habitus and their accumulation of the capital of the field. The relationships of the field are underpinned by the values held by the agents in the field and the way they operate to reproduce and transform the field. Bourdieu asserted that agents
competed using different strategies in a field as a ‘social space to maintain or improve their position (Thomson, 2014, p. 67).

As previously noted, Bourdieu refers to the core values and logic of a field as ‘doxa’, which is embedded in the field and helps to characterise it (Deer, 2014, p. 14). ‘Doxa’ is articulated by those central to the field, who hold significant capital, participate authoritatively in discourse, and who thereby generate the core concepts and values of the field (Webb et al., 2002, p. 28). The ‘doxa’ is extended to, and held by, all agents involved in ‘the game’ of the field. Agents believe in the game and its values: their collusion occurs by the mere fact that they are playing it (Bourdieu & Wacquant, 1992, p. 98). The ‘doxa’ determines settlements and agreements that mask the arbitrary nature of power relations in the field: it determines the stability of the social structures, and the way they are perceived, produced and reproduced by agents and their habitus.

The relationship between habitus and the field strengthens and guides an individual’s ‘feel for the game’ (Bourdieu, 2000, p. 11; Deer, 2014a, p. 67). However, every new agent to the field occupies a new position and can potentially upset the structure and positions in the field, thus upsetting the doxa (Bourdieu, 1993, p. 58). This is evident in the field of the art museum and in the field of education, and it is why art museums and schools seek to educate new agents to determine what is ‘thinkable’ as learning about art. Each has its own ‘doxa’, held by all the people who work in the museum and also by the teachers who leave their ‘own’ field to use the art museum in their teaching. Each has its own way of operating, producing relationships to each other and positions of greater or lesser agency. Therefore, when teachers try to access the museum - to obtain resources - or use the museum education programs to accumulate ‘capital’, they can disrupt the existing structure of the field, and the positions and power relationships between those who work in the art museum. Such actions by teachers motivates those agents in the museum - the museum educators and curators - to alter their actions so that the museum as an institution gets ‘better’ at engaging the interests of teachers and provides resources that relate to the curriculum. Conversely, teachers also change their actions to fit within the field of the art museum when motivated by the agents in the museum who ‘hold’ the capital and authority.
In summary, ‘doxa’ is formed in fields such as education, politics and philosophy when the social arbitrariness that is shaped by the experiences and the unquestioned opinions and perceptions of agents within the field is masked, and seen as natural (Deer, 2014a, p. 116). The unquestioned acceptance of the doxa of a field is known as ‘misrecognition’ (Bourdieu, 1977, p. 21; Deer, 2014a, p. 117). Bourdieu suggests that misrecognition is a form of ignorance that occurs to reinforce the discursive and representative aspects of the prevailing doxa. Misrecognition of the key elements of classification, categorisation and differentiation that are created and reproduced in a field contributes to the legitimisation of doxa. Misrecognition of these elements provide the nexus and web of reproduction of the field by securing unrecognised complicity on the part of those agents subjected to its doxa (Bourdieu, 1991; Deer, 2014a, p. 117). For example, in an art museum, unquestioning acceptance of the authority of curators and their curatorial policies by all who work in the museum, including the museum educators, is an example of misrecognition. This structure is an arbitrary settlement - brought about by the power and esteem given to the capital possessed by the ‘curator’. The acceptance of curatorial policy by teachers who visit the museum is also a form of misrecognition and establishes and reinforces the legitimacy of curatorial authority.

Bourdieu argues that the relationships and hierarchies within any field are purely arbitrary. The legitimation of a system of social domination and subordination constituted within and through these symbolic relations in a field is based purely on the interest of agents within it. In any field, doxa takes a form of symbolic power (as economic value) and exists as accumulated capital in the field. In my own case, for instance, I am paid more as a ‘curriculum expert’ than I was as a ‘classroom teacher’, symbolically representing the authorised knowledge of the field. As I now work with teachers and museum educators in implementing the curriculum, I think about the enactment of it drawing on my pedagogical practice. My position in the field has become stronger as my work is now aligned with teachers, students and art museum educators. I hold the position I do as a curriculum expert, through my accumulated knowledge of the curriculum and how it is enacted in a wide range of schools and art museums across the state I work in.
The economic value of symbolic capital and its acceptance as ‘doxa’ by agents in the field is also a form of misrecognition. ‘Misrecognition’ is the systemic denial in a field of the fact that symbolic capital is a transubstantiated type of economic capital and the legitimisation of symbolic capital in a field is known as ‘symbolic violence’ (Bourdieu, 2006; Moore, 2014, p. 101). Those subjected to (or benefiting from) doxa as a form of symbolic power in a field do not question its legitimacy, or the legitimacy of those who use it. Social habits, mechanisms, institutions and assumptions gain strength through the misrecognition of the arbitrary nature of their ‘social historic emergence and reproduction’ (Deer, 2014, p. 120). Therefore, the viewpoints and beliefs of those in power (the director and senior curators, in an art museum) exist as symbolic capital. The unquestioned acceptance or misrecognition of these views as truth, by those who work there, can be seen as symbolic violence against the museum educators and even the teachers who visit and use the museum in their teaching. These teachers can also misrecognise the authority of the curators and museum educators as legitimate and subsequently do not question their knowledge. The way that an art museum forms its education and public programs is based on the legitimisation of the views of those in authority and thus their interests are continually perpetuated, and the traditional, dominant structure of the art museum as a field is continually reproduced.

Misrecognition helps agents in the field make sense of the strategies of those in power and it also helps agents to identify the duplicity of their actions. Agents in a field take for granted the structure of the field because as they participate in it. Their minds are constructed according to the cognitive structures that are issued from the world in which they reside (Bourdieu & Wacquant, 1992, p. 168). This is the challenge for the reflexive researcher, to objectify and investigate the structure and power relations in the field. Agents are not ‘influenced’ by the world: they are part of it. By being born in a particular world, an agent accepts a whole range of demands and axioms which are accepted, taken for granted as natural, and not as calculated means of maintaining the value of the capital in its existing structures (Bourdieu & Wacquant, 1992, p. 168). This is why Bourdieu states that the ‘doxic’ acceptance of the world, and of its objective and cognitive structures, is the foundation of dominance in any field (Bourdieu & Wacquant, 1992, p. 168). It is accepted as ‘the order of things’. This ‘misrecognition’ allows those in
authority to dominate, thus resulting in symbolic violence (Bourdieu & Wacquant, 1992, p. 169). The field continues to operate and reproduce itself because of the legitimisation of those in authority (Bourdieu, 1993, p. 121). Often after questioning the orthodoxy of those in power, however, agents will adjust their strategies to transform the way they ‘play the rules of the game’ to lead to a situation of growing heteronomy in the field (Bourdieu, 2005; Deer, 2014a, p. 118).

Although teachers are positioned in a different field, they too accept the strategies of those in authority. The way the field of education operates is different from that of the museum, the relationships on this field are different and there are different positions of power. Therefore, teachers may disrupt the autonomous nature of the art museum field by questioning the rules of the game when they have a different approach to teaching about art than the museums have. However, after questioning the orthodoxy of the art museum, teachers often adjust their habitus and thus their practice in order to establish their own position in the field of the museum. This leads to a situation of growing heteronomy as suggested above, and allows the art museum field to continually evolve, by developing new programs that better meet the needs of students and teachers. In the same way curriculum writers such as myself will often accept the authority of the museum and its influence on the curriculum. These influences can include educational programs for teachers and students that promote a particular learning strategy, such as literacy, or address specific content, such as Aboriginal & Torres Strait Islander artworks. However, the curriculum, as the authoritative doxa, has the power to change the practice of museum educators as they attempt to link their education programs and teaching.

Those in authority can exercise symbolic violence upon other social agents in a field, for example, denying resources, or seeing or treating them as inferior. For example, often leaders, managers or delegates of the field appear to be acting in a ‘disinterested’ or principled manner for the field and its values, and agents in the field assume that this is the normal order of things, and do not question their own lack of power (Bourdieu & Wacquant, 1992, p. 168). Bourdieu researched relationships and power structures in his studies in the education field where he observed how schools in France taught students particular things in particular
Bourdieu, 1996b; Bourdieu & Passeron, 1977; Schubert, 2014, pp. 183-186). He saw the institutional operation of schools as ‘pedagogic action’, and argued that the actions of educational authorities, was a form of symbolic violence ‘insofar as it is the imposition of a cultural arbitrary by an arbitrary power’ (Bourdieu & Passeron, 1977, p. 18).

Those from the upper and middle classes in post-war France ran schools in a way that met their own needs, and often at the expense of the students that they were supposed to help. The ‘lack of fit’ between the working classes and the educational system was a form of symbolic violence through which social class hierarchies are reproduced. Bourdieu argues that misrecognition by those less powerful groups of social privilege, exacerbates the symbolic violence, and thus the education system legitimises the power of social elites (Bourdieu, 1996b, p. 387).

Bourdieu developed a range of theories, through his research of society, which analysed the operation of fields. He proposed that any field is a patterned system of objective forces that act on all agents in the field (Bourdieu, 1977). The field is a space of conflict and competition where agents compete for power. The power struggles are central to change the distribution and weight of capital in the field, thus changing the structure of the field (Bourdieu & Wacquant, 1992, p. 16). The action of agents and their unthinking commitment to the logic, values and capital of a field is what Bourdieu refers to as ‘illusio’ (Bourdieu, 1998; Bourdieu & Wacquant, 1992, p. 117). Effectively, illusio is the strategic patterns of behaviour planned by agents to achieve goals, and accumulate capital (and therefore power), within the field (Bourdieu, 1977, 1994; Bourdieu et al., 1991; Grenfell, 2014a, p. 152). Through misrecognition agents adopt these behaviour patterns when they accept them as ‘the norm’ or as the ‘authority’. All individuals have an interest, defined by their circumstances, that leads them to act in particular ways to define and improve their own position in a particular context. Interest is created by the field conditions through which agents pass. It is a concept used to draw attention to social practice as a ‘game’ where individuals act to maximise profit through calculated choices and conscious decisions. Individual and group interest forms the connection between the individual, the material and the social world. There is a fine line between an objective (for example, an artist creating
Bourdieu believed that everyone was born into a particular society, with specific values constructed by that society. To accept the values of one’s own background is a form of interest. Yet according to Bourdieu to be ‘disinterested’ also can be a form of interest. To be ‘disinterested’ the agent has differentiated what is on offer and has made a choice based on their interest. For example, if a teacher chooses a particular pedagogical approach to viewing artworks in an art museum they may be acting in a ‘disinterested’ manner. Rather than accepting what the museum has on offer, they may be fulfilling an educational, artistic or social interest by making a choice. Even if the teacher chooses a tour in an art museum facilitated by an educator, they may be acting with ‘disinterest’, as they are making a choice that may improve their own position in the fields of both education and the art museum, by selecting an approach to suit their students. As a researcher, I have used a specific methodology – ethnography - using interviews, document analysis and observations, to investigate the phenomena of visual arts education in museums. Similarly, the subject of my research focuses on the specific fields of visual arts education in museums, teachers and curriculum. Therefore, I have acted in a ‘disinterested’ manner by choosing a specific methodology and phenomena to investigate as it could improve my position in the field of curriculum and visual arts education. The decision to
choose the methodology of ethnography, was impacted by the characteristics of the field and the ‘natural’ interactions of the agents in it so the obvious method to collect data was by observation and interaction with them.

The field is a system of relations independent of the population these relations define. Agents in the field are defined and socially constituted as they act in the field with the necessary capital and habitus to be effective and produce effects. Expanding on research methodology, Bourdieu proposed that the analysis of ‘research objects’ (Bourdieu & Wacquant, 1989, p. 51; Grenfell, 2014b, p. 221), could be used to analyse both the system and the positions of agents in a field, as the positions of agents are inseparable from the systems that structure them. Therefore, the agents of the field only exist because of the field.

For example, teachers only exist in the field of education because of the way they act in a school or classroom; likewise, artists exist in the art world because of their actions as an artist. Every field has its own structural and functional characteristics and social space. Each has its own dominant and dominated agents, struggles for usurpation, exclusion and mechanics of reproduction (Bourdieu & Wacquant, 1992, p. 107). External determinations can affect the field but never affect the agents within it. Agents are bearers of capital within the field and, depending on their trajectory, they occupy different positions in the field. By virtue of the volume and structure of capital they possess, agents can orientate themselves towards the distribution of capital or the subversion of it. Agents influence and are influenced by the forms and forces of the field that occur after a field is restructured. For example, if education and art museums are viewed as fields, they can be transformed by external influences such as governments, boards of management or other factors, such as public opinion. As a result, the agents in the field may shift their positions and the field is transformed. (Bourdieu & Wacquant, 1992, p. 105). An education program may successfully operate in an art museum and therefore the positions of agents such as the educators working in the program alter, and their relationships with others in the art museum, such as curatorial and conservation staff, may also change. Similarly, the success of the education program in the art museum may have an effect on the positions of the teachers who use it and therefore their relationships with
It is knowledge of the field that allows the researcher to reflect on in order to understand the position and the points of view of agents, and of their positions and views of the world. People are permitted and legitimised to enter a field by possessing a definite configuration of properties or capital. A researcher must try to identify those active properties, their characteristics and identify specific forms of capital of the field, searching for differences and variables that appear to have been omitted in the field. My reflection on Bourdieu’s theory of cultural capital, education and art museums has provided a foundation for the concepts that have informed my inquiry, focused my research questions, assisted in my analysis of the data collected and determined the proposed model for teachers using art museums to enact curriculum. I now go on to discuss Bourdieu’s theories in the ‘fields’ of education and art museums.

The Fields of Education and Art Museums

Bourdieu believed that education legitimised and effected class distinctions. He described the effect of schooling in society as producing a culture of consensus that recognises or ‘misrecognises’ the hierarchical structure of social relations as ‘natural’ (Bourdieu & Passeron, 1977; Merriman, 1989, p. 162). Bourdieu saw that schooling imposes an arbitrary set of values, that are not fixed in nature, but have developed to favour those of the dominant classes. He posited that all teaching and learning in schools was based on the principles determined by dominant class practices (Bourdieu & Passeron, 1977, p. 7; Grenfell, 2014a, p. 157). The school, as an institution, provides the illusion of being a legitimate, recognised authority, and a place where arbitrary cultural prerequisites are ratified. These prerequisites mediate the school environment and thus the recognition of the dominant culture is validated over the illegitimacy of the dominated (Bourdieu & Passeron, 1977, p. 7; Grenfell, 2014a, p. 157; Merriman, 1989, p. 162). By imposing ways of thinking and legitimising particular forms of expression, education systems act as a carrier for the culture of the dominant classes; and therefore, specific power relations are perpetuated and are expressed in the dynamics of the evolution in the field. This framework is evident in the schooling system in Australia, for instance, where values, beliefs and
policies of the *Australian Curriculum* were shaped by, and in turn, formed the dominant culture that operates to produce power relations in individual schools and among groups of teachers.

Bourdieu also described how ‘pedagogic action’ acts to support the ‘interests’ of agents in the field of education. The underpinning cultural arbitrariness of schooling can be seen as a form of symbolic violence that corresponds to the objective interests, those which are material and symbolic, of the dominant groups of classes. (Bourdieu & Passeron, 1977, p. 54; Grenfell, 2014a, p. 157) Bourdieu proposed that any notion of a “general interest” is purely idealistic as none of the functions of the educational system can be defined independently of the structure of class relations of which they form a part (Bourdieu & Passeron, 1977, p. 184; Grenfell, 2014a, p. 157). Bourdieu asserted that interests in the “educational field are constituted from the perspective of ‘objective class’ and relations between ‘classes’ are expressed in the symbolic system of the field, meaning that in any education is structured by a symbolic system which becomes distinctive through the accumulation of cultural capital” (Grenfell, 2014a, p. 157).

While most Australians strongly believe that education is the route to social mobility and economic success, it was through his analysis of school systems that Bourdieu was able to determine that schools were fields of social reproduction and not social transformation.

In the same way, art museums and exhibitions of artworks create distinction between social classes through the decisions that they make about the information they provide. Exhibitions of contemporary art, where the curator chooses to provide little didactic information about the subject or the concept of the artworks, effectively legitimises them as ‘art’ for those people who do not need ‘teaching’; who are experienced in viewing the works and already have an educated background. In their work on art museums and the visiting public, Bourdieu, Darbel and Schnapper (1991), proposed that those individuals who are ‘inherently’ more cultivated loath to use an ‘academic aid’ to help them ‘read’ an artwork. In contrast, those from the working classes are not put off by any scholarly information that will help them understand a work of art (Bourdieu et al., 1991, p. 52). The actions of those in authority in art museums; experts and curators, show that they are often reluctant to provide information about artworks for those who are ‘non-initiated’. Art is seen as ‘ineffable’, and the ‘charismatic
ideology’ of the encounter with a work of art provides the privileged in society with their cultural advantage. They forget that even their own perception of a work of art is something they have learnt (Bourdieu et al., 1991, p. 41). Any feeling of confusion when confronted with works of art decreases as soon as the viewer is equipped with a certain amount of pertinent knowledge. Bourdieu, Darbel and Schnapper (1991) described the development of artistic perception and ‘competence’ as the mastering of words that can define forms of art so that differences between artworks can be made. As this generic knowledge of artworks becomes greater and more specific the individual becomes more cultivated (Bourdieu, 1984, p. 47; Bourdieu et al., 1991).

Bourdieu also associated aesthetic experience with a class interest as the basis to explain an individual’s engagement with art. He proposed that the ‘pure’ aesthetic experience proposed by Kant does not exist in a ‘vacuum’ and is not removed from an individual's experience of the world. For Bourdieu, any experience with an artwork, or ‘cultural consumption’, is not purely aesthetic. It also exists as an expression of a certain way of being in the world; one that is determined by the ‘interest’ of the individual (Bourdieu, 1984, pp. 41-50; Grenfell, 2014a, p. 158). In terms of class interest, the bourgeoisie often labels art that is removed from everyday popular taste as ‘high culture’. Therefore, an individual who has a particular cultural taste expresses a specific class position (Bourdieu, 1984, p. 41; Grenfell, 2014a, p. 158).

Throughout his research Bourdieu analysed the relationship between schooling and art museum visiting and their contribution to the formation of the habitus. The family forms a ‘primary habitus’ with a child from birth. This includes the child’s linguistic system and cultural disposition. A child from a middle class background, who has the ‘linguistic capital’ acquired from a family that is more used to reading books and visiting art museums, is more familiar with the language and practices associated with learning in an educational system than a child without this linguistic capital (Bourdieu et al., 1991, p. 36; Merriman, 1989, p. 162). Just as with schooling, the art museum and its structures for viewing artworks are most easily understood by those who have the habitus and the cultural competence to do so. In addition, as outlined in Chapter 2, and as I now elaborate in more detail, visitors’ behaviour (their attitudes towards artworks and the time that they spend
in an art museum) is related to their level of education (Bourdieu et al., 1991, p. 38). The way that visitors decipher artworks for meaning is based on their ability to understand and ‘appreciate’ those meanings, and this is also based on the nature and level of their education. Therefore, as Bourdieu argues, both schooling and art museums exemplify the ways in which the dominant class culture is successfully produced whilst other cultural knowledges are excluded (Merriman, 1989, p. 163).

**Cultural Practice, Art Museums and Schooling**

The application of Bourdieu’s theories most relevant to my study, is his work with Alain Darbel and Dominique Schnapper, focussed on the European art museum ‘visiting public’ (Bourdieu et al., 1991). In *The Love of Art*, Bourdieu, Darbel and Schnapper attempt to understand the wider socio-political conditions of art museum visiting, whilst acknowledging the importance of individualisation in determining cultural practice (Bourdieu et al., 1991). Bourdieu, Darbel and Schnapper, undertook a systematic survey of the visiting public of art museums across Europe, their social and educational characteristics and attitudes towards art museums, and artistic preferences. These characteristics and their interrelationships were analysed to determine the factors that promote art museum visiting (Bourdieu et al., 1991, p. 14).

Bourdieu, Darbel and Schnapper found that the ‘level of education’ and the interrelationship of age, gender and occupation provided the foundation of cultural practice (Bourdieu et al., 1991, p. 15). Art museum visiting increases with the level of education and is almost exclusively the domain of the cultivated classes. For example, the Australian art museum audience survey discussed previously demonstrates these figures suggesting that 52% of the public visiting art museums had a post graduate qualification (ABS, 2019). The results of the survey indicate that the art-museum-going public in Australia is expressing a level of cultural aspiration or ‘cultural need’ (Bourdieu et al., 1991, p. 15). However, as Bourdieu, Darbel and Schnapper (1991) argue education is only effective in shoring up the cultural capital of the museum and the bourgeoise, when visitors are already equipped with previous knowledge or experience of art museum visiting - the ‘habitus’ of the ‘bourgeoise’ individual (Bourdieu et al., 1991, p. 27). Bourdieu argued that like education systems, art museums maintain a
hierarchical social system, and that access to works of art is the ‘natural’ privilege of members of cultivated classes.

Those who are excluded, exclude themselves, because of the lack of enjoyment or meaning they gain from the experience. They are also excluded by the arbitrary nature of their ‘disinterest’: visiting art museums is not in the interests of ‘non visitors’, so the appreciation of works of art is maintained as the province of the dominant bourgeoisie class. The aspiration to cultural practice, therefore, can be seen to arise through cultural need or interest. There is a strong interrelationship between cultural practice and cultural need as one increases with the other. ‘Cultured’ people identify the absence of cultural experience and wish to fill it. It is in this way that the wish to visit art museums can only exist as it is fulfilled through the practice of visiting (Bourdieu et al., 1991, p. 36).

Bourdieu, Darbel and Schnapper (1991) defined the ability to decipher messages conveyed by an artwork as the ‘cultural competence’ of art museum visitors. Competence is determined by a visitor’s ability to comprehend the information in an artwork and the time they need to ‘decipher’ its meaning or ‘message’. Part of that capacity is based on the overall knowledge developed from their background and education. If the way the message is transmitted to a visitor is too inaccessible, or too overwhelming for them, viewers do not linger in front of an artwork. (Bourdieu et al., 1991, p. 38). In terms of contemporary art, the messages that are transmitted often seem too sophisticated, or ‘abstract’, for viewers to readily understand or enjoy, and therefore the artworks can be seen as inaccessible to viewers who do not have the educational or cultural background to interpret them.

Bourdieu, Darbel and Schnapper argued that it is not only the viewer who possesses the ability to decipher a contemporary artwork; artworks can represent the ‘artistic capital’ of a society at a given time. They can be ‘coded’ in terms of their varying complexity and sophistication, characterised by the different levels of meaning transmitted by the work. Codes involve the signs or symbols that communicate the meaning of the artwork and can include aspects such as structural and technical elements and principles. The code of an artwork is learnt with varying degrees of ease and speed (Bourdieu et al., 1991, p. 43), and
therefore, the meaning of a work of art for an individual viewer, is formed by the intrinsic complexity of its code and the level of reception and mastery of that code by the individual. If the code of a work, through its complexity and sophistication, exceeds the code that the viewer is using, then the viewer cannot ‘decode’ the work. Viewers have to be educated to be equipped with the codes that help them decipher works of contemporary art and the values, beliefs and discourses of society that are expressed in them. Hence there is a need, according to Bourdieu, Darbel and Schnapper, to educate students so they have the ‘cultural competence’ to read the code of a contemporary artwork and decipher its’ meaning. The National Review of Visual Education (Davis, 2008), recommended that students should be provided with the skills to understand works of art through the teaching of ‘visuacy’; the ability to create, process and critique visual phenomena. This review informed the development of the content of the Australian Curriculum, Visual Arts (ACARA, 2015g) that stressed the importance of understanding and interpreting artworks:


Both making and responding involve developing practical and critical understanding of how the artist uses an artwork to engage audiences and communicate meaning.

(ACARA, 2015g, para 2)

Bourdieu, Darbel and Schnapper (1991) explained the cultural status of contemporary art as a matter of its ‘legibility’ - the relationship of the work with the artist, viewers, the art museum and society. The ‘legibility’ of the work is defined by its ‘coding’ and its relationship to other periods and styles of art. When creating a contemporary artwork, the artist often creates a rupture with previous styles and art forms; breaking with the aesthetic traditions of previous art periods to create a new art form (Bourdieu et al., 1991, p. 43). In order to interpret the work as a legitimate system of representation in the field of art history, the viewer must understand the ‘rupture’ and the formation of the new code.

An individual who has the ‘capital’ of appreciative competency is empowered to discern the different styles and ‘codes’ of art from different periods of time. Bourdieu, Darbel and Schnapper described this system of differentiation as a legitimate system of representation in the field of art history. Therefore, like in the field of education, the art museum, as an institution, legitimises certain cultural
representations and dispositions (Bourdieu et al., 1991, pp. 42-43; Merriman, 1989, p. 163). Bourdieu, Darbel and Schnapper argued that many individuals do not have a background that involves familiarity with works of art, so that developing cultural competence only through schooling can be challenging (Bourdieu et al., 1991, p. 45). Unless formal schooling is directly orientated towards the inculcation and assimilation of artistic culture, the direct influence of schooling on cultural practice is fairly weak (Bourdieu et al., 1991, p. 60). Australian schooling does attend to this but takes a dualistic approach to developing cultural disposition in students: with Visual Arts curriculum consisting partly of the appreciation of artworks and partly of the creation of artworks themselves (ACARA, 2015). The aim of this curriculum is to inculcate a learned or scholarly disposition towards the value of artworks, but also to develop a generalised approach to producing and performing them.

According and Bourdieu, Darbel and Schnapper (1991), the accepted cultural disposition of educated societies tends to emphasise learning about academically established works of art, attached to certain academic and social groups, rather than developing a more generic and transferable aptitude for classifying artists from different styles, periods and cultures (Bourdieu et al., 1991, p. 62). Bourdieu, Darbel and Schnapper implied that as the rules of this field are governed by the upper classes. A similar disposition is often evident in art museums, in their scholarly approach to providing information about artworks. Often this is transferred to the education programs in art museums to effectively perpetuate the symbolic violence of exclusion from access to the cultured habitus, upon the general public and school students.

Bourdieu, Darbel and Schnapper (1991) proposed that there can be no singular or favoured approach to interpret a work of art as there are different types of dispositions for viewing works of art (Bourdieu et al., 1991, p. 65); there cannot be one set of defining rules or principles that govern a style. Therefore, cultural familiarity with the styles of artworks and the ability to decipher them can only be obtained by slow familiarisation. An individual becomes familiar with works of art by prolonged contact with them and subsequently and subconsciously acquires the ‘rules of art’ (Bourdieu, 1996a; Bourdieu et al., 1991, p. 65) as part of a
cultured habitus. Bourdieu describes the learning of ‘the rules’ in school education.

*School education tends to encourage the conscious relearning of schemes of thought, perception or expression that have already been mastered subconsciously, by explicitly formulating the principles of the underlying grammar, such as the laws of harmony and of counterpoint, or the rules of pictorial composition, and by providing the verbal and conceptual material necessary to express differences which are initially only experienced intuitively.*

Bourdieu et al., 1991, p. 66

By providing a ‘code’ to interpret artworks, schooling encourages the disposition to interpret artworks and therefore enables students without inherited cultural capital to accumulate it. Bourdieu, Darbel and Schnapper (1991) believed that by bringing students into contact with works of art, schools have the power to mass produce competent individuals endowed with the schemes of perception, thought and expression that underpin artistic disposition and hence the accumulation of cultural capital. Bourdieu, Darbel and Schnapper (1991) applied the concepts of ‘pedagogic action and communication’ to the development of artistic dispositions suggesting that certain cultural dispositions are formed by, in and through particular methods of schooling:

*The value, intensity and modality of pedagogic communication which is, among other things, responsible for transmitting the code of works of culture (at the same time passing on the code in which this communication is made), are themselves functions of the culture that the receiver (as a system of schemes of perception, appreciation, thought and action, historically constituted and socially conditioned) that the receiver owes to his or her family background.*

Bourdieu et al., 1991, p. 69

In short, the specific function of schools is to develop and create the dispositions that make a cultivated individual, and population; and simultaneously to create a lasting and intense habitus of cultural competence and habitus (Bourdieu, 1996; Bourdieu et al., 1991, p. 67). The issue, of course, is that not all students have inherited the same amount and nature of exposure, interaction and training for
the arts in schools, and so the ‘mass’ production of this sort of capital remains a fiction, an ideal accessible only to an already endowed ‘elite’.

Museums, like schools, are also marked by their incapacity to equitably develop cultural dispositions and practice among visitors. The code to interpret artworks cannot be acquired by simple and diffuse training through everyday experience. Methodical coaching is required to develop an understanding of the code, and this can often only be provided by an institution specifically designed for this purpose (Bourdieu et al., 1991, p. 69). Bourdieu, Darbel and Schnapper recommend that the best approach for any viewer to master the generic and specific code of an artwork is by sustained and regular experiences in art museums. Teachers keen to provide their students with museum experience and access to this capital can see that the specified training to interpret artworks can only be provided by specific teaching in art museums and the teaching should occur over a prolonged period of time.

From this investigation of the relationship between the level of education and the characteristics of an individual’s cultural practice, it is reasonable to conclude that although it works to reinforce existing structures of social power, schooling can exert a determining influence on the cultural competence of individuals, and shapes desire for this form of power. Similarly, if they are to remain powerful cultural institutions, art museums must improve their ability to provide more egalitarian opportunities for all individuals to partake in cultural practice. In this sense art museums are responsible for the cultural diffusion of information; for providing information that can appeal to all viewers allowing them to translate individual meanings and values (Bourdieu et al., 1991).

More importantly, as noted above, the correlation of school education alone to the development of a student’s knowledge of art history is particularly weak. In the ‘nation-state’, schooling is responsible for the cultural education of individuals from lower classes (Bourdieu et al., 1991, p. 60). Bourdieu, Darbel and Schnapper proposed that by providing students with opportunities to visit art museums and view artworks, schools can meet their responsibility of maintaining the cultural need amongst the population, perpetuating the ‘illusio’, and thus ensuring that students gain access to participation in dominant cultural practices.
that they want to maintain, rather than resist or overturn them through their ‘ignorance’ or ‘disinterest’ (Bourdieu et al., 1991, p.67).

With the connections between cultural dispositions, art museums and schools in mind I set out to apply Bourdieu’s theories to my study. In this next section I will explain how they have informed my investigation and methodology.
Methodology

With Bourdieu’s approach to ‘reflexive practice’, combined with his conceptual theories of cultural competence guiding my choice of method and strategy for my study, I have chosen ethnography as my method of inquiry. I used ethnographic methods to observe, describe, analyse and interpret the relationships of teachers, students, art museums and art museum educators as a phenomenon - and thus to understand how teachers use art museums to enact curriculum. Wiersma (1991) defines ethnography in educational settings as:

*The process of providing scientific descriptions of educational systems, processes and phenomena in their specific contexts.*

Wiersma, 1991, p. 218

Ethnographers construct a picture of the social world by interacting with it. They view the world as socially constructed, with multiple, ever-changing realities (O’Toole & Beckett, 2010, p. 58). The ethnographic researcher immerses themselves in the research and interacts with the participants to build relationships with them in a social and political context. No particular research technique is associated exclusively with ethnography, but numerous research strategies can be used (Wolcott, 1995, p. 191). Researchers see ethnography as an approach that seeks to understand the meanings of cultural phenomena by getting close to the experiences of these phenomena. Ethnographic researchers study the details of localised cultural experience through a range of techniques, to gain close and detailed understandings of it. They then try to represent what they have found in ways that will resonate with readers or members of that cultural context (Markham, 2018). As a teacher and curriculum writer inquiring about the field of visual arts education, I have interacted with teachers and art museum educators to investigate the relationships that enable teachers to actively construct learning in the museum context. I was able to access and analyse data produced in the relationships between teachers and museum educators, including learning approaches and education programs in art museums, art museum education resources, government education curriculum documents and learning activities created by teachers, as well as in my observations of what happens when teachers bring their students to the museum to learn.
O’Toole & Beckett (2010) claim that a common method of reporting ethnographic research is through ‘Case Studies’. A case study is not specifically a methodology but

A choice of what is to be studied: where we examine some phenomenon by identifying it, then observing and documenting a ‘typical’ or ‘exemplary’ instance of it.

O’Toole & Beckett, 2010, p. 55

Hence I used a range of individual methodologies to document my ‘case studies’ such as participant interviews, document analysis and observations. A case study aims to represent an exemplary instance of the focus of inquiry (Cheek, 2018; O’Toole & Beckett, 2010, p. 52) and allows the researcher to describe a person or organisation in detail, so others understand the particular context (Kervin, Vialle, Herrington, & Oakley, 2006). A ‘descriptive case study’ draws on the methods of document review; in-depth interviews and participant observation to understand the experiences, perspectives and views of people in a particular set of circumstances (Schwandt & Gates, 2018, p. 346). In this study, the relationships between teachers, the museum and its educators and the particular state curriculum formed the ‘phenomenon’ I investigated in three case studies. My aim was to portray commonalities between the three ‘cases’ all working with the Australian Curriculum (Schwandt & Gates, 2018, p. 347), and so for this reason museums in different city locations were selected. The selection was made, across three different states, on the basis of location, size and the school education programs the art museums offered. It was also important, following Bourdieu, that I selected sites that I did not ‘already know’ – those where I was not already implicated in my professional role as a teacher and curriculum writer. None of the sites were in my home state.

Information collected in relation to each art museum site was reported as one ‘case’, where teachers’ use of the art museum to enact curriculum, and their relationships with the museum educators, was investigated. As Cheek (2018) argues, the use of three examples of a similar case allows the researcher to find out what is common between each instance of participants in the case (Cheek, 2018, p. 347). These three case studies constitute a reliable basis to understand how teachers use art museums, as each was located in a different Australian
state and each had different school audiences. All three art museums also had a school education department with a number of educators with different roles, so the practices of the museum educators and teachers provided a representatively broad range for the investigation.

My focus on contemporary art as a pivotal object of my inquiry was selected because contemporary artists and artworks reflect current society, and I believed that the subject matter of artworks would provide the opportunity for discussion and reflection between teachers, students and museum educators. I have noted earlier, too, that in my professional work with teachers, many have reported feeling less comfortable teaching contemporary art in comparison with the established cultural ‘canon’. The summary tables in Appendix 5 show that across the range of curriculum and syllabus documents in Australia, understanding and creating contemporary artworks is embedded in the rationale for most art courses thus creating an additional important focus for the investigation.

The emphasis on the unequal social basis of art museum visiting in the research (Bourdieu et al., 1991), was a catalyst to study each art museum from various perspectives; including the social and political processes and the relationship each museum had with the teachers who used it. The application of the methodology to this study will now be explained in the next section.

**Data collection**

Creswell (2013) visualises data collection as a series of interrelated activities aimed at gathering good information to answer emerging research questions (Creswell, 2013, p. 146). In order to understand the curriculum relationships in each case a range of staged strategies was used to build the broad contextual framework in which collected data to inform the analysis. They included:

- **Stage 1. Document analysis**
- **Stage 2. Interviews**
- **Stage 3. Observation**
Stage 1 – Document analysis

The Australian Curriculum was the primary documentary source to provide context, as the curriculum in each state and territory in Australia is informed by the Australian Curriculum. Other documentation pertinent to school audiences in art museums was examined, such as the education programs and resources that the art museums produced. The examination of the documents provided an understanding of the learning strategies favoured by each art museum, and how teachers contextualised and built on art museum visits in their own teaching programs. To provide further context to the investigation, the website of each museum was researched as I investigated the mission and strategies for education, and the learning, information and programs for general and school audiences.

My analysis of these documents was based on three of my four research questions that focussed on:

1. How do public art museums cater for school-based audiences?
2. What kind of learning about contemporary art do art museums facilitate and how do teachers relate this learning to the curriculum?
3. How do museums develop learning programs and resources about contemporary art and how do teachers use these resources in their enactment of curriculum?

This analysis, along with the results from the later stages of my inquiry, and as shaping the structure of this dissertation text, was then used to inform my response to the final research task:

4. What are the recommendations for the development of a model used by teachers and museum educators in art museums that links learning about contemporary art to the curriculum?

With the research questions as a framework, I read through the documents and identified links between curriculum content, objectives and outcomes that were evident. The background data enabled me to establish the context of the research in relation to Bourdieu’s conceptual theory, identifying first the nature of the field,
and then the practices that were described or recommended by the art museums as authoritative custodians of this form of contemporary culture.

In the case studies, reflection on my role as a teacher and curriculum writer was important to the interpretation of the data, allowing me to use the knowledge and experience from my own local jurisdiction to test and develop concepts and ideas that emerged in these sites, including how art museum visits were viewed in curriculum documentation from different jurisdictions. The process assisted me to understand the data and compare the views of the different teachers and museum educators I interviewed at each site.

**Stage 2 – Interviews**

Interviews can provide detailed information in relation to the research problem as they add to the researcher’s understanding of the context of the research (Kervin et al., 2006). In order to access why and how teachers use art museums as sites to deliver the curriculum concepts and content of Visual Arts; and the nature of learning activities for school students facilitated by the art museums, I conducted a series of interviews with teachers and art museum educators. Again, the interview questions were framed to allow me to determine teachers’ viewpoints and experience in relation to each of the research questions. The teachers were identified as frequent visitors by each museum and, after agreeing to participate in the study, subsequently provided their curriculum documentation for analysis. The interviews, and analysis of the curriculum documents, allowed me to gain information about the teachers’ views on the art museum as a site for delivery of curriculum content and outcomes, how the prospective activity affected their planning of units of work, and how they used art museum resources before and after visiting the art museum.

Museum educators in each site were also interviewed. The museum education department at each site was contacted about the study. At all three sites the head of the education and school programs was interviewed. The questions were similar to those asked of the teachers as they were related to the four research questions. As discussed above, I analysed the resources and education program documents produced by the museums to compare them to what the museum educators discussed in the interviews. In this way I was able to investigate the links between planned art museum experiences, links to the curriculum and
strategies directed at school groups and how teachers used the experiences and programs planned by the museums.

In conducting the interviews, I was conscious of the advice by O’Toole & Beckett (2010) that it is important to be conscious of the nature of interviews and how they should be documented to obtain valid and uncorrupted data. Semi-structured interviews were used because they made use of the knowledge-producing potential of dialogue and allowed leeway for following up on angles determined by the interviewee. The interviewer has a greater chance of becoming visible as a knowledge-producing participant in the dialogic process itself, and therefore to reflexively consider the social and individual aspects of knowledge production (Bourdieu & Wacquant, 1992; Brinkmann, 2018; Deer, 2014b). Hence, when I interviewed the participants, I often added my own insight to the discussion, so both the participant and the interviewer were contributing to the analysis. The interviews were conducted on-site and recorded. Field notes were taken to document both verbal and non-verbal communications of interviewees. These notes enhanced the clarity of the interviewee interpretations of the questions and provided me with an opportunity to reflect on the interview, reconsider insights and understandings related to the research questions, and establish the strength of connections with Bourdieu’s cultural and social theories.

**Stage 3 – Observations**

To gain an understanding of participant behaviour and material ‘enactment’ within the art museum contexts I observed three to four nominated groups of students and their teachers in each of the art museums. Generally, the student groups at each site were Senior Secondary students 16 – 17 years of age who were studying Visual Arts as an elective study in a post-compulsory certificate of education. However, at two of the sites the students were middle school students, 13 – 16 years of age who were studying a Visual Arts elective study. The behaviours of art museum educators, students and teachers were observed in learning activities, allowing me to reflect on these in relation to the data collected in document research and interviews in Stages 1 and 2.

The physical act of observation is an active process of defining, circumscribing and excluding, where the single observer manages the phenomenal separation between themselves and the subject. However, the active engagement of the
observer with the subjects and their world is not just physical and individual; the
observer is embedded in social relations with the phenomena (Bratich, 2018).
The observations allowed me to investigate the relationships between the
physical practice of teaching and learning, and the aims each art museum had to
address the content of its state Visual Arts curriculum for its school audiences.
As a ‘privileged observer’ (Wiersma, 1991), I had access to the relevant activity,
and through taking field notes (Kervin et al., 2006; O’Toole & Beckett, 2010), I
was able to document the activity of the museum educators, teachers and
students in the museums.

Each observation lasted approximately one hour, which was the length of the visit
by the teacher and the students. Most observations were conducted after
interviewing the teachers, so I was able to observe and reflect on what the
teachers had said about their interactions with the art museum in relation to the
observations. The observations provided me with a deep understanding of the
practice of teachers and museum educators, producing evidence to reinforce (or
contradict) the statements that the participants provided in the interviews, and the
material in the document analysis. Observations added contextualisation and
access to the thoughts and reactions of teachers, museum educators and
students ‘in the field’ of art museum visiting.

Transcription and analysis

As the large amounts of data collected in ethnographic methodology can
be relatively unstructured, a process is required to interpret and understand the
phenomena. My approach to data analysis drew on the work of other researchers
in art education who have investigated the actions of teachers and students in
educational settings (Kerby & Baguley, 2010; Kervin et al., 2006; Mathewson,
recommends three aspects of data analysis: description, analysis and
interpretation of the ‘culture sharing group’. The initial task is for the researcher
to report what they have seen as a straightforward description of the setting and
events. The facts are then sorted to form patterned regularities in the data.
Finally, the researcher goes beyond the facts and speculates ‘outrageous,
comparative interpretations that raise doubts or questions for the reader. The
researcher draws inferences from the data or turns to theories to provide structure
for their interpretations’ (Creswell, 2013, p. 198). This structure formed the basis of my transcription and analysis of the data I collected from the three sources.

Transcription of interviews provides a way of storing not only the actions of the participants but the researcher’s reaction to them (O’Toole & Beckett, 2010). There is a relationship between familiarisation, categorisation and synthesis of the data as components of the process of analysing data (Creswell, 2013). I transcribed all interviews myself. Thus, I was analysing the data as I was transcribing the interviews, using the research questions and making initial categorisations of the data under each research question.

The process of transcribing and analysing interviews is also a form of discourse analysis (Fairclough, 1992), where the researcher can transcribe interviews and analyse them focusing on the relationships between power and ideology in the discussion. By constructively analysing the discourse the researcher can understand the effects of the discourse on social identity, social relations and systems of knowledge. By transcribing all the interviews, myself I was able to focus on the relationships between the teachers I interviewed and the art museum and the museum educators. Discourse analysis also allowed me to consider the relationship of the data I collected to the research questions and the acquisition of cultural capital asserted by Bourdieu (Bourdieu, 1977, 1993).

Fairclough’s (1992) work on discourse analysis allowed me to understand how topics are established and developed, and how they change as the participants discuss the research questions. As he argues, through analysing interviews the researcher can understand how the interviewee is not just representing their world but is also signifying and constructing meaning from it (Fairclough, 1992, p. 64). More recently, researchers such as Brinkmann (2018, p.587) and Anderson, Stewart and Abdul Aziz (2016), view interviewing as a research instrument designed from a constructionist and interactionist perspective to focus on the ‘how’ of interview discourse, where the interviewee talk is analysed not only as a report of the event or experience, but also as an account of the past experiences of the interviewee. Hence, when I interviewed the participants I transcribed and analysed their views on their experiences in museum education programs and visits with students that were conducted currently, and in the past.
I visited and studied each of the three sites in order, over a period of nearly eighteen months, and so the document analysis, interviews, and observation stages for each site study were conducted as a sequence set in time, with the interviews pivotal to my analysis. Therefore, through the connection and comparison of the data sets, I formally identified and categorised the main characteristics and themes that evolved by reading through the transcripts of the interviews and observations and coding them in relation to the four research questions. As the example provided in Appendix 8 shows, sometimes the coding indicated an overlapping across questions. I then compared the data across the three research sites and investigated similarities and emergent themes. These were common to all three museum sites and the curricula or syllabus of the state in which they were located. The themes included:

- Curriculum concepts – general audience, school and education programs
- Curriculum concepts – online art museum resources
- Contemporary art and curriculum links
- Museum educators and the curriculum
- Collaboration between museum educators and teachers
- Art museum visits and classroom teaching.

As I read through each piece of data I ‘coded’ the data into categories. Categorisation and coding allowed me to make comparisons and see differences between the different data sets in relation to the research questions. According to Creswell (2018) ‘coding or categorisation’ is at the heart of qualitative data analysis; where the researcher builds detailed descriptions, develops themes and provides an interpretation in light of their own views (Creswell, 2018, p. 184). However, following Bourdieu’s research methodology of ‘participant objectivation’ (Grenfell, 2014b, p. 224), I needed to prevent my own positioning in this field framing my interpretations unconsciously. For this reason, I used multiple data sets from the document analysis, field notes and interview transcriptions in each site to triangulate and confirm my categorisation. I consciously tried to explore and test my different coding choices to ensure that the analysis was balanced.
(Kervin et al., 2006). In addition, at this analytical stage of the process, my categorisation was also informed by the review of literature related to:

- learning in museums
- relationships of school learning to museum learning
- learning approaches in museums; the role of museum educators and teachers
- curriculum and learning with contemporary art in museums.

The guiding principle of ‘participant objectivation’ is complex and is concerned with truth and bias (Grenfell, 2014b, p. 226). Therefore, as a researcher I tried consciously to break with my ‘pre-given’ understanding of the field and attempt to view the object of research as objectively as possible (Grenfell, 2014b, p. 224). Bourdieu used ‘field analysis’ to ‘construct the object of research’ into three levels:

1. **Analyse the position of the field in terms of a position of power.**
2. **Map out the objective structure of relations between the positions occupied by agents who compete for the legitimate forms of authority in the field.**
3. **Analyse the habitus of the agents.**

Bourdieu & Wacquant, 1992, p. 104 – 107; Grenfell, 2014b, p. 221 – 223

The three levels do not necessarily work sequentially and often the initial collection of data occurs at Level 3 (Bourdieu, 2000, p. 10). As the researcher often unconsciously places bias on the object of research due to their historical knowledge of the subject and the field, participant objectivation provides a way of escape from the reflexivity of the researcher:

*One has to resign oneself to acknowledging, in the typically positivist tradition of the critique of introspection, that the most effective reflection is the one that consists in objectifying the subject of objectification. I mean by that the one that dispossess the knowing of the privilege the subject normally grants itself and that deploys all the available instruments of objectification…in order to bring to light the presupposition it owes to its inclusion in the object of knowledge.*

Bourdieu, 2000, p. 10
As the analytical process progressed, I further reviewed the data I collected with more conscious attention to the Bourdieusian framework I was using, to search for examples of his socio-cultural theories, the structure (‘field’) of the curriculum and learning in art museums and schools, and the agencies (‘habitus’) of contemporary art educators, teachers and students (Bourdieu, 1977, 1984, 1990a, 1990b, 1993, 1996a, 1998; Bourdieu et al., 1991; Bourdieu & Passeron, 1977). By studying these relationships, I could see them in terms of the ‘cultural practices’ of these agencies, and how they compared and connected with the representation of cultural practice in curriculum documents and art museum resources. In both the art museum and the curriculum, I sought evidence of what teachers did and said to help students form cultural dispositions and competencies, and to help them understand and make meaning from contemporary art.

**Synthesis of data**

The categorisation of data into themes based on the research questions, literature review and Bourdieu’s theories, supported my synthesis of the data to produce a response to my fourth research aim. I was able to make hypotheses and propositions from the categories and themes to then bring these together to form a model that, I argue, can support the thinking and planning of teachers and art museum educators. This addressed the terms of my final research question, which specifically sought a recommended model, based on research that examined and synthesised what could be learnt from my three data sets; documentation, interviews and observations (Kervin et al., 2006).

The model was also formed by a further analysis of the *Australian Curriculum*, state syllabuses and curriculum documents, to determine commonalities for museum learning about contemporary art in museums. The analysis of curriculum documents provided the foundation for the model so that it reflects the key concepts of the curriculum. It also contributes to the validity of the model for use by classroom teachers. The common curriculum concepts across the state iterations of the *Australian Visual Arts Curriculum* include:

- Relationships between the artist, audience, artwork and world.
- Making and responding to artworks
- Interpretative strategies for making meaning
• Artists’ practices
• Social perspectives and critical viewpoints.

These concepts were placed alongside categories that were evolving from the data in each site, to make connections between them and Bourdieu’s theoretical frameworks (Bourdieu, 1977; Bourdieu et al., 1991). The developing model involved categories of experiencing, viewing and interpreting contemporary artworks and exhibitions in the art museum, and how these actions can ‘enact’ the curriculum. Therefore, the model represents cultural practice and can be used to develop cultural capital. It demonstrates how teachers can use the curriculum to develop the cultural competence and capital of students in relation to contemporary art through cultural practice.

**Research limitations**

To test the reliability of any qualitative research, the limitations of the study must be acknowledged (Anderson & Arsenault, 1998, p. 133). This is important for the field, as it is difficult to test or evaluate the research questions unless other researchers have a clear knowledge of the research design – and the limitations of what it can claim. As Anderson & Arsenault (1998, p. 159) note, the parameters of a study have to be clear. Limitations can be inherent in the research design (in terms of location, variety of participants, etc.). They can also become relevant as the study evolves due to the open-ended nature of ethnographic research. Researcher bias can often produce limitations on the research, too, whether this is intentional or inherent, so the researcher must be aware that data is not analysed in ways that could mislead a reader. Indeed, if limitations of design, scope and implementation are not acknowledged in the study – including the potential limitations inherent in the researcher’s own involvement – its capacity of use to others is threatened (Anderson & Arsenault, 1998, p. 134).

Bourdieu’s larger research program was concerned with studying the behaviours of individuals in social groups. However, it was difficult for him to track all patterns of individual behaviour in the group because they were so interwoven and overlapping (Bourdieu, 1992, p. 46). So he ‘staged’ his research, with findings from his first major study (*Outline of a theory of practice, 1977*) by limiting it to a particular community. He then went on to refine his theory by investigating how it
worked in particular (limited) aspects of human practice such as *The Love of Art* (1991) and *Distinction* (1994).

Bourdieu also proposed that a researcher entering the field must be reflexive about his or her position in the field and their relationship with participants. As Schwandt & Gates (2018) suggest, a researcher establishes a desired set of characteristics that constitute being ‘typical’ and cases may be selected to match those characteristics. In this case as the researcher I set specific limitations within the fields that I conducted my research. Inherent in the design of the study are limits around the three art museum sites. I have included only sites that:

- Explicitly focus on contemporary art
- Are located in capital cities
- Offer specific programs designed for school students

Limitations that became relevant as the study involved include the experience of the teachers who visited the art museums, and the year level and course of study of the students they were teaching.

The three art museums were chosen on the basis of their public function related to contemporary art, provision of education programs to school groups and their location. If the art museums were located in major metropolitan cities in Australia there was a guarantee that there would be large numbers of school groups visiting. It was also known that all three art museums had extensive programs for schools. These three sites also were ones that were frequently mentioned by teachers as providing useful resources that they used with their classes. Within the limits of the school programs and the resources they offered, and the experience and pedagogy of the educators, the data collected was unique to each art museum as a learning environment. The model that was developed from the analysis, however, draws from the range of data across these sites, and therefore can be applied and tested in any art museum school learning experience.

**Ethical considerations**

There were several important ethical considerations in place for the investigation. As the research was focused on art museums and Visual Arts
curriculum, the rights of all parties involved in the research, including museum educators, teachers, students and education authorities were considered (Beckett & O’Toole, 2010, p.24). My focus on teachers and professionals in public art museums, meant that all relevant authorities needed to be informed about the research. This included gallery directors, museum educators, state and Australian Curriculum authorities, school principals and teachers (Appendices 1 - 3).

My professional position enabled me to gain easy access to these sites. As an acknowledged ‘expert’ in this field, I was able to constantly critically compare and reflect on my own practice as I collected and analysed the data from interviews and observations, with a specialist understanding of the key concepts of the curriculum and how teachers approach teaching it. But this meant that my methodology needed to consciously follow Bourdieu’s methodological ethics of ‘participant objectivation’ (Grenfell, 2014b, p. 226).

As mentioned in Chapter 1, my experience as a teacher and curriculum writer has developed from my background of teaching in schools and through my work as a curriculum advisor in my local jurisdiction. I therefore needed to divulge my knowledge of the curriculum and the way I see teachers approach it in my everyday work. However, it is just these observations from my position on the field that called me to the research. And as I have noted above, because I am very much an ‘insider’ to one particular state gallery and school system, I have needed to be consistently aware that my prior (and potentially prejudicial) knowledge in this location could prevent a clear and unbiased process of inquiry there. This is why I chose locations where I was unfamiliar with individual schools, teachers and art museums and they did not know me. This ethical consideration has been beneficial for my reflective process as I also needed to investigate the curricula and syllabi in the three jurisdictions where the art museums were located. The political climate and the interests of the education system in each jurisdiction in Australia is different, causing the Australian Curriculum to be implemented differently in each state. Therefore, I could not bring my existing knowledge of it to these sites or make assumptions about what was being taught based on knowledge of its scope and sequence in my own jurisdiction.

Section One – Chapter 3: Theoretical Framework 110
Informed consent from the art museums and the educators, government departments of education, schools and teachers was considered in my university ethics approval (Appendix 1). All participants were provided with Participant Information Sheets (Appendix 3). These informed them about the purpose of the study, their involvement in the project, and the method of collecting data, data management and confidentiality. The wishes of those who did not participate were respected – leading to some of the limitations noted above in regard to the characteristics of the teachers willing to be observed. Permission was also obtained to examine documents such as teaching programs incorporating art museum visits, art museum education programs and resources from the three research sites. The authorities at the selected art museums and schools were also provided with information about the research (Appendix 2). All schools were notified prior to visiting the art museum and the students were informed that I would be observing the behaviour of the teachers, so that all participants signed an informed consent sheet. My data, including transcripts, audiotapes, notes and document analysis has been stored in a secure location.

**Validity**

Ethnographic research is naturalistic and often subject to change (Wiersma, 1991), and for this reason the very emergent nature of the research as I have outlined above can be seen to enhance the internal validity of the study. Yin (2003, 2014) presents internal validity as one of four criteria to measure the quality of research design (along with external validity; and reliability). He also asserts that of the four types of triangulation, data triangulation and the methods associated with it, are most likely to “strengthen the validity” of case study research (Yin, 2013). The naturalness of ethnographic research enhances its validity as independent, and sometimes quite unexpected variables are introduced (Wiersma, 1991), such as the suggestion by one museum for me to interview additional participants. This also presented an ethical issue regarding which participants had been approved for the study. To counter this suggestion, I selected the teacher participants from lists of schools who visited the museum on a regular basis, so I was able to approach teachers who were not influenced by the views of the museum education staff at each site.
The researcher should use well-accepted strategies to document the ‘accuracy of their studies’ (Creswell, 2013, p. 250). One such strategy is ‘prolonged engagement as a persistent observer in the field’ – where the researcher builds trust with the participants, learns the culture and checks for misinformation that may stem from distortions introduced by the researcher (Creswell, 2013, p. 250–251). As I travelled to each art museum site primarily to collect data, I did not immerse myself in each research site for extended period of time, as conventional ethnography describes. However, the document analysis of the art museum programs and resources, and the curriculum documents used by each teacher prior to the interviews gave me the background context to each participant and built up a level of trust between us, which can be identified as an ‘ethnographic experience’. The research is not abstract but grounded in the social context of where the participants live, work and interact (Hammersley, 1999, p. 2). The researcher can also relate particularities to the context that they are studying ‘as they see and know it’ (Anderson et al., 2016, p. 389). The encounter between the researcher and the subject of study is a judgement that is cast upon it through a respective conversion of the learning, remembering and note taking which is collated as a pretext for analysis of the data (Ingold, 2014, p. 386). Therefore, by studying the documents before I interviewed the participants I was able to gain the context for the interviews, and subsequently in each interview I was able to clarify any misconceptions about the documents.

To ensure confidence in the findings, and as asserted by Yin (2013), I used the process of triangulation; collecting data from a range of sources and then comparing and contrasting it from a range of perspectives, to build a coherent Bourdieusian analysis (Bourdieu, 1990b; Creswell, 2013, p. 251; Kervin et al., 2006; Thomson et al., 2019, Yin, 2013). The triangulation process involved checking the validity of my data, my own reflective processes and the theoretical tools I was using:

- Data triangulation - data was collected from a range of sources including; curriculum documents; teacher’s learning activities; observations; field notes and interviews, which were then compared and synthesised to form a broad and comprehensive picture. The data collected from the art museum websites was also collated and
compared to develop a broader understanding of the Australian context of museum learning with both school and general audiences.

- Investigator triangulation - data was shared with other teachers and museum educators to gain further insights and to add to the interpretation of the data, as outlined in the participant information letters (Appendices 2 and 3). Interview transcripts were also checked with the participants to help with the accuracy of the documentation (Kervin et al., 2006, p.91). As I had access to a range of academics, educators and researchers in the field of education, particularly those working across the field of art museum education, I was able to share the findings with these colleagues as critical friends to add to the understanding of the data.

- Theory triangulation - the analysis of the different sources of data: observations, interviews and document analysis, generated different perspectives in the findings. The multiple sources of data provided different perspectives that were compared and contrasted (Kervin et al, 2006, p. 91). As discussed previously, Bourdieu’s theories were the framework for the structuring of analysis, findings and synthesis and along with the literature review, these frameworks provided breadth and depth to the different perspectives; the different cultural practices of teachers and art museum educators.
Conclusion

In this chapter I have argued that Bourdieu's notions of ‘field’, ‘habitus’ and ‘cultural capital’ are not simply theoretical filters which process and help us think about social practices – they can be transformed and rethought as they are applied. I have also described how I have used these ideas as temporary constructs to demonstrate the specific characteristics and actions of particular social groups and practices, in the frame and design of my research study, and to provide evidence for the conclusions I have drawn from my analysis.

In summary, the extent to which agents can attain knowledge of, and negotiate various cultural fields is dependent on, and can be explained in terms of two types of knowledge formation: firstly the ‘practical sense’ (or logic of practice), and secondly their relationship to the cultural fields and their own practices in those fields, known as ‘reflexivity’ (Bourdieu, 1998).

‘Practical sense’ is what Bourdieu refers to as ‘knowing the game’ that is played out between agents in cultural fields. It is a matter of knowing the various rules (both written and unwritten), the discourses, and relational imperatives that inform and determine practices in the field. Agents and their individual practices continuously transform the field. Their knowledge of practice of allows them to make strategic decisions as to how a field or fields should be negotiated. Particular practices, genres and discourses are appropriate in certain circumstances, but they may not be helpful, powerful or even recognised in others. The two contexts for curriculum enactment of interest in my study, for instance, the museum and the classroom, retain their own specificities of practice, even when the curriculum focus is the same.

The second type of knowledge, ‘reflexivity’ is an extension of the ‘practical sense’. This is the sense in which a field ‘speaks us’; how we as agents unconsciously and unthinkingly, naturalise, embody and act out the imperatives, values and dispositions of the field in which we operate. In the context of this research in the field of secondary visual arts education, there are two (sub) fields’ that inform the inquiry: the art museums and the secondary schools, with the ethnographic research field being the art museum. These are the social spaces where different forms of capital are involved, and different practices take place. Individuals, including art museum educators, teachers and learners engage in practices
within each field, and social relations develop as they work to maintain the kind of capital that has the most ‘purchase’ within the field. The relationships between the art museum and the school, demonstrate the development of a particular desirable ‘viewer’ or ‘student’ habitus, related to each field.

This study has focused on the relationships between these (sub)fields, the ‘doxa’ of the larger field, the transferral of ‘cultural capital’ and its disposition within and between them. In outlining the methodological framing, design, ethical considerations and limitations of my study, this chapter has set the scene for the next section of my thesis. In the following chapter I move on to unpack the actions of teachers and educators in art museums and their pedagogic action in both fields in relation to the enactment of curriculum, to build student cultural competence in experiencing and reading contemporary art.
In Chapters 4 – 6 I discuss the findings from the data collected from the three art museum research sites, Art Museum Tangerine, Art Museum Orange and Art Museum Lime, and analyse it in relation to each of the first three research questions. The teachers, museum educators and artists at each site have been de-identified and their titles and names are summarised in the table in Appendix 4. Each research question is presented with findings and analysis including the museum documents and webpage information relating to learning, interviews with the museum educators and teachers, and school visit observations.
Chapter 4

Art Museum Tangerine

Art Museum Tangerine (AMT) is located in a large Australian capital city. It has an extensive collection of Australian, International, Aboriginal and Torres Strait Islander Art. Its information webpage at the time of the study described AMT as ‘a national cultural institution for the visual arts’ (‘About us: Vision and Policies’, AMT 2017). The webpage listed the purposes of the museum as being to:

- develop and maintain a national collection of works of art
- exhibit, or make available for exhibition by others, works of art from the national collection or works of art that are in the possession of the Gallery, and
- use every endeavour to make the most advantageous use of the national collection in the national interest.


The vision and policies of AMT suggest that by holding a rich diversity of artwork, this institution reflects the accumulation and display of what Bourdieu, Darbel and Schnapper (1991) view as the ‘cultural capital’ of the nation and its history. The artworks in its collection and exhibits symbolically reflect the ‘culture’ of Australia. AMT’s claim of holding ‘a national collection of works of art’ and exhibiting ‘works of art from the national collection’ and ‘making advantageous use of the national collection in the national interest’, establishes AMT as holding symbolic power in the cultural field of art museums and society.

The education and school programs at AMT are administered under the ‘Curatorial, Programs, Corporate + Commercial Services’ in the division of ‘Programs, Education, Research Library and Archives’ (‘About us: Contacts’, Art Museum Tangerine website, 2017). Any program or resource related to schools and education is listed under a heading of ‘Learn’ on the museum home page (‘Homepage’, Art Museum Tangerine, 2017).

Two educators were selected for interview at AMT. ‘Michelle’, was the Program Manager for Public Access, responsible for general public and school access to
the museum, including the management and training of guides and educators. Michelle also developed and managed the museum's resources for schools. She had a degree in Art History but no formal qualification in art education. The second educator, ‘Virginia’, was the Manager for Educational Programs, and had been employed by AMT twelve months at the time of interview. She did have an education degree, teaching experience in schools and other museums, and a background in digital learning. Her responsibilities were similar to those of Michelle, but her role had a greater focus on developing programs, resources and experiences for school students and teachers as part of a renewed focus on school audiences by the museum. In our interviews both educators reflected on the changing status of ‘Learning’ and ‘Education’ at AMT, where educators are increasingly employed because of a teaching background. This change is in line with observations in the literature review (Burnham & Kai-Kee, 2011; Dobbs & Eisner, 1987; Hein, 1998; Hooper-Greenhill, 2007; Kristendottir, 2017; L. Roberts, 1997, 2006; P. Roberts, 2006), which demonstrate that the purpose of educational practice and the role of educators in museums is constantly evolving.

Three teachers agreed to participate in the project as interviewees and to be observed on a visit with their students. The schools where they worked were located in the suburbs within a ten-kilometre radius of the museum.

- Teacher A (Lorna) was located at an independent school. She had over thirty years’ experience in teaching in a range of government and independent schools in jurisdictions across the country. Lorna had also been an art museum educator at another public art museum in the city prior to taking up her current teaching role.

- Teacher B (Sheryle) worked at a large senior secondary school. She also had over twenty-five years teaching experience and was a specialist teacher of Senior Secondary Visual Arts and Textiles.

- Teacher C (Kieran) was teaching at a secondary Catholic girls’ school in the city. She taught Visual Arts, was also experienced in visual arts teaching and had been at the school for over fifteen years.
The Public Program Access Manager and the Manager for Education Programs (Michelle & Virginia) had nominated all three teachers, as they were actively engaged with both public and schools’ programs. The teachers were all teaching the Senior Secondary Visual Arts course and the *Australian Curriculum*. 
1. **How do public art museums cater for school-based art education audiences?**

   There were several common threads that became evident in the museum educator and teacher interviews. All interviewees were asked about the programs that AMT offered for school groups in the physical museum and the resources that were provided for schools, either when the teachers visited with their classes or online. Public programs and professional learning for teachers was also discussed as Virginia and Michelle were involved not only in school programs but also in public programs (Michelle), and online interaction (Virginia). Therefore, the analysis for the first research question is divided into three headings for all three art museums: ‘Education Programs’, ‘Digital Programs and resources’ and ‘Professional Learning’.

   **Education programs**

   **AMT educators**

   Michelle explained that AMT caters for approximately 77,000 student visitors each year, and of this number, about two thirds are primary students. She explained that these statistics reflect the fact that AMT has a ‘National Cultural Mandate’, and that when schools visited the capital city as part of their study of the Civics and Citizenship content of the *Australian Curriculum*, the art museum was often on the itinerary of cultural sites.

   *It’s our ‘National Cultural Mandate’. We do have a good strong local audience, and local teachers do use us, but they think of us at the last minute to add to learning in classroom or start their classroom learning around curriculum.*

   Michelle, AMT

   Michelle’s reference to ‘last minute’ decisions indicates that teachers in the local area did not consider AMT as a prime destination for formal learning experiences but rather were using the museum as an environmental resource to supplement formal learning programs or for extension activities. It also suggests that local teachers were in a position to be able to take the museum for granted due to its close proximity.

   The *Australian Curriculum* was the main source for the AMT school programs, with the educators using it to develop programs linked to the curriculum of the
local jurisdiction. Michelle said that the demographic of school audiences visiting AMT was changing, with more students visiting from interstate in recent years. One of the influences was the opening of Aboriginal and Torres Strait Islander galleries. The inclusion of the Aboriginal and Torres Strait Islander Histories and Cultures as a Cross Curriculum Priority in the Australian Curriculum in 2013 (ACARA, 2015d) had increased the number of schools visiting for this purpose.

_The study of Aboriginal and Torres Strait Islander Histories and Cultures being an area of the curriculum as a Cross Curriculum priority we think we are finding a reason for schools to come to the gallery_

Michelle, AMT

By focusing on this area, AMT was linking with strategic reconciliation action by the federal Government to position Aboriginal and Torres Strait Islander culture within the field of education and include this as an important part of the nature and range of ‘desirable’ cultural capital among young Australians. Schools visited AMT to increase students’ knowledge of Aboriginal and Torres Strait Islander history and contemporary perspectives, expanding their experience of the authorised cultural knowledge currently seen as desirable in the curriculum.

AMT provided programs facilitated by a museum educator, which, research claims, can make the experience more meaningful for students (Bourdieu, 1996a; Dobbs & Eisner, 1987; Griffin & Paroissien, 2011a; Healey & Lemon, 2014; Rose, 2006). Research has also found that experiences for school groups should be managed strategically so that cultural competence and the habitus of students is built up over time (Bourdieu, 1996a; Burchenal & Grohe, 2007; Burnham & Kai-Kee, 2011; Healey & Lemon, 2014; Hooper-Greenhill, 2006, 2007; Hubbard, 2014; Lemon, 2015; Mackie & Austin, 2014; Mathewson-Mitchell, 2017; Meszaros, 2006; Ruanglertbutr, 2014; Vallance, 2006). The programs that AMT provide could be seen as helping to build the cultural capital and habitus of students, particularly from local schools who were repeat visitors. Michelle’s description of the school tours demonstrates how the doxa of the field at AMT operates and how she sees the cultural capital of students being built as the experiences become more in-depth and sophisticated.
Michelle described the programs she coordinated as ‘tiered programs’; based on the focus of each tour and the year level of the students. The most popular and standard program was the ‘Discovery Tour’: an introduction to the museum and an opportunity to ‘discover the collection’. Designed to be welcoming, it provided a base level for students who have never been to an art museum or seen a ‘real work of art’ (Michelle, AMT). The tour ran for an hour, was free, and guided the students through the Indigenous, Asian, Indian, Contemporary, International and Australian non-Indigenous collections. Trained volunteer guides conducted the tours for primary students and paid educators facilitated tours for secondary and tertiary students.

The next level of tour was the ‘Focus tour’, which was also for an hour and free of charge.

*Our Focus tours were developed, I put them in place in 2010/11, in line with the new Australian Curriculum coming through. It’s a trick, not addressing any particular state curriculum but trying to accommodate the many curricula that existed then and moving towards one homogenised Australian Curriculum so that we then had a product to offer to cater to all of those differences. It focuses on an area of the curriculum that teachers either wanting to or extend learning in the classroom or start learning in the classroom.*

Michelle, AMT

Michelle indicated how AMT was attempting to connect more with teacher enactment of the curriculum. By providing the Focus Tour the art museum was offering an opportunity for schools to connect with the collection, focusing on discussions with artworks. An option was available for teachers to ask for a focus on specific areas of the content of the Visual Arts discipline in the *Australian Curriculum*, such as artworks from different periods of time or focusing on a specific a theme or contemporary issue expressed in artworks (ACARA, 2015g).

The third level, the ‘Study Session’, was a paid program facilitated by a curator or educator.
The study session would be looking at something in focus for longer and would include art making. That is in direct response to Making and Responding in our curriculum in Visual Arts and that might include; it always would include looking at art in the gallery, or it might be in our enclosed space, which is the study room, where we can show works in the collection which are not on display. It might also include a guest talk by a specialist or interaction with a curator who will come and speak to the students.

Michelle, AMT

Michelle added that the Study Session was initiated in response to frequent requests from schools where students were completing specific research tasks or case studies. Several jurisdictions have mandated case studies as a component of the Senior Secondary Visual Art curriculum: including New South Wales, the Australian Capital Territory and Queensland.

It came out of a common request from both local and interstate students doing what they used to refer to as a ‘site inspection’ or a ‘site assessment’ task. They choose (which is great), a gallery or a museum context as a learning space that has a collection to do that. So that has a lot to do with interacting with all the professions that make up that organisation or result in an exhibition or a display.

Michelle, AMT

These study tours are an example of experiences that build the habitus of students through frequent encounters with ‘experts in the field’. The curriculum requirement to conduct an in-depth study of the field means students can begin to take up the habitus of museum-goers by acquiring the language and knowledge of the field. Thus, their cultural knowledge and competence increases. The students and teachers are also introduced to the ‘doxa’ of the art museum by discussing art and working with the museum educators, and thus become well positioned to acquire a cultural habitus that positions them as more competent ‘players’ in the field of AMT.

AMT also offered a Drawing Tour, an extension of the Discovery Tour, providing an opportunity for students to respond to the collection through drawing.
It is not drawing techniques and a lesson from a professional, it is offered by our volunteer guides, who are trained in looking at and in the context of exhibitions but are not artists or professional drawing teachers. And it is exactly that. It is observation and learning through action, which is making in response. So ‘Making and Responding’ again.

Michelle, AMT

AMT extended this tour further by offering a ‘digital draw and explore’ program. This is a paid program, facilitated by an artist who worked with participants to respond to works in the collection using a drawing program on a digital tablet.

You can come to us with an app or an intentional curriculum link that you want to explore but we have created some apps and use some apps that are available to the public, to assist the looking. It’s never replacing the looking at real art, it is simply another medium and way to respond like a pencil and paper has for thousands of years.

Michelle, AMT

Most schools that selected the ‘Drawing Tour’ were secondary schools, and usually the tour was mapped with a Study Session. Schools booking this program were mainly located interstate and came to AMT specifically to view the collection. Local schools tended not to book the digital drawing program, preferring more opportunistic study-focused visits that connected to their school learning programs. This may indicate that local teachers take advantage of their easy access to the AMT collection for experiences that focus on direct engagement with artworks.

The AMT school programs follow a range of learning approaches mainly built on Dewey’s (1938) original principles of constructivist learning and learning through experience. Programs are ‘centred on the interests of the students’ and involve students responding to artworks through discussion. They often draw on students’ social and cultural backgrounds. An educator, who leads the students through a series of questions to encourage them to explore the artworks and the related ideas and issues, facilitates the programs. Students are encouraged to use their background knowledge and personal experiences to justify their responses to artworks. The conversation flows around the answers the students provide and their emerging ideas about the artwork. The programs aim to
encourage cognitive development and aesthetic perception through the
structured questioning designed to make students look, respond and think about
the artworks (Arriaga & Aguirre, 2013; Constantino, 2004; Van Moer et al., 2008).
At the centre of the AMT programs is the link to the aims of the *Australian
Curriculum* – Visual Arts, where students build knowledge, understanding and
skills in visual arts language, theories, practices and aesthetic judgement through
critical and creative thinking, design and inquiry processes (ACARA, 2015f).
There are also specific aspects of the content of various state curricula that the
AMT programming draws upon to encourage teachers to visit the museum with
their students. For example, the tailored Study Sessions enable teachers to focus
on aspects of the content of the NSW Visual Arts syllabus and ACT Senior Visual
Arts curriculum. This is evidenced in the interviews with teachers that follow.

**AMT teachers**

Each of the three teachers had a different view on the purpose and use of
the AMT school programs, supporting the research that suggests that the use of
the school programs in an art museum is often based on the needs of the school,
the students, and the background of the teacher (Bedford, 2009; Mathewson,
2006). All three teachers were aware of the different tours that the museum
offered. However, all three tended to book the ‘Study Tour’ for secondary
students as they said that that could focus on an area of curriculum content they
selected, and that it provided an analysis and interpretation of artworks based on
thematic concepts or the individual practice of artists. Both of these concepts
were integral to the curriculum that the teachers were using with their students.

Research from the literature review found that teachers tend to use curatorial
staff and specialist educators to provide students with connections that enrich
meaning making, multicultural and transcultural understandings (Bedford, 2009;
Bell, 2010; Patrick & Dale-Tunnicliffe, 2013a). Lorna indicated that she contacted
the museum to book her classes for visits and arranged a ‘facilitator’ to lead the
program.

*Currently I book classes in and I get a facilitator to lead the program and
they have particular programs they offer to schools. I am quite specific with
the works I want the students to engage with over time because it relates
directly with the practical work and the theory work and basically what we
are doing in the classroom according to the timetable and practical consideration whether it is early in the unit or later the unit.

Lorna, AMT

Therefore, the visit to AMT was arranged around the specific learning activities that Lorna planned to link to the curriculum.

Teacher B, Sheryle, also planned her visits with the AMT staff. She often requested a tour specifically looking at contemporary art or a tour related to a special exhibition.

What happens is that I go to them with a proposal for the students that I have, and they work around that. It is not a specific program that I know a lot of other galleries have so I know if I have a group where I want to look at contemporary art practice we will look at contemporary art in the gallery or a special exhibition. I know the exhibitions that are on and I contact the staff. Even if it is not contemporary art, I still take the students to see it. We can go at nine o’clock, its free and they offer wonderful tours and I think it is a good experience for the students to see all the different artworks.

Sheryle, AMT

As Sheryle mainly worked with senior students, her visits to AMT were focused on specific works so the students could continue to research them when they returned to school. She gave the students worksheets that guided them to view and analyse specific works during their visit.

The students are doing two tasks. One is a responding task so that is a written task and that is a comparative essay for the Year 12s and they will be looking at Frank Stella’s work and X De Medici and also a responding and making (sic) task so we will be doing an iPad workshop task which is based on David Hockney’s work but it is not on display in the gallery but they have the facilities to do the iPad workshops. It is only $7 and they print it out and its ‘wham bam’ all at once.

3 (sic) Any inconsistencies with the use of grammar have been maintained in the interview transcripts in respect for the participants and their true voice.
Sheryle had used the AMT Study room in the past and she requested a curatorial talk:

*The Study Room is really excellent, you can request works that are not on display. So, we have used it before to look at prints and I look at a lot of textiles in the study room as well. It is different how it used to be. You used to be able to request works and someone who was informed would come and talk about them, but now you have to go with that knowledge and make sure you have researched the works you want to view.*

Sheryle, AMT

The AMT school programs had recently changed, however, and Sheryle said that there was less direct access to artworks and less workshops related to exhibitions on offer for schools.

*There has been a really big change. There are less resources in a way. When they had soft sculpture about six years ago, they had workshops and they provided a lot of resources and it went for about 2 hours and the students could make all these soft sculptures. So, they don’t have workshops like that anymore, but mind you, they have the iPad workshop, and when they have those big blockbuster exhibitions or maybe I haven’t researched enough.*

Sheryle, AMT

The third teacher, Kieran, used a mixture of programs, either choosing one from a set program offered by AMT, tailoring a tour that she developed with the education staff, or taking a self-guided tour.

*We access either the pre-made tours, the ones that they have on offer or we design our own. And in this case the gallery is free to use on our own terms. I think that mostly more and more, we are tailoring what we want to the gallery space.*

Kieran, AMT

When she took her students on a Study Tour, Kieran would contact the museum and request works that she wanted her students to see, and often added artworks that the education staff had recommended.
We tell them what we would like to see and then they might recommend something. Then we can work with the education staff. I have done one and then if they can offer a physical workshop where we actually use the workshop space, which we have done in the past to make mixed media artworks. 

Kieran, AMT

Summary

The decisions that all three teachers reported reinforced the findings of the literature review: that teachers seek to engage their students more actively in social and cultural practices in art museums, which are integral to the visual arts curriculum (Hickman, 2010; Page et al., 2006). By selecting artworks that align with their teaching programs, the teachers are enacting curriculum concepts through their decisions about the type of knowledge and understanding they want their students to acquire (Hickman, 2010; MacDonald et al., 2016; Grundy, 1987). These decisions were based on content areas such as artist’s practice and the historical, philosophical and cultural contexts of artworks.

AMT’s school-focused strategies are designed to build cultural competence by providing students with the ‘codes’ to interpret and understand artworks (the current ‘illusio’), and the acceptance of these codes by teachers and students. The museum educators apply these specific strategies to build common student behaviours linked to the content of the curriculum, and these are viewed as desirable forms of cultural capital (Bourdieu & Wacquant, 1992; Grenfell, 2014a). In the following section I will demonstrate how the AMT’s digital programs and resources cater for students and teachers to further develop their cultural competence and capital.
Digital programs and resources

AMT educators

Teachers seek to use resources that present content in a digital form that provides alternative pedagogies that are appropriate for the level of student learning (Gaffney, 2010; Kerby & Baguley, 2010; Johnson, Adams-Becker, Estrada & Freeman, 2014). As Manager for Educational programs, Virginia provided more insight into the use of digital technologies with schools, students and teachers. AMT had recently transitioned from static resources on the website to providing more interactive resources for schools:

_We have been focusing on using resources more in the last couple of years but we have also taken on different formats which is partly around sort of responding to both the need to develop things in a more pertinent way in relation to the collection and schools in a more ongoing way as well as the social potential and sharing potential of some recent apps and things like that, and looking at mobile device delivery._

_They are really lesson plans, but they have embedded in them rich media videos that link to the AMT video channel as well as some ‘pop quizzes’ that have been developed as part of these resources – where we have created things that relate to the permanent collection. We have published three quizzes online with a local company who started up and were looking at connecting classrooms and cultural institutions and looking at quizzes that can be used in the classroom or onsite. It has its limitations in terms of learning, but it can be used for a pre-visit assessment tool or a post-visit learning task. One that has just been published is about Australian landscape; another is about Surrealism and one on Australian Federation._

Virginia, AMT

These themes link to the Visual Arts curriculum focus on ‘themes, concepts or subject matter to experiment with a developing personal style’ (ACARA, 2015f) or ‘Australian Identity’ (Australian Capital Territory Board of Senior Secondary Studies [ACT BSSS], 2016), inferring that AMT was structuring the resources they were developing to link them to the curriculum. Virginia hoped that these resources could, if developed further, provide an introduction to the collection or the architecture of the museum, and thus enable more schools, who could not physically visit, to access the collection and the building.
There’s an app where teachers and students can create their own quizzes as well as using the ones that cultural institutions devise that relate to their school programs. They can also share by social media and that’s sort of picking up on a mobile device. We are also looking at doing one which might be an introduction to AMT. It might be a bit about the building and the collection.

Virginia, AMT

In her interview, which took place six months after Michelle’s, Virginia noted that the school programs were changing, and would be redefined from 2018 onwards to respond to changes in the curricula at national and state levels.

We now have ‘curriculum sets’ where previously we just had groups and sections that could be used with different subject areas. However, there is very little specific curriculum content that goes with that. It is up to the teachers as to how they might use those things. There is also a variety from the highly open ended to the specific. Those resources [that] are probably open ended have the least layering in terms of curriculum material in them. Whereas something like the art lessons are literally minute-by-minute lesson plans with specific curriculum links that you could use.

Virginia, AMT

By this time most jurisdictions had adapted their curricula to address the structural changes of the Australian Curriculum, acknowledging that ‘Making and Responding’ were key foundations of the Visual Arts curriculum (ACARA, 2015g). AMT offered programs with art making processes to respond to artworks, and Virginia said that the Study Sessions had been developed into an online resource with activities based on general themes and curriculum content. The resources also had practical activities in a range of art forms. By providing the practical activities and prompts, AMT’s program was broadening its approach to the curriculum. AMT presumed that most teachers could use these activities to link to a learning program in their school.

The move from face-to-face teaching to digital interaction with schools and students is transforming learning strategies in the museum. The presentation of resources in a digital environment is evidence of how capital and power in
contemporary culture is shifting. This is a shift that started with the new museology, from the authority of the museum as an owner and author of knowledge, to more egalitarian, interactive approaches of sharing and accessing knowledge (L. Roberts, 1987; Vergo, 1989). The use of technologies such as tablets, digital photographic and drawing programs and digital learning tools heralds a shift in the way teachers and students interact with museums. Different modes of access to museum collection content using e-books and websites have also shifted the behaviour of teachers, students, teaching and learning (D’Alba, Jones, & Gratch, 2009; Gaffney, 2010; Johnson et al., 2014; Kelly & Breault, 2007; Kerby & Baguley, 2010; Lemon, 2015; Mathewson-Mitchell, 2015). AMT’s resources on tablets can be used in the museum galleries as well as in classrooms and can allow students to plan their own, guided experience of artworks. As Virginia explained, there was information and ‘quizzes’ that students and teachers can use prior to or after visiting the museum and in the museum itself.

Therefore, the use of digital technologies to provide a facilitated experience for students at AMT can be seen to be creating a more equitable access to the cultural capital, and subsequently power, available in the field of the art museum. Students are able to view and have experiences with artworks that they may not have had previous access to. The experiences and skills they gain in the museum can be easily transferred to the classroom through the sharing of images and their exploration of artworks. The development of online resources provides more access to the collection for students and teachers so that they can more easily operate in the field and develop their cultural competence (Bourdieu et al., 1991).

AMT had also worked with educational specialists from a multinational software company, selected on the basis of their knowledge of teaching and learning using digital technologies, to develop a series of online books based on aspects of the AMT collection.

*We developed an eBook and we did work with educators [teachers in schools and commercial resource developers] and we did the senior Resource ‘Responding to Art’ and that was looking at particularly a range of themes across the collection.*
Virginia worked with the specialist writers to develop the online books and activities. She said that the e-books were not directly addressing the content of the *Australian Curriculum*; but responded to popular areas of study and areas of the collection that held interest for schools.

_There were no specific links itself, but [we were] generally trying to connect with the curriculum there… we were trying to, in a broad sense… I don’t think we got down to really looking at Australian Curriculum descriptors to track questions against there. They are responding to popular areas of study or areas of the collection. With ones like the Australian Landscape or Portraiture or anything like that we are picking up on those broader themes._

Virginia, AMT

In response to the introduction of digital technologies and ICT as tools for learning in the school environment, the emphasis on digital technologies for student learning, as a capability in the *Australian Curriculum*, has been a catalyst for a major practice shift across the habitus of teachers, the field of education and the field of the art museum. By ‘re-creating’ their resources for an online environment and through the provision of digital tools, the habitus of the AMT museum educators had also changed. As Baker (2009) and Wyman et al. (2011) suggest, digital technologies have brought about a marked change in the field of education and its operation, and this has been reflected in a change in the curriculum.

The development of the *Australian Curriculum* was informed by extensive consultation across the country. Hence, the curriculum has become an artefact that carries dominant and aspirational cultural practices as it has been informed by many different voices. As a result, the curriculum could be seen as perpetuating power domination in the evolution of the field of education (Bourdieu & Passeron, 1977; Grenfell, 2014a; Merriman, 1989). However, as noted above, the curriculum has been adopted differently in each jurisdiction dependent on the education system in the state or territory. The adaptation of the curriculum differently in each jurisdiction demonstrates that the overarching goals for cultural practice may be acquired differently by students dependent on their experience (Bourdieu et al, 1991) – in this case the curriculum content and standards of the
curriculum in their state. As the shift in schools and education systems continues, the AMT educators shift their behaviours and practices in response. Their adaptation to the different demands of teachers from different education systems, the use of digital technologies in their teaching and learning programs, and in resources is evidence of this change.

**AMT teachers**

The strategies using digital resources at AMT appeared extensive, but the three teachers indicated that their use of resources at AMT was quite different from what AMT intended. Their decisions about which resources to use were based on their different teaching styles and approaches. For example, Lorna asked her students to research artists and artworks in most of her visual arts units.

*I use the website more broadly and the collection and I do that often with students as we are a ‘bring your own device’ school and we often set boundaries for student research so it has to be a public collection in Australia or it has to be AMT or something like that when they are researching particular works because I want them really to see the original works, whether it is a class excursion or more likely to happen in a family context out of school hours.*

Lorna, AMT

Lorna also used online videos from AMT, which contained talks by artists or curators. However, as she said:

*I think I am hyper critical of online content and I think a number of the videos which I would like to show are probably not sufficiently engaging for middle school students in particular. It is not consistent [with] what their short film clips are. They are of inconsistent quality, but I pick out the ones I think will work well. So, I think those short clips are important resources for students working in that way.*

Lorna, AMT

Lorna was teaching the *Australian Curriculum* in middle school and the local Senior Secondary Visual Arts course to students in years 11 and 12, and her
decision to use the AMT collection online for research is her way of enacting the following curriculum goals of the latter:

- to promote independent practice and application through research strategies and management of time
- informed critical appreciation of artworks, considering formal qualities, styles, production, techniques and traditions in the construction of meaning

ACT BSS, 2016

Through researching the collection online, students were able to develop their critical appreciation by looking at artworks and the information on the website. Lorna preferred to ‘pick and choose’ among the AMT digital resources based on her own teaching approach, rather than using any of the resources that AMT had produced.

Sheryle had several suggestions for resources that would support her teaching. Like Lorna, Sheryle accessed online resources that provided visual and written information that would enable her students to ‘unpack’ artworks focusing on aspects such as ‘art elements and principles, materials, techniques and processes and themes’ which were all content areas of the state Senior Secondary Visual Arts course. She thought that there could be more specific resources and information for schools made available on the AMT website as she mentioned the websites of other local public art museums in the city who had material on their websites that was more accessible for school students.

*Now [X] gallery, they have some really excellent resources online. You go to their website and you click on the artists and they have pages of information about the artists and the other artworks that they have created and a little bit about the artworks in the exhibition. That is really thorough there. I haven’t come across that at AMT but I know they are trying to develop programs like that and that would be great.*

Sheryle, AMT

The third teacher, Kieran, used the AMT resources more specifically in research tasks with her students:
We use their short video clips. The students really respond well to watching a movie, I think, and listening to an artist speak. Just recently I picked up on one on Jenny Crompton from another art museum and we linked that to one of the essay questions we are asking the students. Hannah Hoch: we have looked at one in terms of collage and mixed media. Given we are working with mixed media, we are looking at the ways artists have used familiar materials and unusual materials in different ways.

Kieran, AMT

These comments by all three teachers demonstrated how they mainly used the AMT resources and websites when they were searching for information about specific topics such as art movements or styles, art forms and artists.

Summary

These examples from the interview data demonstrate how contemporary art museums aim to facilitate the learning of school students, and how teachers relate this learning to the curriculum. The AMT educators indicate that the museum provides a range of experiences and programs using digital technologies and ICT that focus on current curriculum developments; online resources and digital learning experiences. These experiences motivate and interest students by offering different ways for them to make sense of information (Falk, 2008; Falk & Dierking, 1992, 2013; Hein, 2004).

AMT is also developing an online video channel for teachers and students, with videos of curators talking about the development of exhibitions and their installation, as well as contemporary artists talking about their practice. These experiences, real or virtual, potentially provide students with an understanding of art practice and the relationship between the artist’s studio and exhibition. The content of the videos features the practice of artists, which is an integral concept of the Australian Curriculum - artist practice (ACARA, 2015g).

The development of videos that link directly to curriculum content supports the findings in the literature review; that many art museum educators now actively research current curriculum models and link them to their learning programs for schools in art museums (Burchenal & Grohe, 2007; Griffin & Paroissien, 2011a; Griffin, 1998; Housen, 1980, 1993; Lindauer, 2006; Noel, 2007; Noel & Colopy,
2006; Rice, 1998; Vallance, 1995, 2004, 2006). However, it is evident in the interviews with teachers that they prefer to ‘choose and pick’ information in online resources based on the content of the curriculum they are teaching.

The provision of online learning experiences also supports Bourdieu, Darbel and Schnapper’s theory of cultural capital where they argue that the art museum should provide an educational experience for all viewers to help them understand artworks and develop their ‘cultural knowledge’ (Bourdieu et al., 1991). By providing digital learning experiences and resources AMT is attempting to transform the field. Changing their own practice and engaging with teachers through digital learning has the potential to change the habitus of the museum educators at AMT. The change in practices of the educators also changes the practices of the teachers who use the online resources. The digital experiences encourage alternative pedagogies and thus they influence how teachers enact the curriculum and engage with the art museum. All three teachers interviewed at AMT, were willing to collaborate with the art museum to use digital learning when they engage with online resources.
Professional learning
AMT educators

In discussing the education programs that AMT provided for school audiences, both the AMT educators and the teachers spoke about professional learning programs. As discussed in Chapter 2, the consideration of the curriculum, the learning context (in this case the art museum), and the needs of their students, all form a teacher’s practice (Green, 2009; Mathewson-Mitchell, 2013). Therefore, it is a natural assumption by the AMT educators and the teachers, that professional learning is a way of improving their practice as teachers attempt to make sense of the curriculum based on their ‘personal story’ and the interests and needs of their students (MacDonald et al., 2016; Ewing, 2012b).

Both Michelle and Virginia spoke about the importance of teacher professional learning at AMT and that public programs and teacher previews formed part of the professional learning program. Michelle was very clear that teacher professional learning formed part of the AMT ‘national mandate’ – connecting with the content and concepts of the *Australian Curriculum*:

*We offer professional development regularly for our local audience. We realise that it is impossible for the ‘State mandate’ [teachers from outside the state where AMT is located] to come here that often.....and to be financially reimbursed to do so as a teacher is problematic. So how we offer that nationally? Every second year, we have the National Visual Arts Education Conference, which is held in January just before the teachers go into the school year. We try and expose them to the learning that is happening informally in a gallery and museum environment. We also try to cater to their formal learning environment by inviting our colleagues from ACARA to come and speak to us about programs in national assessment and the Australian Curriculum. We also invite international and national educational theorists, we also invite artists, contemporary, Australian and international. We also invite the learning community to put a paper forward and present it to the group as well. So that has been really successful.*

Michelle, AMT
Read through the lens of Bourdieu’s theory of cultural production, the effort to provide formal learning in the art museum environment through the National Visual Arts Education Conference, indicates how, as a powerful agent in this field, AMT is changing the rules of the game by enacting practices, such as workshops with the AMT collection and inviting artists as keynote speakers. This produces a different and specific ‘culture of learning’ in the art museum environment, one that differs from traditional cultures of learning in schools (Bourdieu, 1993).

In Chapter 2, I argued from the research that knowledge can be built through communities of practice and through ongoing formal connections with learning environments such as art museums (Baguley, 2013; Ewing, 2012a, 2015, 2018; Groundwater-Smith & Kelly, 2010; Hooper-Greenhill, 2007). The sessions at the AMT national conference can potentially support the proposition that by accessing the expertise of museum staff (such as curatorial staff and specialist educators), teachers and students can form connections with artworks and artists’ practices that enrich meaning making, multicultural and transcultural understandings (Bedford, 2009; Bell, 2010; Green, 1995; Patrick & Dale-Tunnicliffe, 2013a; Smith, 2016; Vallance, 1995, 2006, 2007).

The literature review also revealed the role of the art museum as a place for learning is shifting, with school groups no longer the sole audience for education programs and museum’s focus expanding to include the engagement, entertainment and education of general audiences (Castle, 2006; Lindauer, 2006). Virginia said that teachers often attended public programs such as lectures and curator talks related to specific exhibitions, to gain information in addition to the planned teachers’ previews.

*I can’t probably speak specifically about how teachers might have picked up on them, either for their own personal learning as well as their students learning. Public programs include a different range of modes and experiences. There are formal lectures, things like that, quite often there are evenings or increasingly we have been doing Saturday lectures where an artist might be talking about their work or on a panel with a curator and other speakers. They were incredibly successful.*

Virginia, AMT
Teachers also attended some community workshops offered by the museum, as they provided opportunities to gain practical skills:

*We also have programs like ‘Big Draw’ which are kind of a big community drawing program that we have run for the last few years as part of that international movement and event to celebrate drawing. From time to time we have worked with tertiary groups to deliver workshops. So those community events or special events where there has been a bit of crossover between those formal groups and learning with us. Sometimes we have artists running workshops and we have let some of the schools know. For example, we had Cameron Robbins running workshops last year. I don’t think we had a formal school group involved but there was interest in the program from there.*

Virginia, AMT

**AMT teachers**

In their interviews, Sheryle and Kieran both noted that they accessed public programs of interest and that they viewed their participation in these programs as Professional Learning. Sheryle attended a talk by the curator of textiles and Kieran had attended a talk by a contemporary artist. Both chose these programs as they were directly linked to the curriculum content that they were covering with their students. However, this was an individual choice by both teachers, and it was not connected to the specific targeting of teachers through public programs that Michelle and Virginia spoke about.

Only Lorna referred to the Professional Learning opportunities for teachers offered by AMT. She had attended the National Visual Arts Education Conference and had first-hand experience of artists talking about their practice.

*The National conference is something that is absolutely fabulous. I think the artists’ talks were great and the sessions where you have first-hand experience of an artist talking. An opportunity to ask questions of the artist, formally and informally and I think that’s fabulous and I think because they generally come from around Australia, it’s not just your local artists.*

Lorna, AMT
The experiences and outcomes of the conference for both teachers and museum educators provided the potential for the enactment of curriculum through collaboration, action research and evidence-based practice (Barton & Baguley, 2014; Baguley, MacDonald & Jackett, 2018; Dockett et al., 2011; Ewing, 2018; Groundwater-Smith & Kelly, 2009, 2010). The conference also demonstrated how, using Bourdieu’s (1977) theory of practice, the three fields of visual art education, museum learning and artistic practice can be conceptualised as being ‘brought together’ to form a common understanding of curriculum.

**Summary**

The professional learning offered by AMT is an example of agents within the field of the museum repositioning their practice to transform the field. In their professional learning programs such as the National Visual Arts Education Conference, the AMT educators are taking on new pedagogies such as constructivist inquiry and digital technologies in responding to and making artworks, to move with changes in the associated field of visual arts education. It is also demonstrating their attempts, as ‘newer players’ on the field, to move between the fields of the museum and education. This enables them to reposition their authority in the both the field of education and the field of the museum. However, the teachers interviewed did not particularly acknowledge any activities or programs that introduced them to new pedagogies or approaches to visual arts learning, particularly with contemporary art. Sheryle and Kieran tended to access public programs to seek information about artists and their practices they could use in their classroom teaching. Only Lorna spoke about the potential collaboration and learning that she could learn from attending the national conference. The approaches of the teachers is interesting when viewed in terms of the development of cultural competence and capital asserted by Bourdieu, Darbel and Schnapper (1991). The teachers are confident that they can develop the cultural competence of their students without the facilitation or advice of the museum educators.
2. What kind of learning about contemporary art do museums facilitate and how do teachers relate this learning to the curriculum?

**AMT educators**

At AMT the pedagogical approach for viewing contemporary artworks, was to facilitate a discussion using inquiry methods, a style that is relevant in most Visual Arts curriculum documents as an approach to teaching visual arts (Healey & Lemon, 2014; Hickman, 2010; Hennes, 2002; Ruanglerbutr, 2014; Van Moer et al., 2008). An inquiry model is often outlined in the Visual Arts curriculum as a way of teaching students to investigate, analyse and interpret artists’ practice and artworks by developing students’ thinking skills, and metacognition (ACARA, 2015d; ACT BSS, 2016; NESA, 2016; Queensland Standards Authority [QCAA], 2006; VCAA, 2015). Inquiry based practice and metacognition mirrors the practice of many contemporary artists when they are conceptualising, developing and resolving artworks, and therefore AMT had recognised the importance of including artists in their school programs. Michelle described the approach as ‘two-way learning’ where the educator or facilitator learns from the students in any discussion about artworks:

*Our general overarching pedagogy at AMT is to facilitate a discussion using inquiry methods. We are art focused, so we are interested in looking at a work of art and the discussion comes from that. We are interested in ‘two way learning’, the educator or facilitator is learning as well. So, for contemporary art we don’t see that as anything radically different than other work from another period.*

Michelle, AMT

When probed further on this point, Michelle said that her pedagogy was developed by training volunteer guides and through her work with schools and teachers. She said that the practice of most of the educators at AMT was based on their background in academic sociology and art history, and that this knowledge assisted them when they were discussing contemporary art and related issues with school students. The structure of discussions mirrored the philosophical questions academics pose:

*So much has happened in our country and the world with technology, politics, terrorism and environment that are key ideas explored by more...*
contemporary artists. Which I think in the academic world, what is being discussed, which is interesting in itself to explore if a teacher was in a classroom. ‘Why is that?’, ‘Why is that hard?’ Fiona Hall, the exhibition from the Venice Biennale is a perfect case in point, that her issues are more recent, and they are global and that’s the change due to technology, the internet, terrorism and the global financial crisis.

Michelle, AMT

The approaches discussed by the AMT educators are commonly associated with the concepts of most Visual Arts curriculum documents in Australia, that of discussions around contemporary art and the issues artists explore in their practice. The broader approach of questioning, investigating viewpoints, and critically engaging with artists and artworks is covered by the visual arts discipline in the Australian Curriculum.

In her discussion Michelle explained that AMT had a strong focus on contemporary art in all their school programs. The increase in this focus was because there had been a change in the curatorial staff at AMT in 2015, when a Senior Curator of Contemporary Art had been appointed. This position, she said:

is ‘global’, so that in a geographical sense, in the history of the gallery, our curatorial team is split up geographically; we have Asian, Australian Aboriginal and Torres Strait Islander curatorial team, we have Polynesian and Indian, and so on. But the contemporary art, that comes from any curatorial heritage across the world. What’s happening now. That’s exciting for the gallery and new for museums in the sector. So, we know with that appointment, we know what is coming and we have been able to put into place over the last couple of months, our contemporary art gallery with the first iteration focusing on work coming out of China. So that’s been a fantastic way for us to engage with secondary students interested in contemporary art.

Michelle, AMT

The reference here to China (as an example of intercultural understanding as a capability in the Australian Curriculum) underlines the awareness of AMT staff of their school audience. Virginia also saw the rehang of the collection as an
opportunity for school tours to focus more on contemporary art to align more effectively with the current *Australian Curriculum* content.

*Because of the rehang of the AMT permanent collection, we have brought the Australian Collection to Level 1 and the first gallery is contemporary art and it works backwards in a rough chronology and is also driven by themes and so the rehang has given us an opportunity…..it is something that we can do to make more explicit in our offer. But in a sense, it has organically come to the fore a bit more because of the rehang - but I think it can be made more explicit for teachers.*

Virginia, AMT

Therefore, both educators saw that the rehang of the collection would provide opportunities to develop educational programming focusing on contemporary art and curriculum priorities based on curatorial approaches.

**AMT teachers**

All three teachers discussed how they visited AMT and used the school programs to teach their students about contemporary art. Lorna, for example, reported taking her students to AMT because she was focused on ‘object-centred learning’ in her teaching

*Maybe this is a consequence of my museum experience about using ‘Object Centred Learning’, by looking at the work in an extended manner. It’s about telling the students what to think about the work and so then to look closely and to try to create their own interpretation of the work.*

*I just draw on a range of theories and depending on the student and depending on the work, which tools I drag out of my kit bag I think. Beginning by opening questions. As a way of making connections, getting some contextual information to see how that might alter their perceptions of what they see or understand. It’s about the environment in which they are seeing the work as well and thinking about their materials, the ideas and what is driving this work, why was it made.*
So, I would think, to be in the physical space of walking through exhibitions and for students to discover physical elements they are walking through is very important.

Lorna, AMT

Lorna’s pedagogical approach means that, by engaging directly with artworks, students are actively involved in inquiry based learning, and through direct experience with artworks, they are actively involved in constructing their own meanings, taking ownership of their learning and bringing their voices to the experience (Constantino, 2004; Hickman, 2010; Hooper-Greenhill, 1999d; Sayers, 2011; Van Moer et al., 2008). Lorna also encouraged drawing in the exhibition spaces, as she believed this activity connected students directly with artworks. She noted, though, that she had experienced drawing activities at AML (discussed in Chapter 6), which were just a practical activity and were not connected with responding to the artwork.

I am an advocate of drawing in the gallery. Every program at Gallery X had drawing involved in a variety of ways but you were actually in the gallery space with an artwork. The experience at AML was ‘Now I want you to ‘draw’ something you could have drawn anywhere. It wasn’t connected to the artwork.

Lorna, AMT

Lorna focused on the Australian Curriculum in her programs.

Our programs all reference the content codes of the Australian Curriculum. With the Year 7 program we use ‘art skills for planning’ which is ‘processes’. We analyse artists in artworks. We identify and we connect specific features and purposes of artworks, contemporary and past times. So the works at the AMT aren’t all contemporary artworks we look at because we study appropriation.

Lorna, AMT

Lorna’s approaches exemplify Green’s (2009) definition of ‘practice’, encompassing activity, experience and context that are interrelated and dynamically change. Her design of the Year 7 Visual Arts program demonstrated her enactment of the curriculum and how her practice is relational and material.
to the students she is working with. Her use of the art museum as a location for learning demonstrates that individual teacher practice is embodied in the context in which it is located and how Lorna relates to other educators and artists in that context (Mathewson-Mitchell, 2013).

Sheryle worked with the AMT educators to strategically provide a variety of learning experiences for her students. As she had Senior Secondary students, she set specific assignments for their visit to AMT. She said she often selected specific artists and exhibitions as a basis to develop tasks, as the curriculum dictated that students were to investigate art elements and principles, materials, techniques and processes used by artists (ACT BSS, 2016). Sheryle said that during their visits to AMT the students mostly completed set tasks ‘responding to artworks’ in their ‘Visual Diaries’. For example, she wanted the students to compare two “exhibitions of artist’s works so they got a sense of the artists practice” (Sheryle, AMT). She was also keen for her students to compare the presentation of the works. By describing exhibitions, they were able to think deeply about the context in which they were presented. The comparison of artworks and the use of the visual diary for research work are both mandated content of her local Senior Secondary Visual Arts curriculum: ‘Exploring Visual Artworks’ and ‘Contemporary Art Practice’ (ACT BSS, 2016)

When Sheryle introduced contemporary artworks to her students she would ask them to brainstorm contemporary issues that she then would relate to the artworks they had viewed at AMT.

So, we all do brainstorms about the issues and then I try and relate what it is on at the art gallery to contemporary art. So, we can go and have a look at the works on display. When they are initially exploring visual arts, I try and include visual images that they are looking at and analysing, and perhaps doing some drawing of those works that are on display so when they go to the gallery it is more real for them.

Sheryle, AMT

Sheryle said that she relied on the art museum educators to build student knowledge of the artworks they were viewing, and to facilitate discussions with
the students. This encouraged students to use multiple viewpoints and different knowledge paradigms when viewing artworks in the museum (Sayers, 2011).

_I always have a guide. Often one class group has two different guides. They split the group in two and the guides have their different sorts of ways of approaching it. Some of the guides are focused on some areas more than others so when we come back to class the students speak about the different approaches._

Sheryle, AMT

Sheryle is clearly using what is available at AMT as a resource for her teaching. Her intentions for, and orchestration of the enactment of curriculum foregrounds the content of the Senior Secondary curriculum as the students analyse artworks based on broad interpretative frameworks that encourage them to focus on the aesthetic qualities and concepts of artworks (ACT BSS, 2016).

She also valued the AMT’s practical workshops linked to exhibitions and the collection. As a teacher of textiles, she often asked for specific programs related to this art form.

_If there are workshops, I try and attend those, and I have attended a lot of talks with my students. AMT also uses other links with the art school and printmaking studio nearby to engage students. I try and incorporate those into diary tasks._

Sheryle, AMT

Sheryle found the practical activities in the art museum that encourage students to respond to artworks particularly valuable, as she believes they engage the students more than discussion. Hence, she developed specific visual diary tasks that were completed in the gallery, and then later assessed. The practical activities are another feature of her curriculum enactment in the museum, linking ‘Contemporary Art Practice’ to the ‘planning and creation of a body of work in contemporary practice’ (ACT BSS, 2016).

Like Sheryle, Kieran also planned the tasks for her students when they visited an art museum. She described that learning in an art museum involved ‘direct contact with an artwork and a real-world experience’. Viewing artworks in an
exhibition, she believed, allowed students to see the layers of meaning and history behind an artwork and gain more than viewing them in books or on the internet.

_We want students to access works where they can see what the artist has been thinking. So, we are looking at the thought processes as well and reasoning for or ideas about the particular medium the artist has used._

Kieran, AMT

As her school had a strong focus on ‘thinking skills’, Kieran also used strategies designed to increase the cognition of her students. She wanted the students to have a ‘direct connection’ with artworks; sitting in front of the work to focus on the subject matter and ideas behind the work; to encourage cognitive thinking.

_The work is the key and I think it is just sitting with the work and developing a kind of mindfulness, that the students practice every morning, and making a connection to and really looking at something and feeling it having an impact on the emotions and on the senses._

Kieran, AMT

Kieran planned the activities at AMT by focusing on the curriculum learning outcomes to build knowledge and skills. These included activities looking at the production and the structure of artworks the students viewed.

_The real stand out visit that we really loved was working in their own workshop. It’s the hands on and the physical. It was actually a very similar mixed unit, but they had a whole array of recycled stuff for us to use. We visited certain images and objects first and the students came back, and they made a response, so they were picking up on a few aspects of things we saw when we visited. There was the aesthetics and the actual ideas; looking at the works of other artists and thinking about the thinking and applying it to the making. The students brought their objects back to school and we did more critiques of them which was fantastic._

Kieran, AMT

Kieran’s discussion demonstrates how she has integrated the skills of critical and creative thinking into her teaching. She values the use of critical and creative thinking as practice to express ideas in an artwork as well as in the processes...
used to make it. (Hickman, 2010). She also had considered how critical and creative thinking could be used to discuss and interpret artworks in the art museum. Her teaching students to use critical and creative thinking as a capability in visual arts learning is an enactment of the intended *Australian Curriculum*.

**Summary**

This discussion of learning experiences that teachers use in art museums reflects several key points highlighted in the literature review: that teachers value the expertise of specialist educators in the art museums to assist students make connections with artworks; and that such practices can enrich meaning making for students (Bedford, 2009; Patrick & Dale-Tunnicliffe, 2013a). However, it is clear from these interviews that the learning experiences of students in art museums are actually dependent on the pedagogy of the teacher as they approach and enact their teaching about and with artworks (Mathewson-Mitchell, 2013). The three teachers use AMT differently to teach about contemporary art. Lorna focuses on the artworks on exhibition and has her students interact with them through facilitated discussion. Sheryle plans targeted activities that the students complete at the museum that link directly to the senior curriculum and Kieran applies an experiential model where her students view and think about artworks. All of these approaches differ from that intended by the AMT educators who describe the value of their approach of facilitated inquiry.

Similarly, the background and experiences of the three teachers influence how they link learning about contemporary art in the museum environment to the Visual Arts curriculum. The teachers supported the view revealed in the literature review, that by encountering and practising contemporary art, viewers can engage with art regardless of their technical ability or skill (Marshall & Donahue, 2014; Thomson et al., 2018), and that by experiencing contemporary art in the context of an art museum, the learner becomes more actively engaged with the artwork than they would in a book or through a website (Shuh, 1999).
3. **What are the roles of art museum educators and schoolteachers in developing learning programs and educational resources about contemporary art?**

**AMB educators**

With the focus on contemporary art in school education programs at AMT, both Michelle and Virginia discussed their individual roles and their relationship with school teachers to develop learning resources and programs about contemporary art. The educators’ acknowledgement of their roles in the field of the museum demonstrates their acceptance of the changing doxa of the field and their efforts to transform the habitus of teachers and students who participate in the AMT learning programs (Bourdieu, 1984, 1990a; Deer, 2014a).

There were two hundred and fifty guides employed in the Schools and Public programs areas at AMT. Not all of the guides were trained art teachers, and the majority of the guides had been trained by Michelle to facilitate the ‘Discovery Tour’ targeted for primary students. Seventeen of the guides had been trained to deliver the secondary school programs: the Focus Tours and Study Sessions. Most of the guides for secondary schools were practising artists, who had close contact with other artists and the art industry. Half of them had a Visual Arts education qualification whilst the other half had a Fine Arts degree.

_They work well together with what the client needs: the teacher and the student and an understanding of both. In having a grip on educational pedagogies, the discipline of logistics, managing a group and understanding developmental stages. But they also need to know when they are looking at a work of art; how that is made and when it was made; an understanding of the artist and the context._

_The mix of artist/educator and sometimes both. I think what also happens; there are layers of learning, within that team there is really good professional development sharing._

Michelle, AMT

The educators with Visual Arts degrees worked in specific disciplines in their practice and were keen to work with school students and their teachers in their specialty areas.

Section Two – Chapter 4: Art Museum Tangerine
Michelle’s statements support findings in the literature review that artists are often employed as educators to share their knowledge of artworks through a didactic discussion (Ewing, 2012a, 2015; Charman & Ross, 2006; Page et al., 2006; Pringle, 2009; Sayers, 2011; Thomson et al., 2018). As practising artists, the AMT educators had the ability to discuss artworks through their understanding of artistic practice.

As described above, the AMT educators were trained in inquiry learning. When a secondary school booked a study tour, the booking officer had an initial conversation with the teacher to ascertain the needs of the teacher and the students. The booking officer then notified the museum educator taking the tour, who then also contacted the teacher to discuss the visit and they collaboratively developed the tour. Educators asked questions of the teacher to identify their needs and recommend activities, artworks and artists that connected to the school curriculum and interests of the students. Many art museums view this type of interaction as administrative work. However, AMT viewed the interaction differently:

That to and fro, sometimes seen as administration, for me, that is gold. That is the infrastructure, the web, between two professionals, between an informal educator and a formal teacher creating a fantastic program for their students.

Michelle, AMT

This collaboration around school visits clearly demonstrates the changes in practice in the field. The provision of specific education programs and resources supports the research finding that art museums are developing their own curriculum (Rose, 2006; Vallance, 2004, 2006). At AMT, the planning described here can be viewed as a collaborative approach to enacting the curriculum, as the educator and the teacher plan activities that are based on the curriculum concepts the teacher has selected. The notion of collaboration also supports the literature arguing that schools and museums should collaborate to plan activities for students in museums to improve links between the curriculum and the learning experience in the art museum (Baguley, 2013; Griffin & Paroissien, 2011a; Groundwater-Smith & Kelly, 2003, 2010; Thomson et al., 2018).
Michelle planned to document the programs that were developed with schools after their visit to AMT. She wanted to identify the successful learning outcomes for both the art museum and the school, and she viewed the relationship between schools and art museums as one that informed (and was producing new norms of) practice rather than providing a one-off experience. This enactment of curriculum by the teacher and the museum educator provides a model for future programs as it demonstrates the transformation of the field of learning for school groups at AMT.

Michelle also spoke about individual programs AMT had trialled with local schools and students. Students and teachers came once a week and participated in a program where they discussed how they analysed artworks by completing written activities, facilitated by the museum educators. Michelle believed this program developed the skills of both students and teachers as they received expert advice from the AMT educators. These return visits develop the habitus associated with the new museology, as they inform teacher, educator and student practice encompassing activity, experience and context (Green, 2009). Often the programs were developed around a theme outlined in the syllabus or the curriculum:

_We work with a number of schools annually, collaboratively, to look at a body of work that comes from the ‘old curriculum’: “Body as Signifier”, which in terms of the Australian Curriculum is looking at figurative and spatial but it is also looking at the frameworks from NSW and that an artwork is not made in a vacuum._

Michelle, AMT

The shift in focus of school programs at AMT from the authoritative curatorial approach to one that is more focused on school curriculum, is indicative that the field of the museum is shifting to align with the field of education. Teachers and art museum educators have begun to believe in the ‘doxa’: the belief in the ‘rules of the game’ in the field of art museum education (Bourdieu, 1977; Deer, 2014a). As noted above, the change in strategy of the AMT school programming causes the habitus of the educators, and the teachers who bring their students to the museum, as well as the students themselves, to change.
Michelle said that some AMT educators, who came from a formal education background with classroom teaching experience, took a while to adjust to teaching in the art museum environment. Michelle did not have an education background but a degree in Art History. She had worked in education and public programs in museums and galleries for over seventeen years.

My experience is closer to the informal, but I have a very good understanding of state, territory and now national curriculums (sic) and the needs of a ‘formal’ learning student or teacher in an ‘informal’ setting.

Michelle, AMT

She said that part of the policy of the education team at AMT was to provide more freedom for teachers to focus on learning and discussion in the art museum environment, away from the formal structures of the classroom.

I think sometimes when a teacher comes to us there are the constraints of assessment which are stressful for them, which are a ‘hangover’ and they focus on ‘learning outcomes’ and it is such a freedom for them to let that go: we are not testing them. “The long-term learning outcomes for your student for this hour, we cannot touch, we will never see. But I have faith that you will see that exposing your students to our national collection and listening to them”. Our focus is on listening, our focus is around engagement and inquiry methods; it’s not about telling.

We ask a question when we walk to a work of art; and apart from creating rapport, understanding their learning levels, needs, listening to their level of vocabulary, seeing the group dynamics, is asking that first question “Tell me what you see?”

Michelle, AMT

Virginia had a slightly different view from Michelle to educator training at AMT.

I would like to draw on the experience of the museum educators. I think that in the past, a lot of their ongoing training has been around exhibitions and hearing curators talks about artists and their work. I would like to see that we develop a more formalised program of looking at how we engage
with students and teachers on the floor and look at developing a bit more of a joint philosophy and more theory to our practice.

Virginia, AMT

However, Virginia did not identify any specific theoretical approaches that she had researched.

*I suppose in terms of a broad overview there is in terms of inquiry learning that we are looking at. At the moment, although we have the drawing tours, the digital draw and explore and the study sessions that they go in more depth and do things, those are more very much blending the theory and practice of art in making and responding but otherwise we always try to use a lot of questioning in our tours to open the students up to look, observe and then communicate about what they see in works of art. Currently in terms of where things stand, that is what I see in the practice, especially tours on the floor, those tours of school engagement with those practical activities art making elements in some of those tours but trying to make it more participatory through questioning in others.*

Virginia, AMT

In a sense, both educators had differing views of the strategies that AMT could use to encourage teachers to enact the curriculum. Michelle focused on the pedagogical approaches of the educators and their collaborative work with teachers. Alternatively, Virginia hoped that the educators could undergo more formal training so that they could identify and enact concepts of the curriculum to ensure that AMT offered a unique program to schools both in the physical museum and online.

The literature review highlighted the relationships between teachers, students and museum educators in developing educational resources and learning programs for museums both ‘onsite’ and ‘online’, providing examples of how curriculum can be enacted (Dockett et al., 2011; Groundwater-Smith & Kelly, 2009, 2010; Mathewson-Mitchell, 2017). When asked about any activities developing resources for schools and teachers that they had been involved in with AMT educators, all three teachers said that they had little involvement with the museum in this way. This demonstrates that there is a gap between the aspirations of the AMT educators and the needs of teachers.
**AMT teachers**

All three teachers had organised student visits with AMT educators to directly address the needs of their teaching programs; they planned the visit and discussed the artworks the students would view with the educators, prior to the visit. During the visit the three teachers had interacted in different ways. Sheryle said that she liked to interact with the facilitator to prompt student discussions and she appreciated that the museum educators were ‘knowledgeable’ about the artworks.

*Sometimes the guide asks questions and I might ask a few more questions and I try to give the students a bit more information and ask them a few more questions before we go so, they can respond to those when we come back. I say to the students that I would like them to select a couple of artworks to go and view and they have to write those up in their visual diary.*

Sheryle, AMT

However, Lorna and Kieran both preferred either the museum educator to lead the discussion or for them to provide information about the artworks and facilitate student discussion themselves. The learning experiences that the three teachers planned were dependent on their individual pedagogies and practice (Bedford, 2009; Castle, 2006; MacDonald et al., 2016; Mathewson, 2006; Noel, 2007; Noel & Colopy, 2006).

I also found from interviews that teachers contact Art Museum Tangerine with specific needs and artworks that they would like their students to experience when they visit. They access both the ‘Study Tours’ and experiences that link with the curriculum through practical activities. These provide engagement that differs from formal discussion in the classroom, and they provide starting points for student learning and connections with curriculum aims. All three teachers identified curriculum concepts that they addressed through learning activities in the art museum, but they really did not access, onsite, any of the specific resources on the AMT website.
Summary

At AMT the teachers often used the online resource collection to prepare their students for a visit. However, they said that they would like to have more collaboration with AMT to develop specific resources for this purpose. These findings demonstrate that teachers use experiences in the museum as a starting point for connections with the curriculum that is usually formally conducted in the classroom (Russell et al., 2017). They see collaborative development of programs for students with the AMT educators as a valuable resource. The interviews with the teachers also found that the fields of museum learning and school learning have different characteristics, and that the practice of the agents who work in them – the museum educators, curators, school teachers and principals – are all different. Therefore, in order to develop the cultural capital of students there has to be a connection between the two fields (the teachers and the educators) at AMT and a system to develop their cultural competence.
Art Museum Tangerine - School visit evidence

The teachers who were interviewed were all observed visiting AMT. During each of these the visits either an AMT educator or the teacher used inquiry-based learning as they viewed and discussed the artworks with students.

School A

School A was accompanied by Teacher A, Lorna. Fourteen Year 9 Visual Arts students participated in a one-hour tour that Lorna had planned with the booking officer at AMT. The visit was to help the students with their research of the Pop Art style they were looking at in class; they had viewed some of the artworks and had a class discussion prior to the visit. Lorna had a quick discussion with the educator facilitating the group at the start of the visit and explained that the students had their visual diaries with them to take notes. If time permitted, she wanted them to do some drawing in the exhibition spaces. Lorna mentioned in her interview that she used the visit to the museum to develop the students’ understanding of artworks primarily through discussions as well as using practical activities. Her visit to AMT demonstrates that she was using the art museum to enact the curriculum, providing learning activities that gave the students opportunity to view artworks and focus on the context and style of Pop Art and to research the techniques and conventions that artists working in the Pop Art style used.

The educator from AMT (Hannah) facilitating the visit was one of the educators with a teaching background, designated to take tours with secondary students. Throughout the visit she facilitated discussion using open ended questions that encouraged ‘active looking’, for example:

*What are you going to be doing today?....Looking at Pop Art?*
*What can you see?*, ‘What can you tell me? Use one word. What do you think? What is missing, In this room I can see…….’

Hannah, AMT

In this situated discussion, knowledge is shared socially, personal experiences are discussed, and individual interpretations of artworks are developed. Students construct personal narratives to make sense of artworks from their prior knowledge and the context of the museum environment (Grenier, 2010; Hooper-Greenhill, 2004; Sayers, 2011). They also connect to the cultural meaning of
artworks through engagement and participation (Bourdieu et al., 1991). Discussion to encourage looking closely at artworks was a primary goal that the AMT educators mentioned in their interviews. Lorna said that she used the same approach when discussing artworks in her classes and thus the students were comfortable undertaking a discussion with Hannah during the visit.

Hannah used specific art language and terminology; including words referring to processes, art elements, art principles and materials. As the focus of the visit was the Pop Art movement, the discussion of works from this period were based heavily on the processes that made them, and this may have influenced her approach. The discussion of process led to interpretation of the symbolism of the imagery and the artist’s intentions. For example, when discussing Andy Warhol’s life size screen print of Elvis Presley, Hannah linked the process of making the work and his choice of subject matter to the ideas of commercialisation and American pop culture Warhol was expressing:

What do you think the artist might be saying with this choice of imagery? Is it larger than life? Was the subject in control? How was it produced? What is the quality of the image? What is the process of screen printing?

[She explains the process] Do you think this is important to the artist?

Hannah, AMT

When Hannah took the group to see a more contemporary work, she used the same questioning style but described the work as ‘conceptual’. She explained the artist’s processes and then asked the students to describe the work in one word. Using the words that the students gave her, she pointed out examples in the artwork. She defined the term ‘conceptual’ by explaining the relationship of the viewer and the artwork:

The artist wants you to experience the work and for you to think about it

Hannah, AMT

Hannah used a similar strategy when the students viewed some contemporary Asian artworks. The students were allowed five minutes to view the works and then they had a discussion. They were told that ‘there are no right or wrong answers’, encouraging them to speak freely about the works. Hannah used a process of inquiry that emphasised the artist’s processes to lead the discussion.
However, with contemporary artworks, she talked more about ideas. Her discussion was based on some of the key concepts of the *Australian Curriculum* (ACARA, 2015g). As Lorna had planned the visit with the AMT staff and selected the artworks to view, Hannah had naturally used the concepts of the curriculum to discuss them.

**School B**

Two visits with School B were observed. Both observations were of the same group of students in their final year of secondary school with their teacher, Sheryle. As she explained in her interview, Sheryle’s students were completing two (of three) tasks as part of a planned unit of work. One visit was to complete a ‘Responding’ task, in preparation for the other two tasks to be completed in class. The other visit was a drawing workshop using digital tablets. The students’ drawings would form part of a folio of works for assessment at the end of the semester. Sheryle planned this ‘Making and Responding’ task to link to artworks that the students had discussed prior to their AMT visit. By using the activities that the students completed in the museum for assessment, Sheryle was building and reinforcing the cultural competence of the students (Bourdieu, 1993, 1994) through repeat visits to the art museum, and also legitimising the cultural capital they were acquiring by using the completed artworks for assessment of their achievement of curriculum outcomes.

The activities Sheryle planned demonstrated her enactment of the curriculum and that she valued taking her students to AMT as an authentic learning experience (Bedford, 2009; Bell, 2010; Bryant, 2011; Clarkin-Phillips et al., 2013; Downey et al., 2007; Duran et al., 2010; Healey & Lemon, 2014; Isa & Forrest, 2011; Patrick & Dale-Tunnicliffe, 2013b). The activities enabled students to explore different ways of making and viewing art. Although planned by Sheryle, the learning experiences were also dependent on the pedagogy of the gallery educator (Bedford, 2009; Mathewson, 2006). Sheryle’s planning of specific activities for the students to complete and getting them to complete artworks for their ‘body of work’ whilst visiting AMT demonstrates her close adherence to the outcomes of the Senior Visual Arts course (ACT BSS, 2016).
School B – Visit 1

The students were to complete the ‘responding’ task in their first visit. The group of twenty-four students was split into two. The same educator (Hannah) who was the guide for School A, facilitated one group. A second educator (Nerida) took the other group. In her interview, Sheryle mentioned that she often preferred two educators to take the group as they focused on different elements of the artworks and when the students returned to school, they could discuss the different viewpoints they investigated,

Both educators prompted the students to look at the artwork in silence for a period of time and then facilitated a discussion. The students viewed an exhibition of artworks made from recycled and found objects. Nerida allowed the students five minutes to look at the work, then asked questions such as, “What do you think it is about?”, ”What are the ideas?” (Nerida, AMT). Like Hannah, she reminded the group that there was ‘no wrong or right answer’, and insisted the students have their own ideas about the work. She discouraged the students from reading the didactic labels that provided additional information that could inform their interpretation.

Both AMT educators focused on the symbolism of the artworks and the artist’s use of processes and techniques. The following are examples:

*You each have a name or identity. Cultures lead to names. They are also ‘tags’ or signatures. Remember that artists sign their names as signatures on their works. This artist continues to write his name over and over*

Nerida, AMT

Hannah:  *In this work the artist wants the materials to do the talking. What does it look like?*

Student 01:  *There are symbols on it.*

Hannah:  *What are the symbols? Look at the materials? When does a painting become a sculpture?*

Student 02  *It is very ‘today’; it’s gritty and looks like the city.*
Hannah: *It is interesting that the artist doesn’t reveal all the materials he uses. He just says, ‘mixed media’. The materials in the work are supposed to deteriorate and hence the work is constantly evolving.*

AMTSB observation

Both educators brought the students’ viewpoints and experiences into the discussion. For example, the work Hannah discussed was a sculpture of compressed metal from a car body. The students asked if the work was actually made from a car and questioned the monetary value of the work. This led Hannah to talk about the process the artist used to make the work and his use of everyday objects in the artwork:

Student 01: *Is this a car? How much is it worth?*

Student 02: *How heavy is it? It is too large to put anywhere. I don’t like it. I appreciate the scale and the size and the fact it was a truck.*

Student 03: *There’s too much texture in it. If we were asked to incorporate that element into our work, I don’t think it would be OK.*

Hannah: *However, we could talk about it and we could justify the value of the work.*

Student 02: *Is it valuable like a laptop? Is it too extreme to value?*

Hannah: *Could you talk about your own work in the same way referring to value? Think of the sculpture as your body. It is all compressed. It is a receptacle. It is as if you put everything into it and then put it in a gallery. It is like Marcel Duchamp’s ‘Urinal’*

AMTSB observation

Hannah continually referred to other art periods and works throughout the visit to provide field-related background to the materials, processes and ideas behind
the works the students were discussing. Nerida also compared artworks with known artworks and styles that the students were familiar with, in order to draw comparisons. Both educators linked the artist’s personal experience, the processes used to make the artwork and references to other artworks to prompt students towards a deeper discussion about the work. Nerida used questions to prompt:

When we think about ‘artist x’s’ works; which is the artwork, and which is the performance? We don’t often know as contemporary art is about ideas

Nerida, AMT

The students began to refer to the symbols in the work and link them with the subject matter. They asked questions about the characteristics of contemporary artworks; such as the difference between performance works and video works. The questions led to more discussion on conceptual contemporary art.

Hannah also based discussions on contemporary art by focusing on ideas. Discussing an installation by a contemporary German artist, Hannah’s first question was: ‘What do you see?’ She explained the political background that had influenced the artist to make the work, and the artist’s appropriation of photographic imagery from a photo journalist in the work, thus combining an explanation of the ideas and the artist’s processes of making the work to prompt the discussion.

My observations of the AMTSB visit show a range of pedagogical approaches used by Hannah and Nerida combined a theory of knowledge and a theory of learning (Castle, 2006; Hein, 2004). The actions of the students and museum educator in the observed sessions support Sheryle’s statements and demonstrate how she allowed the educator to lead the visit. Different pedagogical approaches to enact Sheryle’s plans were demonstrated in the second visit to AMT by the same group of students.

School B – Visit 2

On this visit, the students were completing a second assessment task that required them to respond to artworks in the AMT collection by creating drawings using digital tablets. Sheryle had planned this visit with the educators at AMT.
She was keen to integrate the learning experience into her own teaching and she was able to identify how it linked to the curriculum, as part of a project the students were completing in textile design (ACT BSS, 2016).

Often teachers will use the expertise of staff such as specialist educators, to help students find connections with artworks and practices that enrich meaning making (Bedford, 2009; Bell, 2010; Patrick & Dale-Tunnicliffe, 2013a). For Sheryle, the main purpose of the learning experience was for the students to respond directly to artworks in the exhibition space, an experience they could not have in the classroom. As Sheryle mentioned in her interview she hoped that the students would learn some new skills, using technology, and she relied on the specialist skills of an artist educator at AMT to lay the basis that she could then continue to work on them at school. She had sought inspiration for the activity from an exhibition of the digital drawings of British artist David Hockney, and she was keen for the students to use the same processes as the artist. They were to be printed out on a large scale similar to Hockney’s work. Sheryle had identified another aspect of the curriculum, the practice of the artist as a starting point for the students’ work (ACARA, 2015g), as the focus for this experience.

The program was a general workshop where students responded to works in the collection by creating drawings on the tablet. On this visit the group was facilitated by AMT Educator, Hannah, who had guided them in their first visit, and a digital artist, Murray. Murray was employed by AMT to take practical workshops using digital tablets to interact with the AMT exhibitions. Murray had not planned the workshop to link specifically to the curriculum. He explained to the students that they would use the digital tablets to ‘observe and respond to artworks’ (Murray, AMT). Both Murray and Hannah had worked together in the past with school groups, so there was a shared understanding between artist and educator about the learning activities carried out in the workshop.

Sheryle, Murray and Hannah all worked together to facilitate the workshop. They initially led a discussion with the students by looking at a work by David Hockney in the art museum gallery, and they spoke about the techniques that the artist used in his work. Murray asked the students to look at the ‘marks that the artist has made’. He also encouraged the students to state the ‘first thing that comes into your head, it can’t be wrong’ (Murray, AMT), an approach that was similar to
that used by the AMT educators in their previous visit. Murray encouraged the students to focus on Hockney’s artistic processes and his use of traditional materials. From this discussion Sheryle and Hannah prompted the students to think about using the same techniques with the digital tablet. They linked the use of techniques to the artist’s intention.

Murray: *Think about the marks and the paint on canvas*

Student: *It is like marks on paper.*

Sheryle: *These are marks to make illusions to take you to a particular place. Where is it? Do you think the artist was there? It is like photographs collaged together.*

Hannah: *It is photographs from different viewpoints.*

Sheryle: *Marks, dots. It looks like he has used his comb; he’s got it and dragged it through the paint.*

Hannah: *(Demonstrating on the tablet) Lines, dots, dashes and strokes. His tools are the dots and dashes.*

AMTSB observation

The workshop was conducted in the sculpture garden of AMT. The students were encouraged to look at the sculptures in the same way that they viewed the Hockney artwork in the museum. Sheryle, Murray and Hannah all worked collaboratively to instruct the students in the drawing activity. Hannah explained that the sculpture garden was an artwork and that the students were to find forms to draw. She discussed the use of art elements and principles to the students when they were drawing. She linked what the students were observing to what they drew. Murray advised the students to ‘make marks’ and ‘experience and explore’ with the digital tablets.

Sheryle actually directed the workshop and provided specific instructions to students, linking the activity back to their work at school. She told the students to compare the digital tools to the techniques that David Hockney used in his work. She put examples of artworks by Hockney in front of the students, so they could
refer to the style and techniques of the artist’s works. She compared the use of the tools and their aesthetic potential as a digital art form:

_Imagine you are painting. Draw something and try to use the different layers. Real brushes are replicated. You should use only a few tools and brushes to mimic Hockney’s aesthetic_

Sheryle, AMT

In this activity, Sheryle began to adapt the pedagogies of the museum educators. She discussed the artworks and compared them, thus demonstrating the effects of the collaboration on her practice (Dockett et al., 2011; Groundwater-Smith & Kelly, 2009, 2010). Through adopting the activities of the educators Sheryle is adapting her teaching habitus and taking on the doxa of the field of education at AMT (Bourdieu, 1993), and through her practice changing the habitus of her students (Bourdieu, 1977). However, Sheryle’s command over the planning of the activities based on her knowledge of the curriculum concepts and outcomes, is significant. She demonstrates her consideration of the usefulness of the pedagogical approaches in the art museum environment, and in adapting her habitus maintains her authoritative position in both the museum field and the field of education.

School C

The visit of School C to AMT was organised by Teacher C (Kieran). The visit was a self-guided visit facilitated by Kieran and another senior art teacher from her school (Stella). The students were in their final year of secondary school, and were completing part of an ongoing research project, a mandated activity in the Senior Secondary Visual Arts Course (ACT BSS, 2016). Kieran and Stella’s planning demonstrates a close attention to the curriculum: they visited AMT several weeks before the visit to select the works that the students would view. The students were provided with a planned outline of the visit with a schedule and a list of the artworks. The visit was more focused on individual artworks than the others I observed, as Kieran had selected the artworks to specifically address the content of the curriculum that focused on ‘Culture and Identity’ (ACT BSS, 2016). The particular goal of the visit was for students to analyse and interpret artworks from Aboriginal and Torres Strait Islander people.
Kieran and Stella’s approach was very different from Lorna and Sheryle, who both used a museum educator to facilitate the visit; thus, demonstrating the different pedagogical approaches of teachers and the decisions they make equates with the types of knowledge and understanding they want their students to acquire (Eisner, 1997; Green, 2009; Grundy, 1987; Mathewson-Mitchell, 2013). Hence, Kieran and Stella’s approach demonstrates how the selection of the art museum as a location for teaching allowed them to deliver and enact curriculum through learning activities in that environment (Bedford, 2009). Through this curriculum practice, Kieran and Stella are also demonstrating how their own habitus embodies the values and beliefs of the field of visual arts education.

Kieran and Stella explained their purpose was “to increase student ability to analyse and interpret artworks by viewing them in a physical exhibition rather than in books” (Kieran, AMT). They believed that the direct viewing of artworks would assist students to understand the ‘context’ of the works, increase their ability to identify works from different cultures and discuss the use of materials and techniques. Hence, by planning learning experiences in the art museum, these teachers hoped to increase the ‘cultural capital and competence’ of their students (Bourdieu, 1993). They selected a range of both traditional and contemporary artworks from different cultural backgrounds, hoping to also develop the ability of the students to compare and contrast artworks. Both ‘the context and the comparison of artworks from different cultures’ are included in the curriculum content. The teachers gave the students a definition of ‘context; by beginning their visit by viewing the artworks in the atrium of AMT where they asked students to observe the size and scale of the works that were hanging in the atrium and compare them with works in nearby cabinets.

They insisted that students read the didactic labels of the artworks to learn about the materials the artist used, the date of the work and any other information they could find. This was a different and more direct approach than the inquiry methods the museum educators used with the other two schools. Kieran and Stella often asked the students to read information about contemporary artworks before they entered the exhibition space, so students had some knowledge about the works when they discussed them. The students were encouraged to take the responsibility for their own research and knowledge acquisition about specific
artworks that interested them, and they were instructed to take notes and make sketches in their visual diaries. The students followed the worksheet Kieran and Stella had prepared to guide them through the exhibitions and to look at the artworks.

Teachers often use public museum programs and adapt these to their own teaching (Castle, 2006; Constantino, 2004). The teachers explained that some of the information on the worksheet came from a curatorial talk that they had attended at AMT prior to visiting with students. They thought that getting students to complete a worksheet as they encountered works in the museum, where they could look at them in detail, would increase students’ knowledge of the artworks they were researching.

Kieran and Stella took the students through a range of exhibition spaces focusing on different cultures and periods of time. They placed particular emphasis on Aboriginal and Torres Strait Islander art as it was the focus of the unit of work. Viewing ceremonial work in one gallery, Kieran instructed the students to walk around the room and look at the artworks.

*What do these objects remind you of? Think of how the objects have been used and the materials used to create them*

Kieran, AMT

The teachers often used their skills in art analysis and interpretation when discussing artworks with the students. Often, they seemed to know little about the content or ideas behind the artwork, but they discussed the symbolism, subject matter and the artist’s use of materials and techniques. They also read the information with the students, facilitating discussion and supporting the students to research the works. Kieran and Stella compared artworks in the exhibition spaces by focusing on their stylistic qualities, particularly in the exhibition space displaying contemporary Aboriginal and Torres Strait Islander Art, where they were less confident to discuss content and meaning.

Kieran and Stella both used information from the AMT website when they discussed the artworks. They had read the information on the website and used this as a basis in their preparation for the visit. They discussed the work of a
contemporary artist from the Philippines with the students. Kieran and Stella had attended a curatorial talk on this work, which was an installation. They gave the students time to view the work by walking around it. Stella explained that she and Kieran wanted the students to have physical contact with the work rather than looking at an image of the work on the website and reading about it.

We want you to respond to these artworks and think about what this artist is trying to say. Look how he has used multiples to get his message across. He is expressing his thoughts about his culture. Look at the relationship of the subject matter of the paintings to the installation work in the centre of the room. Also look at the materials he has used in the installation. He hasn't made all those himself, he has had help from other artisans. This is what contemporary artists do.

Kieran, AMT

Kieran’s approach is similar to that of the AMT educators’ use of questioning to discuss the work with the students. She drew out ideas from the students but used concepts directly from the curriculum in her discussion. By focusing on the presentation of the artwork in the exhibition space and getting the students to compare different artworks by the artist, she focused on the students’ ability to discuss artworks. She sat the students down to ‘debrief’ about the artwork, asking higher order questions to assist them to interpret the work.

What can anyone tell me about this work? Has your viewpoint changed from your initial thoughts?

Kieran, AMT

Kieran and Stella referred directly to the artwork to prompt discussion. They pointed out the arrangement of sculptures hanging in the air to the works on the ground, the processes used by the artist to make the work and the symbolism. This encouraged the students to look more closely at the work and to link their observations to their interpretation of it. The teachers then discussed aspects of individual works and linked them to the students’ own art making. They also linked characteristics of the work to other art styles.

Although similar to the pedagogical approaches of the museum educators, Kieran and Stella referred directly to curriculum concepts in their discussion and used a
contextual model of learning (Falk & Dierking, 2013), with aspects of situated
discussion (Greiner, 2010; Hooper-Greenhill, 1999b; Sayers, 2011) and
relational aesthetics (Choi, 2013). They were creating and enacting their own
‘field’ in the art museum, using their own preferred practices to facilitate their
students’ learning. Kieran and Stella have a clear understanding of the curriculum
concepts and how they can be delivered in a range of environments outside of
the formal classroom. However, like Lorna and Sheryle, they often call on
museum educators, such as the educators at AMT, to provide specific information
and facilitated discussion about artworks in the museum.

Summary

This chapter has outlined the first three research questions; how public art
museums provide educational experiences for school students, the roles of
teachers and art museum educators in developing learning experiences and
resources about contemporary art and how teachers link these activities to the
curriculum. The findings from the teacher interviews and observations show how
teachers and museum educators can work collaboratively to provide learning
opportunities for school students that link directly to the curriculum. The teachers
all value the AMT collection of contemporary art and for the facilitation that the
AMT educators provide. They can add their specific knowledge of the curriculum
to discussions and activities that provide the specific knowledge and skills they
want their students to acquire. I will now go on to discuss the same questions at
the next art museum; Art Museum Orange.
Chapter 5
Art Museum Orange

Art Museum Orange (AMO) is located in a cultural precinct in the centre of another State capital city. Its webpage states that the museum ‘holds a collection of over 17,000 artworks of historical, modern and contemporary art and stages a dynamic program of Australian and International exhibitions’ (‘About Us’; AMO webpage). The 2015 – 2019 strategic plan of AMO outlines an overall mission ‘to engage people with art and artists through memorable and transformative experiences onsite and online’ (AMO Strategic Plan 2015-2019).

This museum has three key areas of focus: ‘Collections & Exhibitions, Partnerships & Practices, and Audiences & Engagement’. For my purposes here, the strategies under the objective of ‘Audiences & Engagement’ are of most interest:

To connect people with the enduring power of art and ideas:

2.1 Deepen engagement with art, artists and ideas by offering exceptional experiences onsite and online
2.2 Encourage lifelong learning for people of all ages and abilities through accessible, interactive, social and digital educational environments
2.3 Expand the Gallery’s reach through touring, programming and digital initiatives for regional, national, international and online audiences
2.4 Develop diverse audiences and support the arts community of (name of jurisdiction) through targeted research and engagement, innovative program delivery and ongoing evaluation

AMO Strategic Plan 2015-2019

These strategies focus on learning and engagement with audiences both in the museum and online, but at this level they make no mention of school students or teachers. At the operational level, however, the webpage has a specific tab titled ‘Learn’ with subheadings such as ‘Collection’, ‘Teaching & Learning’, ‘Kids’, ‘Research’, ‘YouTube’ and ‘Blog’ (AMO ‘Learn’ webpage), indicating the broad scope of learning experiences that AMO provides, catering for audiences beyond school groups.
Under ‘Teaching & Learning’ there are three subheadings: ‘Access’, ‘Regional Services’ and ‘Education’. ‘Education’ then has three headings: ‘Resources for Schools’, ‘Teacher and Student Programs’ and ‘Group bookings’ (AMO ‘Teaching & Learning’ webpage). The ‘Resources for Schools’ page has resources that link to the Australian Curriculum for Primary and Secondary schools, grouped around existing exhibitions, past exhibitions and the AMO collection. ‘Teacher and Student Programs’ list the relevant programs that the museum offers for schools including:

- Exhibition talks by gallery curators
- Artist-run workshops
- Behind-the-scenes presentations
- After hours exhibition viewings
- Guest lectures

The page also has information about how teachers can use the AMO collection with their students in classroom learning activities and research.

The education staff are accepted by the museum as the ‘custodians of knowledge about curriculum and pedagogy’ and therefore hold the cultural capital in the field. The museum had appointed a Head of Learning & Access as well as maintaining a ‘Senior Program Officer: Education and Curriculum’. The Head of Learning and Access (Paul) was responsible for all learning programs across the museum whilst the Senior Program Officer (Janet) focused on school education from Early Years (Birth – eight years) through to Senior Secondary.

Paul and Janet identified three teachers to participate in the case study. These teachers visited AMO regularly and were able to discuss how they used the art museum in their teaching programs. Two were also members of a Teachers Advisory Group that had been formed by AMO to provide input into the education programs. They were all experienced teachers and had taught Senior Secondary Visual Arts for over twenty years. All three were located in schools in the city area. Two of them, Teacher A (Jacinta) and Teacher B (Katherine) taught at Independent schools: Jacinta at a secular Independent school; and Katherine at a Catholic co-educational school. Teacher C (Rachael) taught at a Senior
Secondary School in the metropolitan area with a high enrolment of migrant and refugee students designated as English as an Additional Language (EAL) students.

As in the previous case, I will discuss the findings from the data collected at AMO and analyse it in relation to the first three research questions.
1. How do public art museums cater for school-based art education audiences?

As with Art Museum Tangerine, data from the interview responses to this first question produced several common threads: ‘Education programs’, ‘Digital programs and resources’ and ‘Professional Learning’.

**Education programs**

**AMO educators**

As the characteristics and purposes of education programs and learning varies across different museums, so the purposes and strategies used by educators in art museums varies (Baguley, MacDonald & Jackett, 2018; Bennett, 1999; Burnham & Kai-Kee, 2005; Castle, 2006; Lindauer, 2006; Richhart, 2007; Vallance, 1995, 2004, 2006). The programs offered by AMO for schools draw on specific pedagogies and content drawn from the *Australian Curriculum* and the curriculum of the jurisdiction where AMO is located. AMO has also clearly identified specific learning strategies for Early Years, Primary or Secondary students. This emphasis has enabled the museum to build specific programs that ‘scaffold’ the learning of Primary and Secondary school students differently from the ‘learning’ programs for general audiences. Paul also suggested that there is a transformation in the field of learning at AMO:

> Structurally our section, the learning section is more focused on supposedly formalised learning rather than informal learning in a sense we are kind of the custodians of knowledge around curriculum and pedagogy. However, other aspects of public engagement, particularly the Children’s Art Centre, are starting to have much more of an understanding around, not so much understanding, are beginning to implement or develop frameworks underneath what they are doing which is more play-based learning with curriculum understandings as well.

Paul, AMO

An extensive amount of the literature review covered why teachers use art museums with their students. Generally teachers seek to draw on the experience of museum educators to find connections with artworks (Baguley, MacDonald & Jackett, 2018; Bedford, 2009; Bell, 2010; Castle, 2006; Mathewson, 2006; Noel, 2007; Noel & Colopy, 2006; Patrick & Dale-Tunnicliffe, 2013a; Vallance, 1995, 2004, 2006), and that they use resources from art museums because they
believe that the resources will provide students with authentic learning experiences and the opportunity to explore other times, cultures and sensibilities (Bedford, 2009; Bell, 2010; Bryant, 2011; Clarkin-Phillips et al., 2013; Downey et al., 2007; Duran et al., 2010; Healey & Lemon, 2014; Isa & Forrest, 2011; Patrick & Dale-Tunnicliffe, 2013a, 2013b; Rice & Yenawine, 2002; Smith, 2016). However, the nature of programs for schools at AMO appears to challenge these studies, as Janet indicated AMO offered no school tours that were facilitated by an educator.

*All school tours are self-guided. We provide the resources in advance to the teachers who plan a visit and book in. We also have this wonderful online resource that is called the AMO collection resource....the great thing about the resource is that teachers can select works and they can create a worksheet that they can print out and then their students can explore the gallery.*

*It is intended to be used in the classroom as well as the content should be read to the students in the classroom and they can explore the images on a large data projector and then the worksheet includes the questions for the discussion so the kids can look at the work and answer those questions.*

*If they have a particular theme in mind for co-ordinating their excursion, and quite often when we receive enquiries about collection works they want to see or collection artists that they are interested in exploring or they are coming to see a particular exhibition and quite often they will ask for visitor services advice in terms of what exhibitions would be suitable for their students and things to see.*

Janet, AMO

The questions on the worksheets were analytical and critical, and were written in response to feedback.

*We use the (local) curriculum for themes in the worksheets but we also looked at key themes or words based on feedback from teachers at what they were coming to look at in our collection or exhibitions. We also work*
very closely with our teacher advisory group so we asked them what key words were useful in terms of units and terms that they cover in their teaching programs so we had a discussion with the teachers and they went away and came back with some suggestions and we tried to incorporate those suggestions as best we could in terms of themes, which subject areas to cover, the media and looking at the contemporary and historical art as well, making distinctions for teachers.

Janet, AMO

Paul expanded on the approaches to learning at AMO, that I see as different from the norm as outlined in the literature review where teachers drew on the experience of museum educators. Paul was responsible for three key deliverables in education at AMO: ‘Access’, ‘Schools & Children’ and ‘Regional Services’. This role had informed the way he developed the learning strategy. He explained how AMO had shifted its view on learning and referred to two new key concepts in the AMO learning strategy. ‘Learning as action’ and ‘Connected Learning’:

*I think that the shift is essential because it represents learning as an action that we are all involved in so as soon as you step into a gallery or a museum you are learning because you are living.*

*Connected learning and that’s kind of a focus that we are wanting to develop further because we are not just developing resources or developing programs it’s more about matching resources and programs to the audiences and it’s also about connecting audiences with each other.*

Paul, AMO

He believed that ‘Learning as action’ made learning applicable to all audiences, not just school students and ‘Connected Learning’ promoted experiences based on the interests and needs of individual learners. Both strategies were underpinned by the AMO Strategic Plan ‘to provide experiences that are transformative and memorable’ (AMO Strategic Plan 2015 - 2019). Paul hoped that AMO would continue to develop resources and programs that would match the interests and needs of specific audiences, including resources for school groups.
The direction of learning at AMO, and the learning carried out in schools, can be viewed as two different fields competing for dominance (Bourdieu & Wacquant, 1992). Paul, as an agent operating in the field at AMO is competing to establish power and monopoly in the field of learning at the museum, one that combines several agents; school students, teachers and general audiences. The field is fluid and dynamic as Paul planned resources and programs that connected general audiences and school audiences. The change in Paul’s role as the Head of Learning is indicative of his transformation as an agent in the shifting field of learning at AMO.

**AMO teachers**

When they were asked the question about the education programs that AMO provided for them, all three teachers explained how they used the AMO school programs with their students. They all discussed how they accessed online resources or downloadable material that was sent to them by the AMO educators. Their main contact with AMO was through its *Education E-News* sent out to schools highlighting programs that might be of interest. Katherine said that she was on a subscription list that promoted current exhibitions, events, artists’ talks and the AMO education program.

*The ‘Artmail’ [Education E-News] they send you if you are on the subscription list. It is very useful. You basically get a ‘window’ where they will promote current exhibitions, any specific things that they have on, artist seminars, panel days, it is just a snapshot of their program and you can really follow the thread and they really repackage things well, locate resources that link to other resources such as the ‘AMO TV’.*

  Katherine, AMO

Rachael said she was interested in professional learning:

*They offer the teacher PD, the ‘Teacher Lookout’ programs, of a lot of the big exhibitions coming up for teachers where we find a lot more about the work. What’s behind them?*

  Rachael, AMO

All three teachers used the website to book their students in to the museum for self-guided visits as this was the only option that AMO provided. They said that
the information on the website about artists and programs was comprehensive and they could build their own tour of the collection or exhibitions. As Rachael explained, she controls what her students are doing in the museum:

*I will select a few key works to do a little floor talk and then they will pick up more from works that are relevant to them and point out examples that will be good for their topic on Personal Challenge, but I let them choose their own works as when they write I don’t want them to all write an essay on the same work. They can’t write very well anyway so they may as well be entertained by writing about different works.*

Rachael, AMO

AMO sends out a comprehensive pack of information with specific links to the *Australian Curriculum* that all three teachers viewed as invaluable. The information pack included references to the Cross Curricular Priorities: Aboriginal and Torres Strait Islander Histories and Cultures, and Asia and Australia’s Engagement with Asia, and Sustainability with quotes directly from the curriculum. There was a list of content descriptions for the discipline areas of Geography, History, Visual Arts and Media Arts with links to exhibition content. For example, for Years 7 & 8: ‘Analyse how artists use visual conventions in artworks’ and ‘Developing planning skills for art-making by exploring techniques and processes used by different artists’ were listed. There was also reference to specific artworks by Aboriginal and Torres Strait Islander artists under a heading ‘*Australian Curriculum* Cross Curriculum Priorities’ and references to the Senior Queensland Visual Arts syllabus (QCAA, 2006), with activities under the ‘Appraising’ and ‘Making’ headings which Jacinta acknowledged was useful for teachers to link to the curriculum:

*With the information they send out for senior students, junior students and teacher information. It is a very comprehensive pack and they have curriculum links to the Australian Curriculum.*

Jacinta, AMO

The resource also listed a group of artists with some classroom activities that linked to other discipline areas. However, Jacinta’s comment indicated that she could easily link the ideas in the pack to her teaching.
Summary

Although teachers do value the role of the art museum educator to provide specialised access through their knowledge of curriculum and the collection, and to provide direct engagement and discussion with artworks (Bolin & Hoskings, 2015; Burnham & Kai-Kee, 2007; Castle, 2006; Rice, 1998; Rice & Yenawine, 2002; Vallance, 2004, 2006), the experiences of the teachers at AMO was that, although the museum educators state that they provide links to the curriculum through resources and learning activities, the experiences that the teachers value, the direct engagement and discussion with artworks, is their own responsibility to provide. Because AMO does not provide facilitation for school groups, there was little connection between art museum visits and classroom learning (Griffin & Paroissien, 2011a). However, the teachers did value the information that the AMO educators provided about artists through the website and information that was sent prior to the teachers visiting with their students.

Digital programs and resources

AMO educators

All digital resources on the AMO website, including those for all present and past exhibitions, are listed under ‘Teaching and Learning’. The resources are in PDF format and can be downloaded by teachers to use with students either during an exhibition visit or in the classroom prior to, or after the visit. The AMO educators select the works for the resources with the aim of reaching both teachers who visit the gallery, and teachers who will access the collection and exhibition resources online. Paul and Janet saw the collection as ‘capital’ to build future resources upon. As Paul said:

*In no small way that is the very real capital of the gallery not only the collection, which a lot of the time is in storage, but also the collection online is the intellectual property of the gallery.*

Paul, AMO

In their view, the primary resource for schools was the ‘Interactive AMO Collection Resource’. This resource was divided into specific artwork styles with images of the artworks and didactic information. Definitions of art terminology, art conservation and a glossary were also included. Janet explained its importance as a way of enhancing the museum’s potential attractiveness to teachers:
We obviously have particular exhibitions in mind, but we feel what will really appeal to schools in terms of suitability of artists and themes that relate to the curriculum – and steer them towards those particular directions – are those which we develop or concentrate on developing resources for schools.

Janet, AMO

Both the ‘Interactive Collection Resource’ and the exhibition resources had been designed with the assistance of a Teachers’ Advisory Group, who recommended the search filters, the groupings of artworks in the resource, and the curriculum links. In this example, both the educators and teachers are the agents who decipher the internalised codes of the museum and its collection. The museum educators have the cultural knowledge to decipher cultural relations and artefacts (Bourdieu, 1993). They work collaboratively with the teachers who overlay their knowledge of curriculum content on the resources. The teachers, through their practice are enacting the curriculum by identifying relevant artists and artworks from the collection and then applying the information to the content of the curriculum.

One of the primary resources for general audiences was the AMO YouTube channel situated on the ‘Learn’ page of the AMO website. This holds repositories of video material about artists on exhibition and in the collection, as well as time-lapse videos, interviews and a discussion board. With the Teachers Advisory Group, the AMO educators looked strategically at the online resources and videos and how they should be marketed to school audiences, a concern for Paul in ensuring audience growth:

[You] can talk about it in terms of a teaching audience, but the general audience as a whole has an issue with knowing what is out there and what is available. It’s how it’s marketed … who its marketed at, and then also whether the videos have been constructed for a particular audience… and then the concept …You are always competing. There are so many resources out there and teachers are time poor and you can get stuck in all of this. Watching all these videos but then it ends up being articulated into a classroom just because teachers spend hours watching, learning and thinking.

Paul, AMO
Considering how the resources would be used by teachers and articulated into their practice, meant that Paul had attempted to design both the interactive resource and the You-Tube channel, to be of interest to teachers. In the discussion neither he nor Janet mentioned the curriculum, only that some of the activities and content in the resources ‘could inform classroom practice’. Paul and Janet had created a recent online resource for a Triennial exhibition on Contemporary Asian Art, based on the information on the exhibition’s webpage, with images of the artworks and information about the artists. They then selected the artworks most popularly nominated by viewers as their focus in developing the resource and had also talked to the curators and exhibition designers about the works that they felt school students should view. Paul and Janet had taken these conversations and refined the information for school age audiences, but the priority for the resource was on providing information about the content of the exhibition and the artists, not on school curriculum content.

As mentioned previously, it could be interpreted that the AMO educators have considered the ‘cultural capital’ of the works in the AMO collection and planned the resources to build the capital of the field for all those who operate in it: museum educators, teachers, students, curators and museum staff (Bourdieu, 1977, 1993, 1996a; Bourdieu et al., 1991; Bourdieu & Passeron, 1977; Moore, 2014). Working with the Teachers Advisory Group, Paul and Janet are transforming the field of the museum and linking it more closely with the field of education by providing links to the curriculum. When resources are planned the AMO educators use teacher knowledge of the curriculum to identify the links. They are also reinforcing the recommendations by Kerby & Baguley (2010) that students are inspired to create artworks by viewing and interacting with artworks in art museum online collections.

The provision of digital resources is an approach to ‘learning’ for both school and general audiences. The information in the website resources demonstrates that the museum educators have created ‘stories’ with specific viewpoints, for both school and general audiences (Barton & Baguley, 2014; Dubois, 2006; Ewing, 2012b; Hooper-Greenhill, 2007; Lindauer, 2006; L. Roberts, 1997). The stories encourage viewers to form their own understanding and meaning, as they view artworks through multiple viewpoints: cultural, historical and contextual (Ewing,
The critical analysis and investigation of artworks from specific points of view is a key concept in the *Australian Curriculum* and other curricula in Australia including Queensland, Victoria and Western Australia:

*Analyse a range of visual artworks from contemporary and past times to explore differing viewpoints and enrich their visual art making.*

Year 9 and 10 Content Description, ACARA, 2015

The use of digital online resources enables AMO to reach a wider audience, cater for a diversity of interests and provide more enriched experiences for students (Falk & Dierking, 2013; Walsh, 1997). The online collection allows visitors access to the content and a ‘virtual experience’ that may have been denied them by geography. The majority of the secondary school audience is located in remote areas in this jurisdiction, so the online collection allows teachers and students to interact with artworks using pedagogies that differ from the traditional approaches of research and presentation (Kerby & Baguley, 2010; Wyman et al., 2011). The remote location of much of AMO’s school audience is probably the catalyst for their focused strategy to provide online resources and encourage digital interaction as many of the schools that use the education services at AMO are in remote locations.

**AMO teachers**

The three teachers all spoke strongly about the value of the resources on the AMO webpage. They reported using them to provide inspiration for individual students in their research with both videos and images of the artists’ work providing students with the context of the artwork and the practice of the artist. The use of research to investigate artists and artworks is a strong focus for students studying the Senior Secondary syllabus in this state, too, as are the context and practice of artists – which, Katherine and Rachael explained, often provide the focus for student investigations.

*I use the online resources. Not so much the worksheets, more the imagery and the information about the contexts and the practice almost as a primary resource in every instance, because the thing I find is that we have a lot of catalogues and books at school and we all have, like most schools, a laptop program but I find if I direct students to the AMO website then I...*
know they are in the right zone. But if I just gave them the artists names they go out into the ‘never, never’ and they could be any artist on any website. The works might not be authentic.

So, whenever I use artist’s references, I have a model where they have to look at the artist’s intent and the context and their body of work or their practice. So, I think looking at one image, that’s just a starting point. We might use that as a point of discussion of the practice that the students are hoping to develop. As soon as we get on the pathway, it’s part of the package of ‘what information do I find?’ I do find the information they provide on the AMO website, the ones they have developed, the images and the artists that they really have developed the information around, gives the students a really good model.

Katherine, AMO

The new website they have just developed is really good if you look at the contemporary triennial and the artists and you get a little thumbnail of all the artists and you just click on that and it gives you the basic information to get started with.

Rachael, AMO

Summary

The interviews with the AMO educators and the teachers clearly show that the work that AMO has done developing the digital resources is of value to the teachers, as they are able to select works and find information that suits their needs in planning their teaching programs. The material is written in a way that meets the requirements of the curriculum, such as the references to artists’ practices and processes. But similar to AMT, what was found is that the teachers use the resources mainly for their content (the information about artists and artworks) to use in their teaching. The teachers do not use the pedagogical approaches in the resources that Paul and Janet planned, indicating the way in which digital resources are used is up to the experience and interests of the teacher and their practice (MacDonald et al., 2016).
Professional learning

AMO educators

As noted above, Paul said that AMO’s strategies for school students and teachers differed from those for general audiences. In this case, though, AMO often directed some of its general public programs towards school audiences.

_We have certainly posted public programs to teachers in the past. We do find that they like to come to our events because they do like the opportunity to network with their group… We had an interesting instance recently where we had a conference for an exhibition of contemporary art, and that was not necessarily designed for teachers, but as soon as the teaching audience heard about it … and then again this is some of the teachers that attended our teachers specific programs_

Janet, AMO

While the content of the public programs would be of interest to teachers, the museum educators left the teachers to make the connections to the curriculum. Paul emphasised, though, that the museum was seeking to build connections with teachers as a specific audience. Special programs had been planned, including teacher previews prior to exhibition openings. Often these programs attracted what Paul called ‘connected’ teachers, as they ‘had a desire to engage more deeply with the museum.

_There’s part of the audience who are most religiously connected with AMO. They can’t get enough – and there again I think that speaks to a desire to engage with the complexities of not only the shows and the exhibitions and the collections, but also the way in which the gallery operates._

Paul, AMO

Acknowledgment of the interest and experiences of teachers who wanted to connect with the art museum led to the formation of the ‘Teachers Advisory Group’, which Janet described as follows:

_Four are Secondary and four are Early Childhood/Primary. The Secondary teachers are definitely visual arts focused. But the Primary teachers are ‘generalist’ primary teachers who are focused on art learning. But we have_
chosen teachers that regularly support the gallery in bringing students and attending our teacher professional development programs, and also are teachers that we have built relationships with over time.

Janet, AMO

In line with Bourdieu’s (1993) theory of cultural production, AMO supports the production and distribution of culture by offering public programs that interest teachers, and through the formation of a teacher’s advisory group. Cultural identity is formed by group interactions, eventuating in the accumulation of ‘cultural capital’ (Bennett, 1995, 1999; Bourdieu et al., 1991; Moore, 2014). In the case of AMO, this exists in two forms: in the objective form of the artworks that are shown as markers of value and distinction; and in the embodied disposition of the educators (Paul and Janet). Those who embody cultural capital also articulate the ‘doxa’ of the field, participating in its discourse to generate the core concepts and values of the field. Here, these values include the approaches to learning and the way that exhibitions are displayed, as well as how the information about exhibitions is presented and distributed (Webb et al., 2002).

Those teachers with a common interest in the exhibitions and public programs at AMO adopt the ‘doxa’ of the field, accepting its values and interest (Bourdieu, 1977). The teachers who are more engaged with AMO, such as those who are members of the Teachers Advisory Group, network, share ideas and hence extend their experiences with public programs through their practice. This can be seen as ‘misrecognition’ of the field, as they accept and legitimise the discursive practices of the doxa of AMO (Bourdieu, 1991; Deer, 2014a). The prevailing doxa becomes the authoritative discourse created by the educators and their networking with the teachers of the Advisory Group. The doxa then becomes the cultural identity of the group and reproduces itself as it drives the strategic direction of future learning activities at AMO.

Therefore, along with Paul; a former teacher, the Teachers Advisory Group has the greatest influence on the direction of learning at AMO, as they hold the curriculum knowledge and can apply this to all program material. In embedding their knowledge of the curriculum in resources and school tour information, particular forms of curriculum enactment are inscribed in the learning strategies at the museum. Their influence on the school resources and tours has an impact on any teacher who visits the museum with their students.
**AMO teachers**

Each of the three teachers had different experiences of the AMO teacher professional learning. Jacinta, Katherine and Rachael all valued the professional learning sessions with artists where practical techniques, that could be used as inspiration for classroom activities, were demonstrated. The professional learning experience provided the teachers with insight into artists’ practice, an integral area of both the *Australian Curriculum* and the local Senior Secondary syllabus. As Katherine explained:

*Sometimes they will promote a very specific artist for example, an animation artist. There was a teacher session … we were in a studio and the processes of the artist were explained … and that was a more technical aspect as it was something to do with a small group. And that was something where I definitely went back to school and we looked at animation and [I] explained to the students the context of referencing traditional images and putting them in a contemporary context with a new language. Specifically, because teachers are very busy and you have a fairly set program for your semester or your year – and sometimes if you can come to something like that, you are refreshing yourself, and you are ‘cherry picking’ the bits you can use to deepen the aspects you are already looking at.*

Katherine, AMO

When asked if they accessed any public programs for classroom use, Jacinta, Katherine and Rachael implied that the programs were too general and did not provide any specific educational content. The actions of these teachers to connect directly with artists in practical activities is particularly relevant for engagement with contemporary art, as it enabled them to develop learning experiences for their students that made contemporary art more accessible. However, the teachers wanted specific workshops for students, not programs with content for the general public.

**Summary**

The teachers’ commentary about the learning experiences provided by AMO for schools tends to contradict the strategies that Paul, the Head of Learning, articulated in his interview. In the teacher interviews there is no
acknowledgement of the theories of ‘connected and intergenerational learning’ that Paul outlined in his interview. Therefore, AMO and the schools and teachers, could be viewed as parallel fields that value different cultural capital (Bourdieu, 1977, 1990a; Bourdieu et al., 1991) - the museum educators have a view of a learning theory to inform their pedagogy, whereas the teachers prefer to use their own pedagogical approaches in the museum and only access professional learning and museum resources looking for content to teach their students. In the museum education field of AMO, relationships between curators, educators and teachers produce cultural value in the way artworks are viewed and interpreted. However, in the field of school education, cultural capital in the form of artists’ practice is valued (and shared with students), as this is an integral area of the curriculum that requires teachers to enact it appropriately (Hickman, 2010).
2. What kinds of learning about contemporary art do museums facilitate and how do teachers relate this learning to the curriculum?

AMO educators

When asked about the facilitation of learning about contemporary art both Paul and Janet had a strong view on the pedagogy that was used in the museum, particularly with the material developed for self-guided tours and online material. However, Jacinta, Katherine and Rachael acknowledged the value of links to the curriculum in the content of the material and programs relating to contemporary art far more than the pedagogical approaches. Janet said that constructivist learning was the main underpinning learning theory used at AMO. It was the main focus for educators when they planned resource material, tours and workshops for school visits, and they used constructivist learning to marry curatorial concerns and the curriculum:

One thing we first like to start with is the artists’ work and how we can marry the curriculum with the artist’s practice in terms of ideas, techniques and content. So, we kind of select the artists for our resources through curatorial consultation… we sort of talk about which works would be suitable for primary and secondary … and is there a theme where we can tie those artists we select together.

Janet, AMO

This model draws strongly on the literature of the field. Art museums often use learning approaches based on constructivist learning as the interaction with artworks encourages cognitive development and aesthetic perception (Arriaga & Aguirre, 2013; Constantino, 2004; Efland, 2002; Eisner, 2002; Hein, 1998, 2004; Van Moer et al., 2008).

To promote such conversations AMO uses a questioning structure: ‘See, Think, Wonder’ that encourages inquiry and questioning around each of these cognitive levels. They adopted the structure from the Singapore Art Museum. The use of ‘See, Think, Wonder’ as a learning approach is embedded in the Singaporean school curriculum. As Paul said:

We met with our counterparts at the Singaporean Art Museum and they actually use ‘See, Think, Wonder’ as well, but it is part of the Singaporean
school curriculum, so it is actually already embedded. We are looking – in terms of our resource… The actual task verbs: ‘See, Think, Wonder’ is an option, but also pedagogical frameworks that have been around for a long time. The task verbs in questioning is something that you can do in an implicit way, but it can be explicitly linked to other frameworks.

Paul, AMO

Paul explained that they were looking at questions that could be asked under each heading (‘See’; ‘Think’; ‘Wonder’) so teachers could easily use the model with other curriculum frameworks and it could be linked to assist students to interpret artworks from different viewpoints, such as the cultural, historical and conceptual frameworks used in several Visual Arts curricula from different Australian jurisdictions.

AMO curators undertake floor talks at teacher professional learning sessions, so teachers could ask them about particular works. Paul explained the philosophy behind using both curatorial and museum education staff to present teacher professional learning programs:

*It’s counter to the idea that arts education is academic, because the real power of what art museums and galleries can do for teachers, and therefore students, is engaging in much more complex conversations in the museum environment.*

Paul, AMO

By including curatorial and educational staff in professional learning programs, AMO had broken down the authoritative voice of the museum curator, making the learning experience more collaborative and associated with object centred learning (Hooper-Greenhill, 2007; Vergo, 1989). Research has found that using the expertise of curatorial staff in museum education programs assists teachers (and subsequently their students) to make connections with artworks and practices that enrich meaning making, multicultural and transcultural understandings (Baguley, MacDonald & Jackett, 2018; Bedford, 2009; Bell, 2010; Patrick & Dale-Tunnicliffe, 2013a, 2013b; Vallance, 1995, 2004, 2007). Making curators available to discuss exhibitions with teachers provides additional perspectives about artworks, which teachers can use to help their students understand the meaning of the artworks and the intentions of the curator in
exhibiting the work. The presentation and display of artworks, the artist’s intention and the viewers’ interpretation are all embedded in curriculum content in the *Australian Curriculum* and several of the State Senior Visual Arts curricula.

Exhibitions relating to Contemporary Asian and Pacific Art were a focus at AMO, and the museum hoped to become a leader in collecting contemporary Asian and Pacific artworks and educating audiences about it. Both educators said that they promoted their exhibitions with the Cross Curricular Priorities of the *Australian Curriculum*: ‘Asia and its Engagement with Australia’ and ‘Aboriginal and Torres Strait Islander Histories and Cultures’. As Paul explained:

> The focus here is definitely about being a leader in Contemporary Art from Australia and the Asia Pacific. In terms of how the gallery wants to focus in learning about that is in a position and moment of transition at the moment as the new Learning Centre that is proposed is coming along. It will be developed in partnership with the Australian Centre for Asia and Pacific Art, as well as curatorial staff, to really have a look at how the learning centre at AMO will operate and have its own points of difference around other learning centres that are around. That’s going to be integral to the collection as our section, ‘AMO Learning’, is particularly focused around the collection.

> The gallery is really interested in questioning and questioning the boundaries between; What is historic art? What is traditional? What is Indigenous? and What is contemporary? And it is very open in understandings about contemporary art and trying to blur the boundaries and ask questions. There is also ‘bravery’ with confronting some political issues as well. AMO is particularly strong in being brave and asking audiences to ask challenging questions rather than just coming here for entertainment’s sake.

Paul, AMO

The educators sensed that the exhibitions of contemporary Asian and Pacific Art were very popular with teachers and schools, believing that teachers knew the content of the exhibitions would engage students and introduce them to different cultures and traditions. Their role in developing resources for use by schools for
the contemporary exhibitions was to simplify the curatorial language of catalogues (and didactic information) for students; as Janet went on to explain:

*We highlight the Cross-curricula Priorities of ‘Asia and its Engagement with Australia’ and ‘Aboriginal & Torres Strait Islander Histories and Cultures’ on our resources. We try to use similar terminology in our promotional material for teachers. We have our program card and we highlight the relevant areas – in particular the cross-curriculum priorities – and also in our E-News to 3,000 subscribers. So, we highlight, and we really try to make it easy for teachers to get to the nuts and bolts of what that exhibition is about and how relevant it would be for students.*

Janet, AMO

It appeared that the resources would just provide information about the artists and the artworks, leaving the links the curriculum to the expertise of the teachers who used them.

**AMO teachers**

Jacinta, Katherine and Rachael could all identify the links to the curriculum in the AMO education resources and program materials. However, the practices of the teachers as they enacted the curriculum using these materials differed, as they tended to be responsive to the needs and interests of their students. Rachael uses the AMO exhibitions at the start of each year as a starting point for her students’ research and investigation for their art making. Her students were studying a Vocational Education and Training Certificate, which had a requirement that they were to document the work of artists as inspiration for their artworks throughout the year (Australian Department of Education & Training, 2016):

*My Certificate class, I bring them in because it is industry links. It is real world experiences and that is why the gallery has been so good in negotiating so I can bring in small groups of ten students at a time to show us where they keep work stored when it is not on the walls.*

Rachael, AMO

Katherine said that along with using the artworks on the AMO website as a starting point, she had brought her students to view the works on exhibition
because her unit of work focused on the intent and practices of the artist and the context of the artworks. Her students were studying their final year of the local Senior Visual Arts syllabus, and the museum visit linked in with course outcomes of research and investigation to provide inspiration for a body of work (QCAA, 2006). Katherine agreed with Rachael that the students were more engaged with artworks when they saw them on exhibition, and it was helpful if they viewed an image of the work on the website before they visited the art museum:

_They don’t see everything about the backstory but there’s some cultural context or interesting things or the practice that they have just developed._

Katherine, AMO

Jacinta, Katherine and Rachael explained that the practice of contemporary artists was an integral part of their teaching in the content of the state curriculum. Jacinta said she used contemporary art as a prime inspiration for all her teaching, no matter what level she was teaching, as she found contemporary art accessible and exciting for her students.

_I just use contemporary art as prime inspiration for almost everything we do. Not everything … But generally, I start with contemporary art because I think it is more accessible and exciting for them._

Katherine, AMO

Katherine and Rachael used contemporary artists as exemplars in the Junior and Senior programs:

_We might go back and look at some historical stuff as a bit of a comparison. It is what is really good about this exhibition and the others is how the artists have been influenced by those techniques, those cultures and their past traditions yet the way they are bringing them into the new contemporary work to respond to the events happening around them._

Rachael, AMO

_A lot of us have it embedded in our programs. Like … a contemporary context. I look at it as the students are incredibly young and that they have no contemporary context of traditional artworks. I start with the thing that is most relevant to them, so I choose contemporary images that talk to them as it is their era and it is there time and I explain what contemporary_
means as they don’t often get what you are talking about in terms of history. I always like to link two contemporary artists together in theme of whatever and find traditional references. So that you can take them back in traditions. It is too isolating to start just with contemporary because you get stuck…it’s not part of their digital world. So why wouldn’t you start with the stuff that they look at every day.

Katherine, AMO

The approaches that Jacinta, Katherine and Rachael use support research findings that learning experiences carried out in the museum environment are dependent on their pedagogical habitus (Bedford, 2009; Castle, 2006; Mathewson, 2006; Noel, 2007; Noel & Colopy, 2006). The ways in which the teachers use the AMO collection and resources are based on their individual approaches and pedagogies. They link to the concepts of the Australian Curriculum such as the investigation of artists’ practice, and the cultural and political issues that contemporary artists explore (ACARA, 2015g).

Jacinta, Katherine and Rachael were comfortable in planning activities focused on contemporary art. Their practices support the research that claims that experiencing contemporary art in galleries is crucial to the learning process and that students found contemporary artworks more accessible if they viewed them in a museum environment (Page et al., 2006). The pedagogies they used; such as linking artworks to current issues and using artworks as inspiration, encouraged the students to become more actively engaged in their learning (Shuh, 1999).

All three mentioned that the content in the Senior curriculum for the state embedded learning about contemporary art into the content of the curriculum, particularly as a key content component, and that was the catalyst for teachers using AMO. In Katherine’s words,

*Contemporary art practice is embedded in the curriculum, the framework, the criteria for assessment and the inquiry learning model. The Australian Curriculum it is a bit less spelt out, but I feel we do it anyway.*

Katherine, AMO
The content and assessment of the Senior Secondary curriculum drives the teaching and learning programs in all three schools. The aims of the curriculum are focused on personal understanding, growth and development, and the teachers felt it was important to introduce students to the art that is around them; the art that is a part of their culture and environment. As Jacinta explained, their state curriculum was not prescriptive, so they could choose the artworks they wanted their students to look at.

*In general, you can’t teach art without looking at art. You have to have art as a starting point of artworks as a starting point in everything you do. I think whether or not it is contemporary is down to the teacher or the person who has written the program. Our programs are not prescriptive either there are suggested artists that teachers should look at, but it is up to you how you do that.*

Jacinta, AMO

The AMO educators provide a valuable resource to the teachers by suggesting artworks and artists they could look at with their students. The teachers also acknowledged that AMO addressed the Cross Curricular priorities of the *Australian Curriculum* in their resources, particularly Aboriginal & Torres Strait Islander Histories and Cultures. They added that this was embedded in their school programs particularly when learning about Contemporary Art.

**Summary**

These examples of teachers and museum educator’s actions demonstrate the learning approaches that AMO uses for school students to learn about contemporary art and how teachers use these learning experiences to relate to the curriculum. The AMO educators, Paul and Janet spoke about learning experiences that were built on constructivism, which began with an artwork or an artist’s practice as a starting point. They also focused on artworks from Asian and Aboriginal & Torres Strait Islander artists as they had identified these areas as mandatory content in the *Australian Curriculum*. The teachers, Jacinta, Katherine and Rachael all spoke of the value of this content to their teaching of the curriculum. They felt that they had an impact on the development of the AMO resources and learning experiences as they had contributed with their knowledge of the curriculum.
The teachers’ use of AMO to address the content of the curriculum assists them in preparing to teach (Bolin & Hoskings, 2015; Lemon, 2015; Mathewson-Mitchell, 2015). The selection of artworks and activities that the AMO educators provide in the self-guided material and the online resources, is used by the teachers who select specific information such as the practice of artists, use of techniques and the development of ideas; all areas that link to the curriculum. The teachers also have selected these activities with a focus on contemporary art, so they are enacting curriculum concepts using contemporary art because they find it close to 'real world' experiences.
3. *What are the roles of art museum educators and school teachers in developing learning programs and education resources about contemporary art?*

**AMO educators**

As discussed previously, the Teachers Advisory Group worked very closely with the educators in writing material for school groups, producing resources for the permanent collection and writing guides for exhibitions of contemporary art. As Paul explained, this group has been very successful and highly valued by the museum.

_There are a lot of success stories that have come out of the Teachers’ Advisory Group and will continue to. The main one is that the educational resources have activities designed by teachers for teachers, and I think it is a belief that I hold of anything I’ll be doing as head of learning is asking about the users first, the users being central to the design process. The users are central to any creative thinking of our programming and resources we develop._

Paul, AMO

The appointment of the Teachers Advisory Group demonstrates that the museum has developed a common ground for pedagogies and learning strategies with school audiences, one that Groundwater-Smith and Kelly describe as ‘transformative and authentic’ (Groundwater-Smith & Kelly, 2003, 2010), in that it mirrors the practice of teachers in schools and provides the students with learning experiences that are familiar to those used in the classroom. The learning activities and questions that the teachers write in the resource documents and worksheets address and enact curriculum concepts. The strategy also develops a ‘Community of Practice’ through the sharing of ideas and pedagogies, building both the confidence of the teachers in the Advisory Group and the AMO educators (Groundwater-Smith & Kelly, 2003, 2009, 2010).

The educators at AMO have also reformatted and simplified several of the museum information brochures, catalogues and didactic labels in an effort to engage and provide school students with information on contemporary art. The literature review found that often inquiry and interpretative processes that are unique to museums focus on critical thinking and pedagogy (Hooper-Greenhill, 2004, 2006; Housen, 1980, 1993; Rice, 1998; Rice & Yenawine, 2002; Richhart,
2007; Vallance, 2004, 2006; Yenawine, 1998). By refining the curatorial content of resources for the contemporary exhibitions the educators are linking them to the curriculum through questions that address aspects of curriculum content using critical thinking in the visual arts.

The collaborative development of resources and programs for schools by the Teachers Advisory Group can be analysed and viewed as an example of ‘pedagogic action’ (Bourdieu & Passeron, 1977). Using the ‘field of education’, and specific educational theory, such as constructivist learning and critical thinking, AMO has developed ‘artistic dispositions’; such as an understanding of the aesthetics and styles of artworks. AMO places value on, and communicates through, these dispositions to develop the perceptions, thoughts and actions of the field in which the agents: curators, museum educators and teachers operate. Therefore, using these pedagogies, artistic dispositions are communicated to school students (Bourdieu et al., 1991; Bourdieu & Passeron, 1977).

**AMO teachers**

Jacinta, Katherine and Rachael, said that their main contact with the educators from AMO was through the Teachers Advisory Group, as most of the school tours at AMO were self-guided and therefore teachers tended to visit independently. The group met four times a year, once a term. Jacinta and Rachael explained how they developed the resources:

*It's very inspiring. You are in a different context thinking about Art. We get say, two or three artworks we might get to take home to come up with a question for discussion and a classroom activity related to that work The first thing is that you can’t come up with anything for that work and then you start to think about it and I come up with so much I have to reduce the amount of words and then I put it on paper. That’s really interesting that I have to cut it. Then they have it edited properly, and they put it into all their worksheets.*

Jacinta, AMO

All three agreed that the value in the worksheets and resources was that they were tightly linked to the curriculum:
I have to say you can see the language and the structure of the information that aligns much more tightly to the syllabus and the work program for teachers than it had in the past.

Katherine, AMO

Rachael and Jacinta agreed that they found the experience of working with the AMO educators to be extremely collaborative as they also learnt more about the learning pedagogies in the art museum, and saw how they differed from learning in the school environment. Other teachers they had spoken with appreciated the AMO resources more, now, as there was stronger alignment to the curriculum, the resources had been written by experienced teachers and provided activities with specific curriculum content, rather than just curatorial content or information on the artworks.

Maybe they [AMO] felt that they had to make it more relevant for teachers and the resources that they had. However now it’s really collaborative.

Jacinta, AMO

Summary

The collaborative process between AMO and teachers to develop resources supports the findings of Groundwater-Smith and Kelly (2010) that a common ground for teaching and learning pedagogies in art museums and schools should be established (Groundwater-Smith & Kelly, 2010). The practice of connected learning, using resources that link to curriculum content developed by AMO, provides a place for the transmission of the knowledge of history and culture as well as a place of provocation and questioning for students. The material in the resources has been written in clear language that students can understand and also provides activities that enact the curriculum content. In their resources and self-guided tours, AMO provides information, activities and questions that extend the cognitive abilities of students. The work of the Teachers Advisory Group is potentially reflective of teaching practice, making it relational and material (Mathewson-Mitchell, 2013). Through the Teachers Advisory Group, teachers and art museum educators act on the concepts outlined in the curriculum and carry these out in the contexts in which they work. The teachers involved in the Teachers Advisory Group are contributing the concepts and values of the curriculum through their input into the questions, activities and information in the resources. By writing activities that they know they have trialled
themselves both in the classroom and in the museum, the teachers potentially share their practice with other teachers who use the AMO resources thus building on collaborative and creative practice and leadership. (Baguley, MacDonald & Jackett, 2018).

The following analysis of observations of visits illustrates teacher enactment of curriculum in AMO. The observations also demonstrate the work of the AMO educators in providing resources and self-guided tours for the teachers.
Art Museum Orange – school visit evidence

All three school visits were self-directed using stimulus material and worksheets obtained from AMO. All three schools were visiting an exhibition of Contemporary Asian and Pacific Art held at AMO every three years. All three teachers used information about the artists and their artworks from a specific exhibition webpage on the AMO website. They had developed their own tours with the students using these resources, and they did not use the worksheets that can be provided for the purpose of self-guided visits.

Art Museum Orange School A

Art Museum Orange School A (AMOSA) were accompanied by Teacher A (Jacinta). The students were in Year 9 and they were visiting the exhibition as part of a unit of work on Surrealism. Jacinta explained the purpose of the visit:

… to introduce and expose the students to the artists and the ideas in the exhibition on Contemporary Asian and Pacific Art, to reinforce the characteristics of Surrealism, to strengthen the students’ skills in making and responding to artworks and to develop analytical thinking skills.

Jacinta, AMO

The students had completed an activity prior to the visit where they worked in groups of four to brainstorm a list of words relating to Surrealism that they could discuss when viewing artworks in the exhibition. Jacinta said that the activity in the art museum was planned to reinforce the process of brainstorming and focused on the characteristics of Surrealism using artworks in the exhibition. Each group had selected six of their favourite words, which they had written in felt pen on individual pieces of paper that they had brought to the art museum. The students were instructed to photograph the word in front of an artwork that the group agreed demonstrated the word.

When the students arrived, Jacinta repeated the instructions for the activity. Each group was given a school Digital SLR camera to use for the activity. The students broke into their groups and were told to appoint a timekeeper for the activity. The students moved through the exhibition spaces, with Jacinta, who facilitated the activity by asking the students questions or pointing out specific artworks. For example, one group had the word ‘Metamorphosis’. The students discussed with Jacinta what they thought the word meant. Jacinta asked the students to look at
the artworks in the room to see if they could see any examples of artworks that related to their word. She referred to the work of Rene Magritte, an artist that the students researched in class.

Remember the work where the feet turned into the shoes? Can you see any other examples like that in the room?

Jacinta, AMO

Jacinta located a series of self-portrait photographic artworks of an artist wearing the horns from a bull on his head. Another artwork depicted the same artist pouring white liquid over himself. Jacinta explained to the students that the artist is ‘slowly transforming’ in the images in the same way that Magritte composed his paintings. This discussion related to the content of the Australian Curriculum, where students are required to ‘analyse artworks from contemporary and past times to explore differing viewpoints’ (Year 9 and 10 Content Description, ACARA, 2015). Jacinta compared artworks from different periods of time with the students using common characteristics such as subject matter and composition.

Often the students were drawn to the aesthetic qualities of the artworks and Jacinta took the opportunity to link that interest into the activity. For example, when the students were drawn to an installation of photographs that had intense colours, Jacinta asked them to describe the subject matter of the photographs and initiated a discussion about the artist’s treatment of the subject and the presentation of the artworks in the installation. In other examples Jacinta drew on the techniques of alternative art forms, such as video and installation work, to initiate a discussion. She consistently told the students, in every discussion, to relate the words they had selected to the artworks they viewed, creating a clear link between the work the students completed in class and the activity in the museum. The words also assisted the students to build up their use of visual arts terminology, as prescribed in the curriculum.

Jacinta followed a method of inquiry that is outlined in the local state syllabus (QCAA, 2006), involving research and exploration. She used the labels in the ‘Children’s Trail’ (a general public program for children) throughout the exhibition as a starting point to direct the students’ research and to discuss the artworks.
with her students. One student was interested in a work that had been commissioned by AMO to engage children in the exhibition. This artwork had images of people dressed up as their favourite superheroes. The artist encouraged children to dress up as their favourite superheroes, take a photograph and send the image to the museum. The artist then collated the images into a slide show presentation. Jacinta analysed one of the images with her student, discussing the use of depth of field, lighting and composition and related the artwork to the theme of ‘transformation’. She also discussed a video work with the students that featured an artist with tattooing on her body. She reinforced the concept of ‘transformation’ of the body here. Jacinta picked up on common words in the curriculum, such as those referring to the materials and techniques used by artists, and she constantly encouraged the students to use them.

Jacinta had created this learning activity so the students could respond directly to artworks and to provide the students with the opportunity to discuss the artworks with each other and their teacher, thus supporting the idea of collaborative learning (Groundwater-Smith & Kelly, 2010). The activity also combined two underpinning concepts of the Australian Curriculum: ‘Making and Responding’, whilst addressing the characteristics of a specific art movement or style. The physical action of taking the photograph with a professional camera made the students consider camera settings and composition. The use of the words to match to the artworks caused the students to consider the artworks and the characteristics of particular art styles. The organisation of the students in groups also developed questioning skills, discussion and collaborative learning.

Jacinta had organised students to discuss the artworks in groups, so therefore the members of the group collaborated and contributed to the development of a shared framework of knowledge and interpretation thus demonstrating an example of ‘critical pedagogy’ (Hooper-Greenhill, 1999b). Jacinta had used this activity in the classroom, linking a brainstorming activity and the identification of the characteristics of Surrealism, to artworks in the museum. She has effectively translated skills used in the classroom in a selective way and adapted them for enactment in the museum. She made this choice because she considered student cognitive skills of inquiry, discussion and questioning would be extended.
with real artworks as the focus. She also combined the inquiry process with a practical activity: using digital cameras to take a photo that documents the student choice and also creates an artwork. Jacinta’s use of this activity demonstrates how teachers can expand on an activity that has been developed for the museum environment and use it in the classroom (Vallance, 1995, 2004, 2006), and vice versa.

Throughout the museum visit, Jacinta facilitated the student experiences, so they began to build their own narrative and meanings. The students explored the images and were encouraged to think about their learning experiences, so becoming self-directed learners (Castle, 2006), opening up broader perspectives of learning (Hooper-Greenhill, 1999b, 1999e) and encouraging students to investigate artworks using similar methods of inquiry. There is evidence in this learning activity of a strong connection to the Australian Curriculum through the content and the knowledge and skills of ‘Making and Responding’ to artworks.

**Art Museum Orange School B**

Art Museum Orange School B (AMOSB) visited AMO with Teacher B (Katherine). Katherine had also prepared a worksheet and activities for the students to complete before they came for their visit. The students were a Senior Secondary Visual Arts class working on a research task. The research was associated with an assignment on ‘Spirituality and Culture’ that was part of a task for the Senior Visual Arts course in developing a ‘Body of Work’ (QCAA, 2006). Each student decided upon their focus for the year by investigating a range of themes including ‘Race’, ‘Culture’, ‘Cross-cultural shifts’, ‘Belief’, ‘Gender’, ‘Niche Cultures’, ‘Duality’, ‘Identity’, ‘Personal Pathways’ and ‘Instinct’. The research activity formed the ‘context’ of the assignment and drew on the following content from the Senior Secondary State Syllabus:
Students select contextual references including artists, artworks, art movements, cultural or spiritual contexts. They follow an inquiry learning model to reflect upon, analyse, synthesise, compare and form judgements across the body of work.

They explore representations and expressions within a historical, social-cultural, psychological and environmental framework. This assists with translating and interpreting of past understandings into relevant contemporary art forms that visually communicate meaning.

AMOSB Assignment

Katherine used the content of the curriculum to create the research task, where students use their research as inspiration for their practical work. In the task the students are required to:

Review the work of a contemporary artist and discuss how culture and or spirituality are interpreted through visual images (language and expression).

AMOSB Assignment

Katherine provided research questions to assist the students:

- Is it possible for cultural aspects of the work to be accessed by all viewers?
- How does culture/spirituality link with media and specifically technique?

AMOSB Assignment

The students identified ‘a key focus in the artwork, the context of the imagery and how the cultural, social, spiritual, and geographic influences contributed to the practice of the artist and the artwork. When they returned to school, the students would ‘contextualise their responses by further investigating the artist’s broader body of work to establish the depth and breadth of their ideas’ (AMOSB Assignment). The students had researched the exhibition website prior to the visit and written some initial information about their selected artwork and artist.
Katherine acted as a facilitator throughout the visit, using a range of pedagogical approaches to encourage the students to interpret the artworks. For example, she gathered a group of students to look at a group of artworks by the one artist and explained them as a ‘narrative’ or a ‘body of work’; thus, linking the artworks to the student worksheet and to the language of the curriculum. She pointed out features of the works that were relevant for different students. She was able to do this as she said she had researched artworks she knew would interest the students prior to the visit, and she had selected those that would cover concepts of the curriculum such as art elements and principles, materials and techniques so much of the discussion about the artworks focused on these. However, Katherine often related the artworks to the students’ own artworks. For example, she identified the work of an animator for one student and recommended that the student could try the same techniques in their own work.

Katherine often referred to the exhibition catalogue and the didactic information labels if she needed to find additional information about an artist or the artwork. Her approach with the students was collaborative, as they discovered information about the artworks together. They discussed the ‘materiality’ of the work and how the details are seen more clearly when they are viewed in the exhibition rather than in the catalogue. Katherine often prompted the students to investigate the artworks themselves.

*You go and look at the work and tell me what you think. We have to look at the work critically, not just because it is in a gallery*

Katherine, AMOt

Often the students found works that interested them, and Katherine initiated a discussion on the elements of art, or the techniques used in the work. These were then used to support the student’s interpretation of the artwork. For example, the students viewed a sculptural work that was kinetic: it pumped out bubbles from plexiglass tubing. Katherine asked the students to describe the work using terminology that drew on the art elements. She then asked them for their opinion of the work. When the students responded, she asked them to link their judgements back to the art elements.
Katherine’s actions throughout the visit were similar to Jacinta’s facilitation with her students. Her collaborative discussions of artworks are grounded in critical pedagogy (Hooper-Greenhill, 1999a), as the students analysed the works and discussed the meaning using evidence from the artwork. Critical analysis is central to the *Australian Curriculum* and the state visual arts course, so the visit enabled the students to understand this aspect of the curriculum.

The visit was structured by the worksheet that Katherine provided, and her discussions and facilitation with the students were strongly related to the guiding questions on the worksheet. In a way, Katherine used a ‘curriculum of orderly images’ in the art museum to inform the visit (Vallance, 1995): meaning that she allowed the curatorial intention in the exhibition to govern the way the students looked at the artworks in the context of the exhibition space. This also links to another concept in the *Australian Curriculum* where students ‘evaluate displays of artworks to interpret the meanings of artworks’ (Year 9 and 10 Content Description, ACARA, 2015g). Katherine’s actions throughout the visit demonstrate her enactment of curriculum as she made decisions about which works to discuss with the students based on the research activity and selected curriculum concepts.

**Art Museum Orange School C**

Art Museum Orange School C (AMOSC) visited with Teacher C (Rachael). The group were senior students, from two-year levels, in a combined class studying a Vocational Education Training Certificate II in Visual Arts (Australian Department of Education & Training [DEET], 2016). The visit covered two components of the course: a core unit called, ‘Source and use information relevant to own arts practice’ and an elective unit called, ‘Store Finished Creative Work’. Rachael said that she planned to cover the initial research work for both these units in one visit.

Twenty students were split into two groups for the visit. One group went on a ‘Behind the Scenes’ tour of the conservation and storage areas of AMO whilst the other group viewed the exhibition on South East Asian Contemporary Art. After an hour, the groups swapped over. Rachael organised the ‘Behind the Scenes’ tour to cover the ‘Store Finished Creative Work’ elective. AMO does not normally offer this tour, but as a member of the Teachers Advisory Group,
Rachael had been able to organise the tour with one of the AMO educators and a curator. The second group viewed the exhibition as a self-guided activity, using a worksheet written by Rachael. The guiding worksheet questions were based on the Arts Practice unit of the certificate course [DEET, 2016]. The students had to find artworks that interested them to use as a source for the development of their own work. Most of the students had limited English and were ‘English as an Additional Language or Dialect’ (EALD) students. Rachael had heavily scaffolded the questions to guide their learning. She told the students they did not have to complete the worksheet whilst viewing the works, as she planned to gather them together at the end of the visit to fill out the worksheet together. Rachael said she saw the visit as an ‘experience’ for the students. Many of them had never been to an art museum before. However, the worksheet would be placed in the students’ visual diaries and included in the assessment for the unit. The students were to select three artworks in the exhibition and write about them. Rachael encouraged the students to take photos of the three artworks to remind them about the details of the works when they came to complete the activity at school.

The group entered the foyer of the museum where there were several large-scale contemporary works; a kinetic sculpture and a large charcoal wall drawing. The students showed interest in both works because of their scale and the use of materials by the artist. Rachael asked the students questions that were similar to the questions on the worksheet: ‘What do you think is happening in the work?’ (Rachael, AMO). She encouraged students to describe the subject matter of the work and to find out about the materials that both artists had used, by reading the didactic labels. These were both tasks required in their research project. In this case, Rachael was modelling the activity the students were to complete.

Rachael explained, using simple language, another installation work. The explanation focused on the symbolic nature of the materials the artist had used and the artist’s practice; both of which related to the information the students had to write on the worksheets. She modelled the questions and answers on the worksheet with several artworks, to assist the students when they were walking around the museum. The questions and prompts related directly to the unit of work on sourcing artworks as inspiration:
1. How do you feel about this work? Give reasons for why you like or don’t like it.

2. Name something about the way this artist works that you would like to be able to do.

3. If you were to plan and design an idea for a mixed media artwork where it is obvious that you have been influenced, even appropriated, aspects of the artists’ work into your own, what would you make? What materials would you use? What colours would you use?

**AMOSC worksheet**

The students wandered through the exhibition spaces taking photos of the artworks and reading the didactic labels. When the groups met together again, Rachael discussed three artworks in the exhibition with them as a group to assist the students to answer the questions on the worksheets. The works that she selected for discussion had been the focus of a teacher professional learning day where the curators and AMO educators had discussed them. In her discussion, Rachael focused on the use of materials and symbolism in the works. She discussed the aesthetic qualities the materials created and the background of the artist who created the work. Rachael was able to discuss these works using a combined knowledge of the curriculum and the information she had received from the teacher professional learning session.

**Summary**

The observational data supports the interviews by the three teachers who use Art Museum Orange with their students. The observations demonstrate the different approaches and connections with the curriculum that teachers make based on the needs of their students and the skills and knowledge they want them to acquire (Bolin & Hoskings, 2015; Grundy, 1987; Hickman, 2010; MacDonald et al., 2016; Terreni, 2017). The actions of the teachers demonstrate how the curriculum influences the way in which they use art museums and the artworks they focus on (Castle, 2006). It is also interesting to note that in these observations that the teachers had drawn on their own knowledge of the content of artworks to guide their students. They did not use the resources developed by
AMO. However, they knew where to locate specific information about artworks on the AMO website to plan their visits.
Chapter 6
Art Museum Lime

Art Museum Lime (AML) is located in an Australian State capital city, in a redeveloped public building that has been refurbished to house the museum. As an institution, AML aspires to ‘taking a leadership role in shaping an Australia that values contemporary art and artists’ (Art Museum Lime: Mission & Values). There are six core values:

- We value artists and place them in the centre of all our activities
- We make complex and challenging artworks accessible
- We foster creativity and critical thinking
- We have an entrepreneurial outlook
- We see collaboration as key to our success
- We embrace diversity and inclusion

AML Mission & Values

The Mission and Values of AML connect directly with the disposition of cultural capital in institutional, objective and embodied form (Bourdieu, 1984; Bourdieu et al., 1991). By promoting these values AML develops cultural capital through artworks, public and educational programs, artists and curators, which they make accessible to the general public, including school students. The AML Strategic Plan (2015 – 2017) addresses the published Mission and Values of AML. There are several goals of the plan that are relevant to the context of this research in terms of schools and student learning. These include: ‘Excellence in organisational wide programming’, ‘Deepening engagement and extending reach’ and ‘Influencing the influencers’ (AML Strategic Plan 2015 – 2017).

In 2012, a National Centre for Creative Learning (NCCL) was founded under the redevelopment of AML. Therefore, in the formation of the NCCL and the development of a strategy for learning for all audiences, AML has developed a museology that is clearly focused on learning about contemporary art that engages a range of audiences, not only school groups (Hooper-Greenhill, 2007;
The establishment of the NCCL also provides evidence, in line with the literature review, that the holistic views of curators, artists and educators working at the museum serve an educative purpose for society using contemporary art as a catalyst (Burnham & Kai-Kee, 2011; Ewing, 2018; Jordanova, 1989).

The philosophies of the NCCL are founded on constructivist learning and learning through experience (Dewey, 1934; Hennes, 2002); approaches that I have already mentioned are commonly used by school students and teachers. AML addresses ‘visitor agendas’ by selecting a suitable learning model for specific audiences when they develop their strategies. They identify strategies for viewing and unpacking the meaning of artworks based on visitors’ needs and interests (Falk & Dierking, 1992, 2013; Falk et al., 1998). Reading through the *Creative Manifesto* of the NCCL shows links made to a range of learning models discussed in the literature review, including cultural communication models (Hooper-Greenhill, 1999a; Sayers, 2011; Vallance, 1995), critical pedagogy (Castle, 2006; Hooper-Greenhill, 1999a, 1999b), relational aesthetics (Choi, 2013), contextual models of learning (Falk & Dierking, 1992), aesthetic experience and understanding (Csikszentmihalyi & Hermanson, 1999; Csikszentmihalyi & Robinson, 1990; Lachapelle et al., 2003) and ethical thinking (Meszaros, 2006).

4 The NCCL is a series of ‘physical and virtual’ learning spaces based on the creative strategies of AML. The spaces are devoted to expanding opportunities for audiences to explore ideas and experiences with contemporary art. The physical and virtual facilities lend themselves, as the former Director of Audience and Creative Learning at the NCCL states; to ‘provide different kinds of learning experiences’ (Whiteley-Robertson, 2014, 2015). These learning spaces focus not only on learning in the museum but also through outreach programs related to travelling exhibitions, offsite programs and those in community settings; where programs are collaboratively developed with museum staff and community members such as local councils or arts groups. By providing these experiences audiences are encouraged to excel in experimentation and creative learning experiences (Whiteley-Robertson, 2014).

The formation of the NCCL led to the development of a ‘Creative Learning Manifesto’: a set of values and concepts that guide the development and delivery of all learning programs that are offered at AML. The Creative Learning Manifesto structures all education programming for schools and general audiences at AML and it outlines that artists and creativity are at the centre of all learning at AML (Creative Learning Manifesto, AML).
Some of these approaches are selected for school audiences, and for the ‘creative strategies’ used by the artist educators in learning activities (AML, Head of Teacher and School Engagement interview), however I could find few clear links to the Australian Curriculum content or the curriculum of the AML’s home state, inferring that AML focuses on pedagogy more than curriculum content in their school programs.

All information about learning and education on the AML website can be found under ‘Learning and Research’, which is divided into different areas for various age groups and audience types. ‘The ‘School Program’ page has the following leading statement:

*All our programs are facilitated by our team of Artist Educators, practising artists who model the essential ingredients for creative learning – imagination, experimentation, collaboration, risk-taking, creative and critical thinking.*

AML School Program Page

The page has information about specific programs for school audiences and each program has a description that links to the Creative Learning Manifesto.

The AML ‘Learning and Research’ webpage (and the AML educator interviews analysed below) outline the roles of a group of ‘artist educators’ at AML. Artists are employed, and trained as educators, to create and facilitate learning experiences. The artist educators work with the curatorial team to challenge and push the thinking of audiences, and to add to the creative capacity of the museum. The museum believes that artists are the greatest models of creative process, and that using contemporary artists to facilitate learning programs highlights contemporary art practice to foster creativity and the development of creative capacity (Whiteley-Robertson, 2014). One page on the AML website is devoted to introducing the artist educators and highlight their practice as artists. The artist educators are introduced alongside the Curatorial Team and the Guides & Visitor Services Team, indicating the significance of their roles at AML.

It is interesting to note that although AML targets its programs to a wide range of audiences, the work of the artist educators only seems to be directed towards
teachers, as this statement is focused on student learning. As shown in the previous case studies, many of the curricula and syllabi around Australia focus on the artist’s practice, and this could be a valuable connection to the curriculum for AML. The use of artist educators also draws on Ewing’s research and the importance of the role of ‘teaching artists’ in arts learning (Ewing, 2012a, 2015, 2018).

The strategies for engagement of audiences and learning at AML, and the role of the artist educators, can be viewed as the transformation of the field of education in the art museum. The museum has put into place strategies to engage audiences with contemporary art thus building the cultural capital of viewers (Bourdieu et al., 1991). Contemporary artworks have an artistic capital that represents the capital of a society through codes, signs and symbols that communicate meaning. To understand an artwork, the viewer must understand its code (Bourdieu et al., 1991). By legitimising certain cultural representations and dispositions, through its learning strategies and activities, AML has established a field of learning where the artist educators hold a strong position and possess cultural capital (Bourdieu, 1984), and through their pedagogic action they impose symbolic violence that corresponds to their interests and their teaching practice as artists (Bourdieu & Passeron, 1977; Grenfell, 2014a).

The role of ‘artist educators’ in all AML learning programs exemplifies the way the role of the educator in museums has evolved and transformed (Burnham & Kai-Kee, 2005; Dobbs & Eisner, 1987; L. Roberts, 1997, 2006; P. Roberts, 2006). Historically, and as described at AMO, the programs in many art museums have been based on the experiences and pedagogies of art teachers who work with school students (Bennett, 1995, 1999; Burnham & Kai-Kee, 2011; Castle, 2006; Lindauer, 2006; Richhart, 2007; Vallance, 2004, 2006, 2007). At AML, however, the role of the educator is integral to the framework of the museum and staff development, discounting the contentions of Baguley, MacDonald & Jackett, 2018, Rose (2006), Vallance, (1995) and Yenawine, (1998), that art museum educators sit between two paradigms, the interests of the educational audience and the interests of exhibition designers and curators.
Using artist educators to work with students and schools to engage them with contemporary art enables AML to break down the authoritative canon of Western culture traditionally upheld in museums. The facilitation of artist educators provide more voices and perspectives from a wide section of the community to assist students to interpret contemporary art, and learn more about contemporary society (Anila, 2017). The use of artist educators in learning programs also demonstrates how the educational field in AML is transforming as the roles of the agents involved changes (Webb et al., 2002). However, as I argue in this case, it is a form of misrecognition by the AML educators (Bourdieu, 1991; Deer, 2014a), to believe that their authority and knowledge about contemporary art is perpetuated through their learning programs. They assume that teachers lack the knowledge and experience to teach about contemporary art and turn to AML to provide the learning experiences. However, the teachers who visited AML inferred the opposite: that teachers can provide learning experiences for students with contemporary art and they use AML in the same way as teachers did with the other museum sites, as an opportunity to have discussions, so students can interact with the artworks.

The strategies and programs for school students and teachers are discussed in the following interviews with artist educators who worked at the NCCL and with teachers that visited the museum with their students. Two key AML staff members were interviewed: the Manager of Teacher and Student Engagement (Naomi), and the Digital Learning Producer (David). Both spoke about the programs and resources available in the museum and online. At the time of interview, Naomi was acting in the role as manager, so her insights were informed by her experience as an artist educator as well as a manager. Four teachers were also interviewed to discuss their use of the art museum and their collaboration with the artist educators. One came from a metropolitan area, one from a regional area and two from interstate:

- Teacher A (Monica) had taught Visual Art at a secondary government co-educational high school in the local metropolitan area for over 20 years.
- Teacher B (Maria) was teaching at a Catholic co-educational high school in a regional area 300 kilometres from AML. Her students visited
AML as one of the museums in an itinerary for a three-day school visit to the capital city. Maria had been teaching for only three years and had recently graduated from a regional university.

- Teacher C (Helen) was teaching at an independent co-educational school on the outskirts of a major city in another State. Helen had been teaching for 10 years and was Head of the Art faculty. She brought her students to AML for a visit as part of a focused school Art trip.

- Teacher D (Leanne) visited AML on a digital excursion with her students. Leanne had been teaching for 20 years and for the last five had been the Head of Faculty at an independent co-educational high school in a regional area of Western Australia.

The teachers all taught the curriculum from the state where they were located. Monica and Maria taught the Senior Visual Arts syllabus in the jurisdiction where they were located, Helen and Leanne taught Middle School Art.

My presentation of the case of AML follows the same structure as the cases above focusing on the findings related to the first three of my research questions.
1. How do public art museums cater for school-based art education audiences?

My analysis of the data collected from the interviewees in response to this first question indicates that AML caters for school audiences in the same way as the other two museums: through ‘Education programs’, ‘Digital programs and resources’ and ‘Professional Learning’.

Education programs
AML educators

Naomi discussed the structure and strategic direction of the AML schools’ programs in the National Centre for Creative Learning (NCCL). Reflecting on the nature of her role, Naomi focused more on the philosophy behind the programs than on how and why teachers used them but outlined how AML promoted their programs to teachers and schools.

_School program booklets are mailed out to schools in Term 4 for the following year, and every six months we produce postcards, which have upcoming exhibitions in focus. We also have postcards that come each year which highlight our programs, for example digital excursions and digital online resources to promote those._

Naomi, AML

Despite the extensive range of program offerings, Naomi indicated that teachers were mostly interested in AML programs associated with major exhibitions. These programs provided the opportunity for students to hear an artist and a curator talk. Specific exhibition themes were selected and highlighted for schools. These could be seen as linking to the curriculum:

_There is an introduction that explains the exhibition highlights and we focus on the works in the galleries, and that is based on teacher feedback. They really love the artists and our approach and centring about activities about what is on. For example, when the Biennale is on, the first thing that they see in the school booklets are the exhibition highlights, and they can go on and see Biennale programs and related programs._

Naomi, AML
The booklet for schools provided information that was as general as possible to attract a wider school audience. It also included specific links to the Visual Arts curriculum and cross-curricular connections of the state where AML is located. As Naomi explained:

*We also include in the schools booklet curriculum links to the visual arts and where appropriate to cross-curricular connections, such as English. We have done some research into the state English curriculum which now has the Australian Curriculum embedded in it. So, where we can, we make those connections. But in the school booklets, it is very general and there is more information on the website. Obviously, there is research that goes on behind the scenes with our teacher audience to see how we make connections. It is not very in-depth with specific outcomes of how you would achieve the Visual Arts curriculum – it is more tapping into core concepts.*

Naomi, AML

By using activities centred on contemporary art and the issues for society that it can create, the AML educational programs, even those designed for a wide audience, provided specific curriculum links for students, however these were not formally identified by Naomi, David or the teachers interviewed. In the *Australian Curriculum*, the role of art in society and the issues artists explore and express is central to the content (ACARA, 2015g). As they participate in activities responding to contemporary art and discuss the issues in current society that artists explore, students are learning curriculum concepts. However, the educators at AML seemed to be unaware of the links with the curriculum in these community programs.

**AML teachers**

When the teachers were asked about the school programs offered at AML, all four spoke of the value of the programs and resources for their students. They indicated they had contacted AML directly to book a tour, and they all said that the benefit of visiting AML was the opportunity to view its collection of contemporary art, and for the students to have direct experiences with artworks. This suggests that teachers access AML with specific curriculum concepts in mind or specific artists that they used to enact their curriculum plans. As the
teachers all taught different Visual Arts courses, based on their location, it was interesting to find that they all took the same approach in contacting AML to organise their visits. It was interesting, too, that none of them spoke about the programs Naomi had mentioned in her interview.

Monica, for instance, said that it was the collection that attracted her to select AML for her senior students.

*It is the nature of the collection and the size of the gallery. When we went to AML, we were there to do that unpacking, to direct ourselves towards an exam and sort of an outcome, talking about an artwork.*

Monica, AML

Monica’s students were studying the local Senior Secondary Syllabus, which requires students to research specific artworks and artists as case studies (New South Wales Education and Standards Authority, 2016). She said that AML regularly rotated their collection, and this gave her students the opportunity to view a variety of works, as they were repeat visitors.

When asked to identify any specific programs for her senior students that AML offered, Monica mentioned that the she often took the students to a biennale of international contemporary art hosted by AML, and generally took advantage of exhibition programs to take the students to view contemporary art. Monica also took her middle school students to facilitated visits at AML.

*The ones I normally access are the ‘Introduction to Contemporary Art’, and I do that with a group of primary school students that I have in a transition program. The one we were undertaking the other day with the senior students which is ‘Unpacking the Unseen’.*

Monica, AML

Monica’s purpose for taking her students to AML to specifically view contemporary art can be linked to the objectives of the Visual Arts syllabus of the local state both at middle school and senior secondary level. The key concepts of this syllabus are artist’s practice, the conceptual framework and ‘the frames’; which are outlined in Appendix 5. Monica used contemporary artists and artworks as the basis for students to unpack the curriculum objectives, as well as to assist
them to develop ‘an informed point of view’ by focusing on specific subjects and artworks, as demonstrated in my observations of her students in AML discussed later in this Chapter.

Whilst the second teacher, Maria could not identify specifically any programs for visual arts students that AML offered, she said that AML had an ‘education department’ that was ‘extremely helpful’ when she rang and enquired about what programs would be suitable for her students. As she visited AML on an annual visit with her students, she made use of whatever exhibitions and programs were available at the museum at the time. She had participated in a variety of tours with her students, such as a general introductory tour of contemporary art and a program where the students sketched and painted.

*I know we have done workshops where they have done sketching and painting and construction up in the education room. I know that’s a different program and it’s called a ‘workshop’ where we sat at tables and they constructed meaning about the artworks they had seen, so they went and looked at the artworks and then went and made a response.*

Maria, AML

Maria noted that the creative strategies the AML artist educators used were different from the experiences other art museums offered.

*They sit the students down in the space, which is nice. I think it is a great strategy as you are getting the students to slow down a bit and getting them to think. I think they really enjoy that. I like [it that] the educators are prepared, that they usually bring activities, or they know what questions they are going to ask. They are generally good questions.*

Maria, AML

Maria’s comment indicates that she finds the AML school programs cater well for her students’ needs as a school-based audience. Providing a combination of both discussion and practical learning experiences, she can focus on both the objective of ‘making artworks’ and ‘critically and historically interpreting art’.

Helen visited AML as one of four art museums she had selected for a school trip with senior students. Each art museum was chosen for a specific purpose, and
Helen had researched them all prior to the visit and selected AML because of the practical workshops that they offered. She had contacted the museum directly with a request for the workshop as her students were studying Visual Arts and Media Studies.

*I found the program online and then I spoke to them about it a number of times before the workshop because originally, I was trying to make the tour have a bit of a photographic/new media approach as possible as I was bringing along a Media teacher. I thought that would be a good thing to do to try and engage him in some of the spaces.*

*There were two goals, I said to them, these are a mixed bunch of students and they all have different artistic priorities and hopes but the main goal is that it is an introduction to contemporary art and also to new media.*

Helen, AML

As Helen’s school was located interstate, she was teaching the *Australian Curriculum* and she focused on the foundation concepts of ‘Making and Responding’. She had been very specific with the AML staff about her requirements and that the visit was part of her curriculum planning at school.

Similarly, teaching interstate, Leanne accessed the digital excursion that AML offered for a specific purpose. She was also teaching the *Australian Curriculum* and her planning focused on the practice of the artist and the use of technology in their art making. Hence, Leanne was interested in the digital excursion. She had heard David speak about the digital offering at a conference, where she had also been inspired by the Director of AML speaking about the museum’s desire to use digital technologies to become more accessible for schools. She was aware that AML primarily had a collection of contemporary art and she wanted her students, located in an isolated area, to experience an exhibition ‘in’ a contemporary art museum. The local state art museum had a comparatively limited collection of contemporary art.

*Summary*

It is clear that all four teachers had visited AML for a specific purpose. The purposes linked to the findings in the literature review that teachers often visit
contemporary art museums to provide their students with access to and understanding of contemporary art (Richhart, 2007; Rose, 2006; Vallance, 2006, 2007), and to assist their own explanations of contemporary art (Page et al., 2006). Because of its collection, all four had contacted AML to request programs that provided learning experiences to engage students with contemporary art. The teachers use AML to help them enact the areas of curriculum content that require students to investigate contemporary art. Although all four teachers spoke about the facilitated discussions provided at AML, Helen and Maria also acknowledged the value of AML’s strategies using practical activities to engage students in a response to artworks. However, although ‘Making and Responding’ are a key strand of the content of the Australian Curriculum, they viewed these strategies as an alternative method of facilitating the engagement of the students in the museum, not as a learning strategy.
Digital programs and resources

AML educators

David explained that the ‘Learn & Research’ page of the AML website had been set up to guide teachers and students to move through the entire website, rather than just jump straight to the ‘Schools’ section. The aim of AML was for teachers to use the website as a research space. Hence there were a lot of interrelated links between pages and resources available through the digital learning portal.

The portal held a range of learning resources grouped together by theme. Each group of resources included a range of activities linked to the theme. The activities also existed as a subset with a separate URL, thus becoming a resource in their own right, rather than being embedded in a larger resource (David, AML). The resources were designed around the ‘Creative Manifesto’ and ‘Creative Strategies’ used by the artist educators in the NCCL. The structure of the resources – with discussion questions and specific practical activities – also linked to aspects of the curriculum such as ‘Making and Responding’, although the intent was not explicit. David said that the resources were structured to suit a range of curriculum goals: called ‘Encounters’ (a full resource to download with discussion questions about contemporary art); ‘Activities’ (step by step activities and reflection questions to use in the classroom); or ‘Research’ (which introduced an inquiry process for students). He said that the resources were for schools that could not access the museum and that they were flexible enough so that they could be embedded into existing classroom activities or used as post or pre-visit activities to AML. His comment that the resources could be used pre- or post-visit infers that teachers could see some connection to the curriculum. As one of the main aims of AML was to engage audiences in the physical museum with artworks, and as the teachers visiting AML said that viewing artworks was one of the primary reasons they brought students to the museum, the belief of David that the reach to school audiences could be beyond ‘visiting the museum’ seems somewhat visionary.

Generally, the content of the online resources included videos of interviews with artists, curators’ talks and artworks. For example, a resource on ‘Ephemeral and Performance Art’ had links to artist interviews, a PowerPoint presentation as an ‘Encounter’, two to three ‘Activities’ related to the theme and then information
about the artworks used in the resource. David said that the aim was to have the information freely available for schools rather than requiring the teacher to research the information and activities themselves. This supports research that teachers often use digital resources both to access content and as pedagogical tools (Baker, 2009; Kelly & Breault, 2007; Kerby & Baguley, 2010). However, David inferred that the resources had been produced to provide content and it was up to the teacher as to how they were used.

There were several other online experiences for schools and students that were unique to AML. One program was a digital excursion where a school could participate in a learning program facilitated by the artist educators through video conferencing. There was a Primary and a Secondary excursion, structured differently for each level, where the artist educators led students through an inquiry process. The Primary activities were interactive and provided a basis for discussion about a range of artworks. An artist had been commissioned to create the Secondary excursion, which was a performance designed to engage the students in a dialogue with the artist educators. The AML educators wanted students to interact directly with artworks. They also wanted to challenge students to think about ‘what an artwork might be, what it is made of and what it is about’ Hence the experience encouraged the students to view the work and respond to it through practical activities (David, AML).

AML also used an artist to develop other online courses for Secondary students. These were described on the webpage as aiming to ‘challenge students to think about what art might be’ (AML, online course page). There was a course for classes led by a teacher and another for individual students, both running for four weeks. The individual course allowed students to log in to the site each week at a suitable time and view a video by the artist, who introduced the works of other artists. The students then completed activities, participated in discussion boards and created artworks and responses to share on the site (AML, online student course webpage). Although designed for individual student use, teachers could also use this in their own curriculum enactment. The activity was developed in collaboration with the artist, who saw the collaboration as part of her art practice. As David explained, the experience therefore involved learning for both the students and the artist.
The strategy of providing digital content and activities for schools aligns with research into the use of technologies and the web by art museums to extend their communities beyond the limits of the physical exhibition space (Kelly, 2010). AML also believes that the use of digital content and technologies in learning will engage an audience beyond the physical museum, thus changing the relationship between people and their learning in an art museum (Wyman et al., 2011). By providing this range of experiences and activities they hope to attract a wide audience, including school students, and break down the authoritative voice of the museum. Philosophically, David explained that AML hoped to help audiences interpret contemporary art and produce knowledge based on individual interests and needs (Hickman, 2010; L. Roberts, 1997). By providing a range of digital resources for schools, AML provided students with an experience; something previously denied by geography and one that built on the physical experience of visiting the museum (Falk & Dierking, 2013). Through the use of digital technologies in learning and access, AML is also building the cultural capital of viewers, assisting them to understand, interpret and develop their knowledge of contemporary art (Bourdieu et al., 1991), using digital technologies for interaction and engagement.

The aim of the online resources, as well as the onsite programs, was to make a ‘product that looked really good’ rather than taking the direction from the curriculum (David, AML). Only once the products were made did David look for the links to the Australian Curriculum. David said that they were also aiming to map the resources against the Australian Curriculum to reach wider school audiences, placing them on a national school resource data-base so schools across the country could access them. The aim was for teachers to work out how to use the resources and fit them into their teaching of the curriculum. At the time of interview, David was unaware who was using the resources; teachers or students, and how they were using them.

Therefore, in keeping with findings from the literature review, AML seemed to be leaving the pedagogical approaches and curriculum links up to teachers (Baker, 2009; Kelly & Breault, 2007; Kerby & Baguley, 2010). For example, teachers may link to the resources directly in their enactment of curriculum, and in this way may be addressing content that may not be explicit in the curriculum; the hidden
curriculum (Gilbert, 2012; Russell et al., 2017). This is how ‘misrecognition’ is created, when the AML resources are given authority in enacting the curriculum, reinforcing the prevailing 'doxa' of AML and legitimising the teaching and learning strategies of the artist educators and digital learning producer (Bourdieu, 1991; Deer, 2014a).

**AML teachers**

Apart from Leanne, the teachers did not indicate that they used any of the digital resources or excursions that AML offered. Most of their online engagement and experiences were brought up in the discussion on contemporary art. Maria, for instance, mentioned that she regularly used resources from art museums in her teaching:

> Usually I will pick my unit and what I want to do and then I will go and source it. I use a range of contemporary art museum sites. I will download the PDFs for the educational resources … Usually I will pull apart what I want for myself. So, I will read through it, look at and analyse it and what artworks and questions relate, and it is just always nice to have something to formulate or to have questions. I see questions as of key importance if you want your students to connect to stuff. So I always research, as I don’t often know the artwork or the artist well enough to develop questions for them. So, what I am looking for is when I look through those resources is a deep analysis of an artwork with questions that students can actually answer.

> I really like using resources because it is like worksheets already done. I really don’t know what teachers did before the internet.

Maria, AML

When prompted about resources from AML, Maria said that she had never used them, as she was happy with the structure of the other resources. She preferred to use AML for her school visits because she valued the facilitation of the artist educators.
Leanne had participated in a digital excursion at AML so therefore her opinion about the learning approaches and the production of digital resources by AML was entirely different to the other teachers interviewed:

I wanted to trial it and I wanted to give the students an experience of contemporary art that they wouldn’t have otherwise. I felt it fitted in best with that class. It was a good extension for the Year 9 students as it really did extend them.

Leanne, AML

Leanne was provided with pre-visit material sent by David, which included YouTube clips on the featured artist, which she viewed with the students prior to the visit:

Because we hadn’t done this before I didn’t quite know what to expect. We followed what David had put up on the internet. We watched the YouTube clips with the artist. Some of them were accessible, and some of them the language was quite difficult for the students, so I went through with them. That was quite good that we went through before as we had listed all the words that the artist mentioned that they didn’t know what she was referencing or what she meant.

Leanne, AML

During the excursion, the students took notes and discussed the experience with the artist educators in a videoconference. This discussion had then continued into class, as many of the students were ‘affronted’ by the work they saw and said that they didn’t understand it. They also completed the ‘post excursion’ activities suggested by AML:

So, there was a lot of discussion and they were very affronted and there was lots of conversation as this ‘wasn’t art’ and ‘who is funding this?’ … So, there were big class discussions until they accepted this and they were happy about it. We made some links to some local issues about funding art and lots of them were involved in it. So, is that Art? Isn’t it Art? They also did the practical exercise afterwards and they really liked writing the letter to the artist.

Leanne, AML
Leanne’s choice of the digital excursion did not seem to relate directly to the curriculum but more to provide the opportunity to extend students’ knowledge and skills. She did not identify any specific curriculum links in our discussion. Of the four teachers interviewed, and because of her location, Leanne used online resources the most: and as with the digital excursion, she used the resources to enhance her classroom activities and to expose the students to contemporary art. This could be because, like Helen, her students were younger and she was teaching the broader content of the *Australian Curriculum*, which requires students to look at a range of artists from times, cultures and locations to represent themes, concepts and ideas in their own work (ACARA, 2015h).

**Summary**

Through the interviews with teachers and the artist educators I could see that there was a disconnect in planned strategies of AML for online resources and the teachers use of them. AML had set up a range of online resources for teachers to use in their classroom. The resources provided a specific pedagogy based on artistic practice. However, the teachers mainly accessed digital resources to find content and information about contemporary art. They would use this information and facilitate learning experiences based on their own pedagogical approaches thus drawing on the concept of teacher practice directing the way teachers ‘read’, ‘interpret’ and ‘enact’ curriculum (Mathewson-Mitchell, 2013; MacDonald et al., 2016).
Professional learning

The AML Teacher Professional Learning website offered a range of workshops and programs for teachers that focused on building creative capacity around contemporary art or on particular artists’ practice (AML, Teacher Professional Learning webpage).

AML educators

AML had begun to use Professional Learning days to gain further consultative feedback about curriculum connections, and to build a community of practice with teachers. Naomi said that the skills of reflection and evaluation were built into the workshops to gain feedback from teachers as well as to develop skills in critical and creative thinking: another capability in the Australian Curriculum. A teacher advisory group had been formed to provide feedback on some of the AML ‘community programs’. The teachers in the group were repeat visitors to AML and had participated in artist workshops with their schools in the local area. As Naomi explained:

We are starting to focus our teachers’ professional development days, and those kinds of internal teacher consultation days, into Primary and Secondary. So, when we first started thinking about that deeper engagement with teacher audiences, we thought about getting a group in. Likewise, with a teachers’ professional development day on Aboriginal and Torres Strait Islander art practices. That was originally one group and this year we are thinking about doing a Primary and a Secondary one. So, by honing into those specific audiences we can get more relevant and precise information and that leads into how we would connect to that curriculum. But that definitely comes from what teachers want and we made a push for more reflection and evaluation in our programs. I guess that is part of it or otherwise you won’t get anyone.

Naomi, AML

These days were seen as a way of assisting the artist educators to gain a deeper understanding of teacher needs, so that they could then see what particular curriculum links could be established around a theme. They discussed the ideas and activities that teachers took away from the Professional Learning to use in their classrooms, and which areas of the curriculum the teachers aligned the activities.
I think we might modify and tailor the next one so there is an element of the teachers presenting, … So, for a new teacher it is about ‘Here are our core strategies, hear from an artist and here is a teacher’s way of working’. So, this is what we aim to do with our teachers’ programs, and we have a similar way of working in our educator exclusives. Informally we meet about three to four times a year and have artists talk and curators talk and through these things we try to get feedback. So we try to create a space where there is informal talking, but [with] educators are there to hand out programs in an informal way.

Naomi, AML

The artist educators at AML provided experiences for teachers in professional learning sessions focusing on experiences in the AML galleries with an artist. For example, a program on Aboriginal and Torres Strait Islander Artworks was led by a local artist who gave a curatorial talk and then did a workshop with the teachers based on the concepts and processes that the artist used in their practice. The artist educators provided supporting notes for the workshop.

AML also ran a ‘Creative Connections’ program where teachers came and experienced the ‘creative strategies’ with the artist educators, went back to their school and trialled them with teachers and then returned to other sessions to share their ideas with other teachers (AML, Creative Connections program webpage). Naomi said that the artist educators had found the workshops interesting as the AML educators could see how teachers adapted the strategies used in the museum, transfer them to the classroom or use them with other teachers. She also saw it as a balance between the artist educators and teachers enabling them to build a community of practice to share ideas.

Our ‘creative connections’ program is a primary program for teachers practice in the classroom. So, we tried a model where the teachers presented. We had Part 1 and Part 2 which the teachers co-produced in Part 2. … It was a really interesting experiment because we had someone adapting what we had taught in the first part. It is informative for us for us to see teachers do something we do but do it in the classroom.

Naomi, AML
The learning for artist educators and for teachers supports findings from the literature review that professional learning can build communities of practice in the museum (Hooper-Greenhill, 1999a, 1999b). It interesting to note, however, that the artist educators wanted to learn strategies from teachers, perhaps to adopt the enactment of curriculum that teachers use when they visit AML.

AML teachers

None of the teachers I interviewed had been to any formal professional learning programs at AML and they were not members of the Teachers Advisory Group. They attended the ‘educator exclusives’ but did not provide any feedback to the AML staff. The teachers were aware of the contemporary collection at AML and tended to take their students to the museum because of the content of the collection, not because of the way that the artist educators facilitated the experience for students. However, Monica did acknowledge that she liked the way the artist educator facilitated the visit for her students:

_They talk about artist’s practice. Our tour guide was also referencing the building: the old building and the new building which is quite a nice way of looking at artistic practice and art in the world they live in … all areas of the syllabus._

_I did point out to them [the students] that I like the way the facilitator did a bit of that brainstorming when she said just ‘say one word about the artwork’ and how you can construct a discussion using those words. I also liked how she took each word and defined it for them._

Monica, AML

The teachers generally identified the AML programs they accessed and then how they used examples from them in their teaching as they were experienced art teachers. They were not specifically looking for any particular targeted professional learning.

Summary

AML had a clear strategy for their Professional Learning program based on a teaching model used by their artist educators. Naomi spoke about professional learning programs that focused on the cross curricular priorities and the capabilities such as critical and creative thinking of the Australian Curriculum.
that linked to contemporary art. They had formed a community of practice with a Teachers Advisory Group who would feed their knowledge of the curriculum into professional learning programs at AML (Hooper-Greenhill, 1999a, 1999b). However, when the teachers were interviewed, they were only interested in programs that would provide them with information about the artists that they could use in their teaching. They did not specifically identify anything different they had learnt about engaging with contemporary art they had learnt in a teacher Professional Learning workshop.
2. **What kind of learning about contemporary art do museums facilitate and how do teachers relate this learning to the curriculum?**

**AML educators**

Naomi said that the primary focus for education about contemporary art at AML was schools’ access:

> We have a massive mailing list, we have a mailing house [that] distributes and mails out our postcards to schools, so we try and distribute and make it clear that we have access programs and that you can connect to Contemporary Art from anywhere. … We have really diverse audiences and we say that we will engage with anyone, with any age, any stage, in any state.

Naomi, AML

In terms of learning design Naomi said a constructivist learning approach, grounded in the learning theories of Dewey, Vygotsky and Piaget, formed the underpinning philosophical approach to teaching and learning with school students at the AML (Whiteley-Robertson, 2015). The inquiry approach encouraged students to interpret artworks and share their ideas with others in a discussion or through ‘creative activities’, thus providing them with the language to access contemporary artworks to broaden their vision of the world (Vallance, 1995, 2007). For Naomi, this fed into the ‘creative canon’ of the museum:

> We have a creative canon and one of those is to ‘bring your own meaning’ and so that idea plays out in this program by asking students to interpret works in their own words and share those creatively.

Naomi, AML

When asked about the pedagogical practices used by artist educators at AML for teaching about contemporary art, Naomi referred to the Creative Learning Manifesto of the NCCL: that creativity is the central philosophy to learning at the museum, and the ‘creative strategies’, based on artistic practice, that were used by the artist educators:

> So those different philosophical approaches … art is at the centre of what we do… experimenting (so I guess that is colouring outside the lines),
bringing your own story and taking fresh meaning and looking at other people’s approaches. And in, within groups, opening up a conversation. It’s very inquiry based, and we will often foreground that with our creative strategies and that is how we enact them.

Naomi, AML

In response to my question about the place of ‘creative strategies’ in the AML school program, Naomi explained that the artist educators provide specialised teaching to school students as they had a combined knowledge of educational pedagogy, exhibition content and artistic practice,

I guess … processes relate very strongly to the notion of the artist’s practice. So that definitely comes through with artists at the centre but that comes through with one of the MCA’s core values: artists being at the centre. So those things align, and we use the language of the syllabus to talk about practice. … the fact that we call it ‘artist’s practice’ and not something else.

Naomi, AML

As Marshall & Donohue (2014) and Ewing (2018) note, the pedagogical approach of the combined knowledge of educators and museum curators can encourage learners to engage with and make artworks regardless of technical ability or skill, thereby encouraging them to respond to artworks using a range of materials and techniques. Thus, at AML the artist educators worked collaboratively to develop the school programs as a group. The creative strategies developed for each new exhibition were trialled with teachers in professional learning sessions before they were run with school groups. Often the strategies focused on the practice of a specific educator who would work with the exhibition curator and other artist educators on a particular exhibition.

AML teachers

When asked about the learning experiences focusing on contemporary art at AML, all four teachers spoke about the engaging way in which the artist educators presented and discussed contemporary art with students. As the research literature suggests, art museum educators often base their pedagogy on constructivist theory using a combination of interpretative and inquiry strategies (Hubard, 2011a, 2011b; Lindauer, 2006). So, although the teachers
could identify that the strategies were based on constructivism, they could not identify how the strategies were different from those they used in the classroom (AML teacher interviews).

Monica used AML to provide her students with what she described as ‘a virtual exam’, valuing the strategies of the artist educators to engage with the students and promote discussion.

*I explain to them it is like a virtual exam. Instead of brainstorming on paper, this is a verbal chance to brainstorm with others in a group forum. It relates directly to the exam really. It also works for younger students as well. Sometimes it is a literacy thing as well. There is nothing better than standing in front of a real artwork and forming real responses to something that is tangible, there in front of them. Literacy, developing their language as well as their appreciation and then depending on which exhibition it is, whether the exhibition is related to something we might be studying in class.*

Monica, AML

Analysing and writing about artworks is a key concept of the state Visual Art syllabus, and Monica repeatedly referred to the content of the syllabus when speaking about the experiences of her students at AML. She liked the way that students could focus on curriculum concepts such as ‘Post Modernism’ and ‘Conceptual Art’. She said that she taught contemporary art to address the ‘Conceptual Framework’; that underpins the secondary Visual Art syllabus she taught (NESA, Stage 6 Visual Arts syllabus). She had even requested a specific artist educator to facilitate the visit, as she knew that this educator used the language of the syllabus in her discussions. This was a valuable form of curriculum enactment for Monica, as the educator was using the language of the syllabus to make connections for the students.

Monica’s discussion indicated that she was able to link curriculum frameworks and concepts based on the artist educator’s discussion, supplemented by her worksheets and her own interaction with the students during the visit. The artist educator who led the visit with Monica’s school had specialist skills as a Senior Secondary Visual Arts teacher and she was familiar with the terminology of the
curriculum. This supports the findings in the literature review that museum educators provide specialised access to students and teachers through their knowledge of pedagogy, exhibitions, collections and curatorial strategies (Baguley, MacDonald & Jackett, 2018; Bolin & Hoskings, 2015; Castle, 2006; Rice, 1998).

Maria’s view on learning about contemporary art in art museums was similar to Monica’s. She liked the questions that the AML artist educators asked the students as they promoted discussion amongst the students.

*They ask questions but they don’t explain as much and usually at AML they will get down to the student level and ask, ‘What can you see?’ They start at the bottom and make the connections all the way up. I think that process of sitting in the space, in that circle is quite dynamic and getting kids to share. Kids love to share and they love pulling the meaning out of the work and they get quite frustrated and disengaged when you ask them questions to explain the work and you ask them questions and they don’t know how to answer. They also want to ask questions to explain the work to them and get them to connect back to that.*

Maria, AML

Maria felt the best approach for teaching about contemporary art was for her students to experience the work directly to get a deeper meaning before they discussed the work, therefore, she said that she liked that AML seemed to take a similar approach:

*They are experiencing it, they are walking through it and enjoying it and they want to know what the deeper meaning is and then they can discuss it.*

Maria, AML

Maria often gave students pre reading before they had such a discussion. She encouraged her students to write about artworks after they had a class discussion, and she scaffolded writing tasks for her students:

*We do a lot of ‘discuss’. I always give them articles that they read and there is always the opportunity for them to unpack it themselves. I always*
encourage them to be engaged in what statements like ‘Do you like this artwork?’ might mean and then their interpretation of the artwork is really good, and I encourage that.

Maria, AML

When discussing the writing tasks that the students completed at school, Maria referred to the curriculum and that the tasks developed the students’ skills to interpret and write about art. Maria indicated that the strategies used by the artist educators mirrored her classroom practice. So, in effect, the student’s experiences in AML, as well as in her own classroom, worked together in enacting the curriculum.

When teaching about contemporary art, Maria said that she always provided students with a background in art history, for instance, so they could understand the conceptual nature of contemporary art. By viewing the artworks in the AML collection, the students gained some background to help them understand contemporary art practice and make artworks based on similar themes or concepts. Maria always included artworks, from different periods and cultures so the students could compare them with contemporary art. All these strategies link to the state curriculum, as the students could develop knowledge and skills in art practice, the conceptual framework, and the ‘frames’ of interpretation by viewing and discussing artworks. They could also develop ‘knowledge and skills in art history and criticism so they could represent an informed point of view’ (NESA, 2016).

Coming from interstate, and working with middle-secondary students, from the Australian Curriculum, Helen’s thoughts on her students’ experiences in learning about contemporary art at AML were mixed. She said that they benefited from viewing and discussing the artworks in the galleries, as they gained an understanding about the artworks and their meaning, but the level of discussion and the creative responses used by the artist educators were too complex for her students to grasp. The purpose of Helen’s visit to AML with her students was to participate in a ‘New Media’ workshop and to experience a facilitated viewing of artworks. Helen had planned the visit with the AML educators, and it was intended to be tailored to her needs. She was frustrated that the outcomes she intended were not achieved – as although both the ‘making’ and ‘discussing’ activities were
individually valuable, the students struggled to make a connection between the workshop and the artworks they had viewed.

One of the things that was successful was that the kids were creating their own ideas in the gallery space. I did like how they had the tracing paper….the layers on top……I thought that was quite clever….responding to an idea from each work and layering on top of that. … As an introduction to contemporary art, my students were a ‘bit freaked out’ and were not sure what was going on

Helen, AML

Helen acknowledged that there were a number of reasons that did not make the visit as successful as she intended. These included her expectations and the level of her students.

We didn’t do the New Media workshop last time. It was purely engaging in the gallery space with the work. I kind of think if I was to go back, I would go back to that to see the work. It’s a challenge isn’t it? As a teacher, as there is only so much you can do in a gallery, in the space, and I can appreciate that the workshops must need to suit multiple year levels.

Helen, AML

Helen had chosen the New Media workshop described on the AML website as the basis for the visit because her students were studying animation in their Visual and Media Arts classes. She was seeking to address two different disciplines in the Australian Curriculum by choosing this workshop. As these disciplines involve different conceptual knowledge and skills, it was understandably difficult to cover aspects of both in one exhibition visit and workshop. She had also chosen the workshop because it covered the aspects of ‘Making and Responding’, which form the core of the Australian Curriculum in Visual Arts, and the curriculum in her state (ACARA, 2015g; VCAA, 2015). She had hoped that her students would pick up skills in animation and an understanding of the artistic process, to use when they developed their own artworks at school. Helen, like Maria, was hoping that her students would gain an understanding of contemporary practice. However, she did acknowledge that it was difficult for AML to design a program that would suit all schools, interests and student abilities.
Helen mentioned that one of the drawbacks about learning in museums was that students only saw the ‘finished product’ and did not get a sense of the processes used by artists to make the work. She valued exhibitions that showed the processes, inspiration and ideas behind the artwork. That is why she had selected the workshop at AML.

*I’m particularly enthusiastic looking at workshops that unravel the process of artmaking, and the theories and. Unpacking each step. What does it mean to research? What does it mean to collect your ideas? What does it mean to trial? What are the mistakes that the artist makes along the way? That we, as viewers, get a bit of a ‘sneaky’ look at.*

Helen, AML

Helen referred to several aspects of the curriculum including; students understanding of the practices and processes that an artist uses, the learning activities that students undertake to acquire knowledge such as ‘research’, ‘theory’, and the collection of ideas to make artworks.

**Summary**

There were some links in what Naomi said, about the purpose of using artist educators in museum school programs and the creative strategies, that all four teachers valued. They liked that the artist educators provided engaging experiences, particularly in their questioning and discussion of art educators and all four teachers could identify the connections to the curriculum in the approach of the artist educators (such as the use of the conceptual framework and using making as a response to an artwork), as they often used these in their own teaching. The teachers also used the visits to provide inspiration for their students’ art making. They took the experiences that they had in the museum to build skills and knowledge, particularly in art history and criticism, which they replicated in the classroom. Including these actions in their enactment of curriculum result from the decisions they make regarding the type of knowledge that they want their students to acquire (Grundy, 1987; MacDonald et al., 2018; Terreni, 2017).

The next section will discuss the collaboration and roles of teachers and museum educators to develop learning about contemporary art and analyse the findings.
of any collaboration between teachers and the art museum educators at AML.
3. **What are the roles of art museum educators and school teachers in developing learning programs and educational resources about contemporary art?**

**AML educators**

As demonstrated in the two previous sections, there was interaction between teachers and the AML artist educators in the development of programs for schools. Naomi was clear that AML developed its education programs and creative learning strategies on the basis of teacher feedback, however her comments focused more on the pedagogy and content of the programs rather than the links to the curriculum. She spoke positively about the response from teachers to the AML programs, acknowledging that many of them were developed with teachers, artists and the artist educators based on individual school needs.

Groundwater-Smith and Kelly (2003, 2010) established that school programs based on individual student needs can make museum learning transformative and authentic for students. Relevance is increased if they are involved in problem solving and inquiry-based learning and if challenging and achievable goals are set (Groundwater-Smith & Kelly, 2010). Naomi did not provide any detail about how the programs developed for individual schools were linked to ‘unique and transformative learning’. The strategies used by the artist educators did appear to be unique, and students were observed engaging with artworks, but there was no specific data that supported any sense of the learning experiences in the museum being different from the learning experiences students had at school.

Naomi made it clear that the AML programs were not linked directly to the curriculum. She believed that AML provided the pedagogy and the ideas, and it was up to the teachers to make the connections to the curriculum. The AML artist educators would often ask teachers to trial resources such as the digital excursions, to see if the teachers could include them in their curriculum planning. The evidence in the corresponding data in the observations of school visits, showed that the AML artist educators focused on learning experiences for students in the museum.
Like AMO, AML had a Teachers’ Advisory Group that met once a term to provide feedback on school programs and resources. The teachers in the Teachers’ Advisory Group were often the teachers who were really engaged with AML and tended to use the AML programs frequently.

The teachers advisory group meets a few times a year and they are invited to provide feedback on programs and resources and that is through the meetings. But also … doing their research, reading and engagement. So, they are really engaged teachers who do use those resources and/or come in regularly. They are a really good resource.

Naomi, AML

The Teachers’ Advisory Group often met with the artist educators to discuss the reading and research they had undertaken to prepare teaching material. They gave the AML artist educators feedback about how they used the AML resources, so that the educators could refine them further. The role of the AML Teachers’ Advisory Group was different from that of the advisory group at AMO. At AML, the teachers provided feedback on the resources produced by AML, the teachers did not write the content for the resources, as at AMO. This suggests that AML has a distinct pedagogy that they wish to use with their resources, and that the museum is controlling the way they want their learning activities to be structured.

It seems that AML educators see themselves as the authority in the field of education at AML. They hold specific symbolic capital and habitus in the way they conduct learning in the museum, and they expect teachers and schools to adopt the doxa of the field. The teachers, when interviewed, said that they wanted their students to have discussions about artworks and interact with each other. Therefore, the concept of curriculum enactment in the museum seems compromised: it is very different for the teachers and the AML artist educators. The teachers were seeking experiences that connected directly to the curriculum; such as the analysis and discussion of artworks, rather than the creative response that the artist educators facilitated.

In terms of providing resources and programs for schools, AML also had a clear vision, as outlined by the digital producer, David
I sit with the digital media team; my desk is there, and my manager is the digital media manager. My role has been designed to create a bridge between that and learning. We are in constant discussion about who we will interview this year, and what exhibition are going to be supported with what assets, and basically: is it an audio interview? is it a video interview? is it something else? As well as the website. I am very much in those discussions and I am able to contribute to them. I produce some of that material, so it has a bit of ‘buy in’ for school and teachers.

David, AML

As well as the production of digital content for the website, David contributed to the engagement and learning programs for general audiences, including schools and students. He also took digital content that was produced for the AML general website and tailored it to the needs of the school audience or developed content with school student learning in mind. He worked with a group of artist educators on the digital resources:

As we were developing the model for a lot of our online resources, we were guided by what teachers were saying. What we observed is [that] the way teachers teach, and the way they use devices in the classroom, is changing.

David, AML

Over time, the group has developed pedagogy to work with digital technologies to deliver these programs to schools.

We have our own creative canon, so that guides what we do. Also, the people producing these resources are the educators working directly on the floor. They are really taking the ideas and conversations that they are having and putting them into a different mode.

David, AML

The artist educators selected to work in digital learning and engagement have skills using digital technologies in their practice. For Naomi, this made the educators think about the gallery and studio spaces differently and increased the potential opportunities for use with school groups.
David has a cluster of educators that have developed the new digital learning programs in electronic arts. It started with a smaller group even just four people, who brainstormed their own art practice, how they use technology and how everyone else could do it and once that is trialled and piloted, shared with everyone.

Naomi, AML

David’s views on the use of resources for teachers and schools are supported by the research literature, which has established that teachers use art museum websites and resources to plan excursions, for lesson planning, to access information, games and activities – and that they use digital technologies as a pedagogical tool with their students (Baker, 2009; Bolin & Hoskings, 2015; Kelly & Breault, 2007; Kerby & Baguley, 2010). However, the teachers interviewed at AML said that they preferred to use the information provided in the AML resources online to gather content to provide content for their classes, rather than using the activities the resources provided as part of their pedagogy. This does thus contradict the findings in the research, and the planned strategies of AML to provide learning for school audiences rather than just the access to digital content that the teachers were using.

AML teachers

While the teachers did not specifically discuss the role of the artist educators in developing student learning, they made several relevant points about the actions of the artist educators that linked to their own practice.

Monica, for instance, had selected the particular program I observed because it facilitated discussion of contemporary art using similar questions to those in the Senior Secondary Visual Arts examination in her state. She valued the way the artist educator unpacked the artworks using, what Monica described as the ‘Frames’:

My group looked at two artworks by the same artist. We had a discussion about both artworks. We addressed the Frames. I did point out to the students that I liked the way the facilitator did a bit of brainstorming where she said just one word about an artwork and how you can construct a
discussion using those words. I also liked how she took each word and defined them, ‘I like that word, it’s a Structural Frame word’

Monica, AML

As the ‘structure for students to investigate and understand the relationships between the agencies of the artist, the artwork, the world and audience that exist in the artworld’ (NESA, 2016), ‘the Frames’ are also used to interpret artworks and they were a strategy that Maria used as it linked directly to the content of the curriculum. Hence, although they did not see the museum space as a site for curriculum enactment, both Monica and Maria could identify specific curriculum concepts in the approaches of the artist that supported their teaching.

When asked how her own teaching approach compared to that of the artist educators, Helen drew several similarities. She said that the line of questioning that the artist educator used to discuss artworks, and the approach to ‘Responding to and Making artworks’ was similar to the approaches she used.

Ah...some similarities in ... as far as looking at work, trying to unpack some of the ideas and then getting the students to think about their own ideas and lives and make work. There is a common connection there. It is a fairly strong connection about ‘Making and Responding’ and how it is so integrated.

Helen, AML

Helen said that the language and questioning used by the artist educators and the ideas that they discussed required further unpacking for students to understand the meaning of the artworks they were looking at. She said that her students wanted to know more about the background context of artworks:

Like trying to unpack the stories behind the work, but I’m not one to ‘chalk and talk’ work. Which was kind of what she was doing really, but I think the thing that the students really engaged with was the stories behind. That’s something I would like to bring into the classroom. What are the stories behind or what is the history or what is happening right now? That’s the fascinating part!

Helen, AML
It seems that Helen appreciated an approach that encouraged the students to focus on the narrative behind works when they were discussing them. She wanted to transfer this approach to her own practice in the classroom. Her discussion of the facilitation at AML and the activities the students experienced prior to and after their visit demonstrated the links she made between the visit and the curriculum; effectively bringing the museum experience and her teaching pedagogy closer together to enact the curriculum.

Helen also appreciated the ways in which the artist educators discussed the characteristics of contemporary art and the materials that artists used with the students. She could see that this could link directly to her work in the classroom and to the content of the curriculum:

*I think that whole conversation of the different materials related to making contemporary art … and the reason why I asked that the workshop particularly focused on New Media, is that it is an area we have been working on growing at school, since we are quite engaged with using new materials and things, and seeing how it fits into a contemporary art space is really interesting.*

Helen, AML

Helen stipulated how important it was to take students to art museums as the experiences developed their knowledge about art and culture (Bourdieu et al., 1991).

*A lot of our students don’t even touch or get close to artwork. So, every opportunity we get them out in front of a work, that’s something they were talking about at AML, they were looking at the works and saying ‘you can see these in digital form on the computer, but it is just not the same. You know, we were just unpacking the work and looking at details that you would not be able to see online. I really, as much as possible, and I hate to repeat curriculum (mentally I get bored) and I want to make it as fresh to see what is happening (sic), I always look to galleries six months before to see what is happening… or I am actually quite led by them. I think once [the students] have the confidence of having gone they are more willing to go there again.*
Her comments support the research evidence that guided tours in art museums provide students, many of them who are new to the field of visual arts, equal access to and understanding of artworks (Richhart, 2007; Rose, 2006; Vallance, 1995, 2007).

Helen was looking for specific exhibitions and workshops that addressed the concepts of the *Australian Curriculum*, with an emphasis on process, as she believed that knowing about the processes used to make artworks fostered student learning in the arts.

*That’s something as a teacher I am particularly enthusiastic [about] – looking at workshops that unravel the ‘process’ of artmaking and theories and things. Unpacking each step. What does it mean to research? What does it mean to collect your ideas? What does it mean to trial? What are the mistakes the artist makes along the way that we as viewers get a ‘sneaky’ look at and that’s fascinating.*

Helen, AML

Whenever Helen took her students to an art museum, she researched their website and made booklets for the students to use during the visit. Usually she provided information on the artists and artworks the students would be viewing, some questions to consider about the artworks and a practical activity. She also encouraged her students to document all their experiences in a Visual Diary. She said that often she would look at the educational resources on the art museum websites to build her own activities. However, for the AML visit she had not created any booklets, as she knew that an educator would facilitate the visit, and that the students would be engaged in practical activities.

Leanne spoke about the actions of the artist educators and the digital producer in the digital excursion her students experienced at AML. She noted that, as her students were not used to the facilitation of the artist educators, they were initially confused about what was happening. However, the line of questioning the artist educators used after students had viewed the performance helped them to understand the artwork. Leanne’s comments highlight the differences between classroom practice and the practice of museum educators, particularly in the
digital environment. The actions of the artist educators were entirely different from the approaches she would normally use to engage and discuss contemporary art with her students; indicating that the role of the classroom teacher is crucial in explaining the experiences and discussions in art museums to students, because they have both the knowledge of the curriculum and understands the level of knowledge of their students.

**Summary**

The four teachers I interviewed all valued the pedagogies and approaches of the artist educators, and all drew similarities between their own practices, particularly in the way they posed questions to students when discussing contemporary art. However, a number of the teachers felt that the artist educators at AML were unable to address students’ previous knowledge and or skills in discussing contemporary art, and the questions posed to the students were often too sophisticated. The teachers preferred that the artist educators gave the students some background to the artwork in the discussion. At times, teachers said that the use of creative strategies that involved making a response to an artwork complicated the activity and confused the students about its purpose. They suggested that the structure should be simplified, and the meaning of artworks should be more clearly unpacked with the students. It seemed that the teachers were viewing students’ experiences at AML, as something that would enhance their understanding of contemporary art and that the links to the curriculum and the relationship to classroom outcomes should be left up to the teacher.

The following section provides an overview of examples of the practice of the art educators and the visiting teachers at AML through the documented evidence of school visits.
Art Museum Lime – school visit evidence

All four school visits observed were from the range of tours offered by AML and had been tailored to the needs of each teacher. An artist educator facilitated all visits.

Art Museum Lime School A

School A (AMLSA) was accompanied by Teacher A (Monica) and another art teacher. The students were in their final year of schooling and were studying Visual Arts. They were on a one-and-a-half-hour visit of a pre-booked program that was designed to provide students with tips for creative and critical writing about art (AML Website).

The students were split into two groups, with AML artist educators Melissa and Eliza, each facilitating a group. One group was accompanied by Monica, and the other group by another teacher. The first group of students sat in a circle below an artwork of a chandelier encased in ice. Melissa asked a series of questions about the artwork based on framing statements to interpret artworks, as detailed in the state syllabus. Known as ‘Frames’, the framework is written in the syllabus to help students understand the layering of meaning, significance, value and belief about the visual arts in art history and criticism.

Melissa used the language of the syllabus, as she knew the students were focusing on examination techniques and she wanted them to practice discussing artworks using the Frames. Her questions focused on the artist's intention, use of materials and his practice: ‘What materials has the artist used? Are they unusual? Why would the artist do this?’ (Melissa, AML). These questions scaffolded the discussion, with students initially asked to describe the work and then to apply one of the ‘Frames’ to analyse the artwork and interpret its meaning.

The students then moved to the next gallery where they were asked to pair up. One student was blindfolded, and the other was instructed to describe the artwork they saw to the blindfolded student, using the language of the ‘Structural Frame’. The blindfolded student drew what was described to them. Melissa explained that this strategy was helpful in describing and unpacking the meaning of an artwork and was one of several creative strategies AML artist educators use to engage students in a discussion about artworks.

Section Two – Chapter 6: Art Museum Lime
Melissa’s use of words such as ‘describe’ and ‘discuss’, demonstrated her understanding of the words that were used as prompts in examination papers. She used the students’ descriptions to discuss the presentation of the artwork, its physical qualities, the role of the viewer and their interpretation of the artwork. She also pointed out the didactic label and explained its purpose is to describe the intentions of the artist and the curator’s interpretation of the meaning of the artwork. Here, the artist educator drew on two other content areas of the syllabus: the ‘Conceptual Framework’ and ‘Practice’, through the language she was using in her discussion with the students.

The second group of students was observed with Eliza. These students sat and watched a video work and then moved into an adjacent gallery to discuss it. They had worksheets with the four ‘Frames’ in a grid. For each artwork, the students wrote a ‘statement’ and ‘supporting evidence’ in each section under the relevant ‘Frame’. Eliza discussed the artworks using the ‘Frames’; ‘What is the statement you can make about the artwork? Where is the evidence?’ (Eliza, AML). The students described the work, discussed the artist’s use of symbolism and appropriation as art practice. Eliza discussed the video artform and linked the artist’s practice to the meaning of the work.

At the end of the tour the students returned to a work they had viewed at the start of the visit, and discussed it using a different interpretative ‘frame’ from the one they had used earlier. Eliza asked the students to describe the work using words that referred to the colours and shapes in the artwork. Starting with a description, she scaffolded the analysis and interpretation of the artwork:

_The artist was working with words and textures and road signs. We haven’t got to meaning. We have just talked about how the artwork is constructed._

Eliza, AML

Using this discussion as a basis, Eliza then encouraged the students to fill out the worksheet with the details for each ‘Frame’, and then to compare the artwork to other artworks they knew. As the focus work was based on found objects Eliza referenced artworks of a similar style, such as the work of Marcel Duchamp, thus encouraging the students to think about all the Frames: Structural, Cultural, Post
Modern and Subjective. She then asked the students to think about questions they might be asked in the examination based on the Frames:

*If you ask a question from a structural frame, what would it say?*

Eliza, AML

Students proposed their views on the meaning of the work, referring to symbols in images and in the techniques used by the artist. As they were speculating, Eliza recommended that they use words such as ‘suggest’ or ‘propose’ when they wrote about the artwork. She then analysed the artwork using the concepts of the ‘Conceptual Framework’ of the syllabus, referring to the points of view of the artist and the viewer, and recommending that when the students discussed the artwork, they should refer to their viewpoint or the viewpoint of the artist:

*You can talk about it from your viewpoint. State it is either coming from the artist’s point of view or yours. The best artworks are the outrageous ones, they are subjective, and they cause anxiety.*

*Do you as a viewer want the pace to be quicker? Was it steady or did it change? Was there a beginning, middle and end? What was the speed? How did it make the audience feel? Is it a challenging work? Why? You can say all of that!*

Eliza, AML

Eliza, through her questioning, provided scaffolding for students to discuss artworks that they may not have seen before using the Frames; a process that they will undertake in their examination.

**Art Museum Lime School B**

Art Museum Lime School B (AMLSB) was a co-educational Catholic school in a large regional town 300 kilometres west of the city where AML was located. Teacher B (Maria) visited with a group of students who were either in middle school or their second last year of secondary school and had elected to study Visual Arts. They were on a two day ‘art trip’ to the city, and Maria had booked a facilitated tour of a contemporary art exhibition knowing that there would be a range of artworks by Australian and International artists. The visit
lasted for an hour and a half and was facilitated by an artist educator (Ingrid) who discussed the artworks and provided the students with some art making activities.

Ingrid gave the students a brief introduction to the museum. The group was asked; ‘What is a museum?’, ‘What is contemporary art?’ (Ingrid, AML). The students responded to these questions quite readily, describing the museum as ‘a place to learn about art’ and defining contemporary art as ‘Art that is now’. Ingrid then gave an overview of the visit, outlining the ‘creative strategies’ that would help the group to ‘look at contemporary art’. She asked the students to complete an introductory activity. The students were given a square of paper, they folded it in half twice, tore off a corner and folded it in half again. They then unfolded the paper and held it up for the group. When the students held up their papers the Ingrid explained that every paper was different;

*Although the same instructions were given to the group everyone was different. Compare this with looking at contemporary art. Everyone has a different interpretation.*

Ingrid, AML

The students were led through a series of creative activities with artworks throughout the museum. Each activity, led by Ingrid, took about ten minutes and followed a similar pattern: the students created a practical response to an artwork which then led to a discussion. The activities and questions were focused on the Biennale exhibition. The students were asked if they knew what a Biennale was and whether they had visited one before. Ingrid described the Biennale as ‘contemporary art where every work has a statement’ (Ingrid, AML). She described the role of the curator in exhibiting the artworks in the Biennale, and how each work in the exhibition was linked by a specific theme. Ingrid quickly established the level of knowledge of the students and focused her discussion accordingly. Once she established that the students understood the simple analysis of artworks she led a discussion using the ‘Conceptual Framework’ of the syllabus (NESA, 2016); asking if the students could see any artworks in the exhibition ‘connected by ideas’ and noting that they were ‘unpacking unseen images’ (Ingrid, AML). Through this discussion Ingrid was encouraging the students to consider the relationships between the artworks, the artist’s intention and how the curator had intended the viewer to view the artworks. As Eliza and
Melissa had done with School A, Ingrid also added that the didactic label provided additional information to add another layer of meaning to the interpretation of the artwork.

In another activity, involving movement, the students were told to stand in front of a work, trace out the shapes that they saw in the work with their fingers, walk the shapes they saw out on the floor and then pair up with another student to walk out the shapes in pairs. The students were asked to make a sound that they thought represented the shapes they found, and to make the sound whilst walking out the shapes on the floor. Finally, the students were asked to create a dance in response to the work, using the scaffolded activities as a basis, which they performed for the group. Ingrid asked the students; ‘What did you feel?’, ‘What did it remind you of?’. She related the students’ experience to the artwork, created by an artist who was a dancer and costume artist, making a link between the activity and the practice of the artist. Ingrid discussed the artwork using the ‘Cultural Frame’ of the syllabus, referring to the cultural and historical contexts of the artwork, and the connections between the artwork and the student performances (NESA, 2016).

In the final activity, students looked at a series of images presented by an artist in a concertina book and responded to the work by creating their own concertina book of drawings. They presented their work in the exhibition space, adopting, as the artist educator explained, the role of a ‘curator’. Through participating in this activity, the students were enacting the practice of ‘Making and Responding’ that underpins the content of the Australian Curriculum: The Arts (2015e).

The pedagogical pattern in Ingrid’s approach was clear. She scaffolded the activities, working from a simple description and analysis of artworks using the ‘Structural Frame’ of the syllabus, to a discussion that centred on the ‘Conceptual Framework’; to analysing the relationships between the artist’s practice, the artworld and the audience (NESA, 2016). In addition, she regularly used the creation of an artwork as a response to an artwork that drew on the content of the Australian Curriculum: Visual Arts (2015f).

Maria was keen to participate in all of the activities and she supported the artist educator with facilitating the group. She assisted her students in the activities or
asked additional questions to prompt the students in their discussion. Maria would often read the didactic label explaining the work, to assist the students to find out more information. Often, too, she sat and listened to the student discussions, monitoring how the students were engaging and absorbing information about the artworks (AMLSB observation). In some cases, the students were confident to discuss the artworks, and Maria said that they had already discussed them in class. Her actions demonstrated how she was linking the strategies and discussion of the artist educator to her understanding of the curriculum and linking them to her classroom practice. This also demonstrates that Maria was adjusting her habitus to work with Ingrid’s approach.

In my observation of School B, I could see that the creative strategies used by Ingrid were consistent with the overall approach of all artist educators at AML; using a specific ‘museum pedagogy’ (Castle, 2006; Hooper-Greenhill, 2004; Rice, 1998). Her scaffolding of activities and discussion was based on generic concepts that are evident in a range of Visual Arts curricula. She worked specifically with the ‘Frames’ to describe, analyse and interpret artworks (NESA, 2016), and ‘Making and Responding’ (ACARA, 2016e), in asking students to create a visual response to an artwork. The student discussion was supported by Maria, who used her knowledge of the curriculum and her skills in questioning and interpretation to assist the students to participate in the activities, and support the curriculum enacted through learning experiences in the museum.

Art Museum Lime School C

Art Museum Lime School C (AMLSC) was an interstate co-educational independent school located approximately fifty kilometres outside a capital city. The students were Middle and Senior Secondary students studying Visual and Media Arts. The students were on a five-day art tour of the city, accompanied by their Teacher C, Helen, and another Media Arts teacher. The students participated in a tour that Helen had seen on the AML website; ‘This is in Real Time – Art, media and performance: Secondary’ (AML Schools program website). This was a two-hour program, facilitated by two artist educators, Marian and Suzie. The students viewed and discussed artworks in the AML galleries for the first hour and then participated in an animation workshop in the NCCL studios.
The students were led into the NCCL and were split into two groups; each led by Marian and Suzie. To commence, the whole group sat on cushions on the floor. Marian and Suzie introduced themselves as ‘artists’ and explained that they were going to work with the students in the galleries and workshops during their visit. The students were asked the same questions as were asked of the AMLSB students. Although the questions seemed to challenge the students, they were quite animated in their responses:

Marian:  
*What is a museum? What is its purpose?*

Student 01:  
*To learn and teach.*

Marian:  
*A museum collects artworks and objects like a history museum. What is a history museum?*

Student 01:  
*A museum that collects history.*

Marian:  
*An art museum is the same, but it collects art. This is a museum of contemporary art. What is contemporary?*

Student 02:  
*Artists who are modern*

Marian:  
*‘Modern’ is a bit tricky. How about artists now? This museum collects and represents current artists. We are actually a museum ourselves.*

Suzie:  
*Once you die are you no longer contemporary? Everything after 1960 is contemporary and often the artists who made artworks are no longer living. However, when we buy something it is something we buy now.*

AMLSC observation

Marian and Suzie apply theories of new museology and pedagogy in their discussion, by defining the characteristics of a museum, contemporary art and a contemporary art museum (Hooper-Greenhill, 1999e; Jordanova, 1989; Merriman, 1989; L. Roberts, 1997; Saumarez-Smith, 1989). They inform the students about the rules for the gallery during their visit, connecting to the previous discussion about the purpose of the museum.
Marian: The gallery is a ruling space. What are some of the rules you would have in a gallery?

Student: Don’t touch

Marian: Ok. If you touch something you could damage it. We are preserving the artwork.

AMLSC observation

This is an example of how Marian and Suzie break down the authority of the art museum for the students. They define the field for the students and explain the values, rules and regulations for the field of AML (Bourdieu, 1977). Marian and Suzie reinforce the cultural capital of the field by defining for the students the characteristics of a contemporary art museum, informing them of the position of artist educators as agents in the field and the power they hold as they possess the knowledge of cultural capital (Bourdieu, 1993). The actions of Marian and Suzie could be seen as a way of developing the habitus of the students to build their knowledge and cultural competence to acquire cultural capital.

The groups were then led into the AML galleries. Marian provided each student with a clipboard that had A5 coloured papers, tracing papers and two pencils: one lead and one white. Over the hour, she introduced the students to three artworks that were based on three time periods, referred to in an introduction as ‘the past, present and future’ (Marian, AML). Marian asked the students to look at the artworks and think about what they might ‘see and hear’ (Marian, AML). This statement indicates that she was implicitly referring to concepts that are integral to the Australian Curriculum and other state syllabuses: ‘as students experience visual arts, they draw on artworks from a range of cultures, times and locations’ (ACARA, 2015f).

The students were given three minutes to view part of an eight-minute video installation. Marian sat the students on the floor outside the installation and asked them a series of questions about the artwork: ‘Where are we? What did we see? What does it remind you of?’ (Marian, AML). As students responded to the questions, Marian directed their thinking, describing the images in the video as ‘portraits’, and the voiceover as a ‘persona’. As these concepts seemed difficult for the students to grasp, Helen joined in, and added words to prompt student
responses. Marian then asked the students to draw on a sheet of black paper what they could remember from the video. They were told that they did not have to draw what was distinctly recognisable from the work, and that the drawing could be a representation of an element of the work such as sound or an idea. The students were invited to describe what their drawing represented. Marian rephrased student responses, modelling technical language, and focused on techniques of film making, such as the use of light, camera angles and sound. Like Ingrid, Melissa and Eliza, Marian was drawing on the content of the syllabus that referred to the ‘Conceptual Framework’ (NESA, 2016). She discussed the relationship between the viewer and the presentation of the artwork, explaining that the experiences that viewers have of artworks in different settings can vary. For example, she asked the students:

*If the work was presented on a wall in an open gallery, would your experience of it be different?*

(Marian, AML)

Marian was strategic in co-ordinating activities with the viewing of artworks, as the works she selected related to her focus on ‘past, present and future’: and they all had the theme of ‘Colonialism’, ‘Aboriginal people’ and ‘the land’. The artworks were animations and video works. The students viewed another video installation and then sat in a nearby gallery in front of an Aboriginal painting and discussed the video artwork. The video work contained appropriated imagery from historical and contemporary artworks to represent the artist’s view on colonialism. Marian asked students to describe and compare the video works. She then drew the student responses together to discuss the meaning of the work:
Marian: *What was funny about the video?*

Students: *The woman floating through the video in funny clothes.*

Marian: *Where was she from?*

Students: *Britain because of her clothes.*

Marian: *What are all the pictures in the artwork? Where are we? Where is the landscape? If we bring all those things together, What is the story?*

Student 01: *The land is being taken over.*

Marian: *That’s one thing but there are other readings.*

AMLSC observation

Marian then asked the students to list, on a sheet of paper, three things they need the most in their lives and three things that they have but do not need. The purpose of the activity was to provide the students with ideas to discuss the context of the Aboriginal work they were sitting in front of. As before, the students were asked to identify and describe the symbols and subject matter they could see in the work. Marian described the ‘aerial perspective’ of the work, the processes the group of artists used to make the work, the layers of paint in the work and how the artwork represented the seasons:

Marian: *My first question is: what do you see when you first look at it?*

Students: *Coral, desert*

Marian: *If we go down the landscape trail, what else do we recognise?*

Students: *Summer, autumn, schools of fish*

Marian: *Could I ask you a trick question? Could we have more than one season? Another trick question? What perspective is it?*

Student: *Like you are looking down from a plane.*

Helen: *Does it remind you of looking through a window of a plane?*
Marian: How many people do you think made the work? How would they make it? If it was on an easel or on the ground, could a group of people paint it?

AMLSC observation

In the next activity the students were told that they would be creating a self-portrait. They were asked, on one sheet of paper, to draw an aerial view of their house. On another sheet, they drew a self-portrait of themselves in the ‘past, present or future’. Finally, on a third sheet, they drew the people around them. They were asked to place all three sheets on top of one another to create ‘a self-portrait over a period of time’ and were then instructed to place their clipboards with their artworks together on the floor of the gallery to form one artwork. Marian told the students that the Aboriginal artwork was made collaboratively by a group of nine artists who each drew their personal symbols, ‘woven’ into the one artwork. The drawing activity replicated the use of symbolism and layering techniques of the artwork.

The activities that the students experienced over this first hour produced responses to artworks based on a central theme of ‘time: past, present and future’, using drawing and words. Marian, by using practical activities to respond to artworks, was referencing ‘Making and Responding’ (ACARA, 2015g). The activities also prepared the students for the workshop that followed the gallery tour.

When the two groups returned to the workshop Marian demonstrated how to make animations using the stop motion software on a digital tablet. The students were shown how to animate an object such as a ball of plasticine, and how to record the series of marks made in producing a drawing. They were told that they were making animations based on the Australian landscape, given that they had just looked at a series of contemporary landscape artworks in the museum galleries. Marian and Suzie explained how the animations were layered, like the artworks the students had seen in the galleries.

Marian and Suzie urged the students to experiment with the digital technology equipment to create the work and explained that there were no set instructions to follow. They told students that their experiments would create a product that was
'dependent on the way you animate it and how you want people to experience it' (Suzie, AML). The students experimented with the materials and the software technology to make small films. Marian and Suzie used the concepts of the syllabus by indirectly referencing the ‘Conceptual Frame’, suggesting that the content and structure of the animation was linked to the curriculum (NESA, 2016). However, Helen with her knowledge and understanding of the curriculum assisted the students in the activity, by clarifying what the students were to do. Helen understood how to scaffold the process of making the animation and link it to the discussion about the artworks that the students had viewed in the galleries. She naturally picked up on the concept of ‘Making and Responding’ and referred to the ideas, subject matter and techniques of the artworks that the students had viewed.

As the viewing of the artworks was related to a workshop, Marian and Suzie structured the making of artworks linked to the student’s learning about video art at school. Helen selected the AML program because it introduced specialised skills in art making and discussing art (Bolin & Hoskings, 2015; Castle, 2006; Rice, 1998). Marian and Suzie addressed a contextual model of learning by focusing on a theme for the gallery discussion and the workshop (Falk & Dierking, 1992). Marian and Suzie were able to link the theme to video art, by focusing on ‘colonialism’. In this visit, unlike the other two visits by AMLSA and AMLSB, the educators were focusing upon providing a learning experience in the gallery context, which linked to the content of the school curriculum; creating a response to an artwork through practical activities. Helen had identified these activities as a link to the curriculum and she hoped to use the workshop and learning experiences to build the students’ skills and knowledge of video as an art form (Isa & Forrest, 2011; Noel & Colopy, 2006; Noel, 2007).

Helen said in her interview that she was disappointed that the activity was not as successful as she had hoped:

I understood it [the activity] well but it wasn’t well explained to the kids. I could understand the links they were making when we were looking at the work and the layering of materials in making the work, but I would just pull that apart and do one of those experiences.
Helen’s discussion therefore proves that teachers do think about the experiences that are facilitated in art museums for their students that engage them, and they think about how those experiences can be used in the classroom.

Art Museum Lime School D

Art Museum Lime School D (AMLSD) was a co-educational independent school located approximately 400 kilometres in a regional coastal town, south east of a capital city on the west coast of Australia. The students who participated in the one-hour digital excursion were all boarders in middle secondary school and came from remote properties across the state. Teacher D (Leanne) booked the excursion on the AML website after hearing the museum director and the Digital Learning Producer (David) speak about the excursion at an art education conference she attended earlier in the year.

A contemporary Australian artist had been commissioned to make a work for the digital excursion. The work was created using Microsoft PowerPoint, and throughout the excursion the artwork played automatically. One of the studios in the NCCL had been set up for the excursion with a green screen as a backdrop. Leanne organised the students to sit around a large monitor that was mounted on the wall in a computer lab at her school. The students all had their own visual diaries and pencils for taking notes and drawing.

The artist educators, Liz and Julie, introduced themselves and David to the students, explaining their roles for the excursion and how, as artists, they were working collaboratively to ‘perform the work’. They explained that they were located in an art museum, identifying and describing the studio equipment that would be used in the excursion, including technical details such as the position of lighting and cameras. Liz and Julie said that they would perform and interact with an artwork in the excursion. The students were told that they would view the performance and then discuss their experience.

The performance, with a music accompaniment, lasted for fifteen minutes. It began with words and images flashing on the screen. Liz and Julie, dressed in costumes, interacted with the words as they appeared, by pointing and speaking
them. David operated the cameras and directed Liz and Julie throughout the performance.

Once the performance was finished Liz explained that the images and text in the artwork expressed ideas on art history. She asked the students to write down any thoughts or questions they had about the artwork and performance. The students were told that they did not have to write sentences, that they could write words or comments. The questions that the students then asked were related to the technology used to make the artwork, such as the use of the green screen. The students were able to make associations with the media equipment they had at their school. When asked to describe the artwork, the students used words such as ‘trippy’ and ‘confusing; describing the distortion of images in the work, such as public buildings and people’s faces. Julie repeated these descriptions and told the students that as a contemporary artist, the artist wanted viewers to devise their own meaning for the work and that they could use their statements about the work to make their own interpretation of it. She linked this to the exhibition of contemporary art in a museum:

*Has anyone been to a gallery and been confused? Why do you think the artist wants you to be confused? If you are, you can remember the artwork.*

Julie, AML

David, Liz and Julie discussed the presentation of the artwork. Focusing on the intentions and practice of the artist, they explained that different meanings could be intended by artists who work collaboratively to produce video artworks like the one the students had just viewed. They explained that the artist had made the artwork using technology normally used for everyday office work:

*Have you ever seen an artwork made from everyday things?*

David, AML

Liz explained to the students that the artist made the work with the intention that it would be viewed using video conferencing technology. The artist visited schools and saw students making artworks and then wanted to make a work using video conferencing to try to break down the barriers between art museums and schools (AMLSD Observation). Liz said that the artist also wanted to make a work that was communal, where artists and viewers collaborated to make meaning. The
artist educators then went on to discuss the characteristics and exhibition of contemporary art with the students:

Liz:  Why do you know this is an artwork? Because we told you?
Who is the authority? What if this was in a gallery? What makes an artwork? Does an artwork have to be beautiful?
Often a museum or a curator decides it is an artwork.

Julie: As you participated in this artwork, does this make you an artist?

Students: No, because we didn’t help.

Julie: But we all had agency and ability. If you make a painting and no one sees it, is it still art? How much does the viewer play in the making of the work? Who is it that walks away?

AMLSD observation

They explained that every school that participated in the digital excursion made a different artwork as a response, and that was what the artist had intended. Liz and Julie encouraged the students to think about the presentation and form of the artwork and to consider how the experience and interpretation of the artwork would be different if they had viewed the work in a gallery. They also described the work as ‘ephemeral’, as it only existed for the period of the digital excursion, thus comparing the experience to a performance, concert or a conversation using social media.

At the conclusion of the excursion, Leanne held up to the screen some of the words and drawings the students had completed during the excursion. Julie described these as ‘valid responses’ to the artwork (Julie, AML). Leanne explained that the students used their visual diaries to record their responses. This led Julie to explain how the artist used PowerPoint as a visual diary and that artists use technologies such as smart phones to record images and sounds and to make artworks.

Throughout the digital excursion, Liz and Julie were implicitly drawing on key concepts from several visual art curricula in Australia, primarily the relationships of the artist, world, audiences and artworks to develop artistic practice. They
engaged the students to interact with an artwork, prompting them to create a visual response. Through the use of a performance work created with digital technologies, Liz and Julie demonstrated contemporary practice, thus demonstrating artistic practice using digital technologies to promote the learning of 21st century skills (Johnson et al., 2014). The use of digital technologies and the input of digital content connect to the curriculum, and the use of the PowerPoint technology and the virtual excursion, demonstrates the enactment of curriculum by the museum educators (Gilbert, 2012). Liz and Julie introduced the students to the use of PowerPoint as a creative tool to make an artwork, thus developing their understanding of artistic practice. Leanne has used the digital excursion experience as inspiration for the students to create their own artwork, indicating that she has used the museum experience to build upon the knowledge and skills of the curriculum she has embodied in her practice.

Summary

The observations of AML school visits reinforce the findings from AMO and AMT – that teachers use AML to provide students with a direct experience with contemporary art. The teachers interviewed valued the approaches and facilitation by the AML artist educators. However, the teachers had hoped that their students would gain more context and background to the artworks by discussing them in the art museum. The AML artist educators believed that they were engaging the students through a particular pedagogical approach that they saw the teacher could not provide. However, the teachers valued the AML educators’ approach as valuable and they often spoke how they could extend some of the activities into the classroom to engage students and link to the curriculum.

Chapters 4, 5 and 6 have presented data from three art museums reconstituted as case studies. I have used Bourdieu’s theory to analyse data relating to the first three research questions; the provision of learning for school audiences, the learning about contemporary art that teachers use in art museums and the collaboration between art museum educators and teachers in art museums. The data has included interviews with museum educators and teachers about programs and resources, and observations of school groups with the teachers I interviewed in each museum. My analysis references sections of the literature review to reinforce the foundations of learning in art museums and the connection
to the curriculum. It is governed by Bourdieu’s theories to find commonalities from the three museums and to determine the framework of a proposed model for use in art museums and schools.

In the third and final section I investigate the fourth research question and analyse what art teachers and art museum educators recommend in order to develop a model that links learning about contemporary art in an art museum to the curriculum.
The third section analyses the findings to respond to the fourth research question and synthesises the data to propose a model for teachers and museum educators to use to design learning experiences about contemporary art and to enact the concepts of the *Australian Curriculum*. Analysing and synthesising the data from three case studies across Australia has meant the model is applicable to this range of contexts and can be understood by teachers and museum educators.
Chapter 7
Towards A Model For Teachers and Art Museum Educators to Enact Curriculum

The final aspect of the study was to propose a model that could be recommended for secondary art teachers and museum educators to use when teaching students about contemporary art in art museums. The model is based on the literature, my research findings presented in the three case studies above, and also the learning outcomes of the Visual Arts curriculum in the Australian Curriculum. My fourth research question asked the museum educators and teachers to propose ideas for this model, drawing on their experiences in visits with school students and with online resources. In what follows I analyse the responses to this question from each site, and, referencing Bourdieusian theory, gather the foundations for the development of the model.

Art Museum Tangerine

AMT educators

Art Museum Tangerine educators, Michelle and Virginia, discussed their preference for a constructivist model to draw on the experiences of the student visitors, and connect their learning to artworks in the museum. They were interested in a model that would provide guidance around the investigation of ‘contemporary issues’ in the content of the Australian Curriculum, such as identity, gender, nationalism and globalism, and that could therefore link the visual arts to a broader cross-section of the curriculum.

We don’t approach contemporary art in any different way, but we always try to open up from a definition. So philosophically; How do you define art? How do you define contemporary? What is happening for the students in the community, in the broader community of their city, town or state? And then linking it to other issues such as the global refugee issue and the impact of that on art, schools and linking it to the curriculum; which is always dynamic and changing.

Michelle, AMT

The AMT staff proposed that the practice of museum educators and teachers would become aligned through the discussions with students that were facilitated by the educators in the art museum. Accompanying teachers often contributed to
the discussions and took ideas fostered in these sessions back to their classrooms, to continue the work with their students. I see the discussion groups as contributing to a new field of art museum learning, created by the teachers and the museum educators. It generates its own doxa - a system of relations between art museum educators, teachers and students (Bourdieu, 1977, 1993, 2006; Bourdieu et al., 1991; Deer, 2014), with the key players being the teachers and the museum educators who facilitate the acquisition of new knowledge and skills for their students.

The constructivist approach at AMT supports Hennes’ (2002) contention that learning models applied in art museums are heavily based on generic theories of education, including those that develop constructivist learning. The application of constructivism as a learning experience encourages students to think about the process of learning and leads to more self-directed learning where students decide what they will explore, how they will explore it, and what conclusions they draw from the experience (Castle, 2006). For example, Michelle noted that the students who participated in visits to AMT investigated and discussed artworks based on themes that encouraged them to think about the way they were learning and how their interests could be extended in research projects when they returned to school. Most of AMT’s online resources and education programs for schools continued this open-ended inquiry process related to the Cross-Curricular Priorities of the Australian Curriculum: ‘Sustainability’, ‘Aboriginal & Torres Strait Islander Histories and Cultures’, and ‘Asia and Australia’s Engagement with Asia’ (ACARA, 2015d). They were designed so that teachers and students could take ideas and perspectives that encouraged self-directed learning, to unpack further in the classroom, thus aligning with Hickman’s (2010) findings that arts learning is effective across all learning disciplines.

The activities planned by the AMT educators asked students to critically analyse artworks using different discourses such as sociology, philosophy, cultural studies and visual culture, thus encouraging them to think deeper about the meaning of the works. Through the facilitated discussion of artworks and the broader issues expressed in them, students can be guided to find alternative ways of viewing and interpreting artworks (Hooper-Greenhill, 1999b). Therefore, the AMT strategy of building up student knowledge through the discussion of
artworks is important, because it does seem to encourage students to develop an understanding of artworks that is meaningful to them – by articulating the connections between the artworks, the context of their production, and what students already know. Discussing artworks with others and listening to their point of view, helps students build up their understanding of art.

Both Michelle and Virginia emphasised that the School Learning area at AMT was investigating the development of a philosophy to use with school groups, however they were unsure of what education or art theories it should be based upon. They were keen on a participatory approach that focused on discussion. As Virginia’s background was in digital learning technologies, she was keen to develop online resources that gave students the opportunity to interact with each other online, to discuss artworks. Therefore, she had re-structured the existing resources on the AMT website to link to a range of curriculum areas. These resources included a range of artworks from the AMT collection that linked to the relevant learning areas in the *Australian Curriculum*. She also provided information about each artwork, such as a curator’s statement, activities and curriculum links highlighting the content descriptions of the learning area and the visual arts. Other resources provided step-by-step art lessons with activities that focused on a particular artwork from the AMT collection linked to the Visual Arts curriculum. In her interview, Virginia explained the differences between the resources:

*There is a variety in the resources from the open ended to the specific. There are resources that have the least layering in terms of curriculum material within them. Whereas something like the art lessons are literally minute by minute lesson plans with specific curriculum links that you could use. They are specifically linked to the Australian Curriculum and we are going to develop a series of ten resources from the permanent collection.*

Virginia, AMT

**AMT teachers**

There was a disconnection between what the teachers interviewed at AMT wanted and what the AMT proposed. All three teachers Lorna, Sheryle and Kieran, said that they wanted online resources that had specific links to the Visual Arts curriculum that they could download and embed in their own lessons rather...
than following a ‘step-by-step’ guide. They felt it was vital that the information in the resources was ‘filtered’ by the museum educators so that students could understand it and that the resources addressed curriculum content. I took this to mean that although AMT was providing resources that linked to the curriculum, the teachers could not identify them as useful in their teaching. All three teachers said that the online resources at another art museum in the same city were ‘excellent’ because of the way that information and structured questions were provided both in the resources and in school tours:

Now Gallery X, they have some really excellent resources online. You go to their website and you click on the artist and they have pages of information about the artists and other artworks that they have and a little bit about the artworks in the exhibition. This information is really thorough.

Sheryle, AMT

Gallery X have developed a digital resource which was about how to read portraits. It was really about how to read anything. I am very much one for thinking about trying to combine Constructivism with inquiry and Vygotsky’s theories and all of this sort of stuff together with Visual Thinking and Visual Learning.

Lorna, AMT

Sheryle and Lorna were interested in the resources produced by ‘Gallery X’ because of the underpinning pedagogy that supported them to discuss the featured contemporary art with their students, using structured questioning and discussion. Both Sheryle and Kieran spoke about ‘Visual Thinking Strategies’ (Housen, 1980, 1993; Rice & Yenawine, 2002; Richhart, 2007), which engage students to discuss artworks using critical and creative thinking skills. Duke (2010) also claims that discussion using VTS can develop critical thinking skills as students think about and articulate the thoughts of their peers in the process. So, in this case the teachers were very interested in how VTS could link to the creative and critical thinking aspect of the Australian Curriculum.

Lorna talked about the value of constructivism, and its links to the curriculum through specific ways of questioning that could be used to develop her student’s understanding of contemporary art. She wanted her students to focus on ideas in the artworks and she encouraged them to look deeper beyond the ‘superficial’:
It should be more about the ideas in Contemporary Art, more than the ‘look’, which can be pretty much about the ‘surface’. They should explore ideas more deeply and things that are more trans-disciplinary in their approach. Contemporary Art is good to learn about all things about the world and I think that combination of extended and deep experience is good. But who is going to have the time to develop that in a gallery, of course (sic), and who is going to have the funding? It could become a very elite and not an inclusive type of program.

Lorna, AMT

Lorna explained the inherent value of a program that would unpack artworks through discussion would encourage higher order thinking. Significantly, though, she noted that such a model may not be sustainable, as she thought that there was little time for deeper thinking to be developed in a single visit to an art museum. Here, she referred to the ‘doxa’ of programs that encouraged higher order thinking as the prevailing dominant programs for use with secondary students in the museum setting. She indicated that she was sensitive to the act of misrecognition, which leads teachers and educators to accept this type of program as desirable. However, only teachers who had students who already had the ‘cultural competence’ and knowledge, and those who had the time to prepare their students to discuss the artworks, would actually benefit.

Sheryle could also see the value in a model that enabled discussion to interpret artworks for both teachers and students:

I have heard really positive results with Visual Thinking Strategies, and even with teachers who have participated in the program ..... they said that they have thought differently about artworks, and that they have had to let go of their prior knowledge about artworks, and [had] to try and look at the artwork more closely and try to unpack it, rather than thinking “It’s a Jackson Pollock, Blue Poles”, and to use the knowledge they have already have, and try to not have that imprint already in their minds.

Sheryle, AMT

Like the others, Sheryle viewed VTS as the best way to engage students to discuss contemporary art; and she considered that this type of program could
assist her students to navigate the field of the art museum and acquire the ‘cultural capital’ Lorna believed that they would benefit from. Therefore, in the one field two opposing viewpoints were held by the teachers about what the museum can offer to students - one accepting that the program in the museum only suits students who are capable of higher order thinking - the other believing that a program promoting critical thinking skills could engage students to think differently about artworks. These differing viewpoints demonstrate that teachers are aware of the inequity in museum education for school students and they are looking for ‘answers’ and links to the curriculum. The comments by Sheryle and Kieran also demonstrate the misunderstanding of the role of VTS to develop student knowledge of visual art, and the contradictory views of what VTS as a model can offer to assist students to interpret artworks.

Both Lorna and Sheryle, believed that the AMT programs encouraged student engagement with contemporary artworks, however, Sheryle also said that the AMT programs also encouraged knowledge about contemporary art. Knowledge about contemporary art is the form of cultural capital most teachers seek when they take their students to a contemporary art museum. This was a common topic amongst the teachers I interviewed across the sites. The teachers at AMT saw that an experience based on inquiry and questioning was the most valuable way to learn about contemporary art, in spite of Lorna’s concerns about the differential value for students with less cultural capital. They appreciated that the process provoked a discussion about artworks, developed students’ abilities to interpret them, and therefore developed their cognitive abilities. The acquisition of knowledge and skills in critical and creative thinking is embedded in the Content Descriptions of the Australian Curriculum (ACARA, 2015b). Therefore, the inclusion of critical and creative thinking in visual arts learning seems to be left up to teachers to decide which learning experiences – in the classroom, the physical art museum or online - would benefit student acquisition of knowledge or skills in critical and creative thinking. As the implementation of the Australian Curriculum has been different in each state, the inclusion of critical and creative thinking into student learning is dependent on which curriculum the teacher was working with.
All three teachers noted the value of students interacting with artworks through practical activities, linking to ‘making and responding’ – as the content of the Australian Curriculum – The Arts (ACARA, 2015e). They articulated their understanding of how a practical response to an artwork encouraged deep learning:

That’s why I am an advocate of drawing in the gallery. Every artwork in the gallery program has drawing involved in a variety of ways and you are actually in the gallery space with an artwork. You might do something small, but the artwork is the focus and you are responding to it.

Lorna, AMT

I love how [the other Gallery] X has that interactive children’s’ room and I love how the artists have set up some interactive displays and activities for students. You know the students, even though they are teenagers, they are still like young kids at heart and they love all of the interaction in that room and being able to handle everything as opposed to keeping back away from the artwork.

Sheryle, AMT

[Referring to an AMT workshop] The real ‘standout’ visit was when we loved working in their own workshop. It was hands on and physical. It was a mixed unit, but they had a whole array of recycled stuff for us to use. We visited certain images and objects first and the students came back, and they made a response, so they were picking up on a few aspects of the things we saw. There was the aesthetics and the actual ideas looking at the works of other artists and thinking about the thinking and then applying it to the making. We brought our objects back to school and we did more critique of them which was fantastic.

Kieran, AMT

The three teachers also said that they would value a model or framework that was based on practical responses to artworks, developed collaboratively by teachers and the art museum educators, would build stronger connections to the curriculum. They seemed to assume that a practical activity would provide students with an experience to make artwork in the museum space with a ‘professional artist’, who shared their knowledge and skills with the students, as
Kieran discussed above. Sheryle also mentioned how she was ‘excited’ by the prospect of a practical workshop for her students using digital drawing tablets with an artist.

*I want to do more things like that [referring to the digital workshop], and I think it is going to be a great opportunity especially with digital art and just looking at artists that are embracing technology but also because it is easier for them to access…also with Hockney how he has developed that iPad way of painting and I am hoping the students will embrace that after doing the different making and responding tasks in their visual diaries.*

Sheryle, AMT

It was notable that the teachers did not say that they were artists themselves, or that they could run the same activities in the classroom. It seems that for the teachers, the art museum provided a different context for learning that was removed from the learning that occurred in the classroom.

In terms of collaborating with the AMT educators, Kieran and Lorna said that they would like more discussions with them prior to a visit, to set clear goals and to tailor programs for their individual classes. However, both acknowledged that art museum funding and staffing could not accommodate this – indicating that both an increase in funding for school education programs and the shared expertise of art museum educators and teachers could support the collaboration. Sheryle reiterated the need for more collaboration between teachers and educators, noting there had been a new curriculum introduced in the jurisdiction where AMT was located, and that it would be beneficial for the art museum educators to have a discussion with teachers about learning programs that could be developed to help teachers implement it:

*It would be great to sit down with them and talk to them and unpack the new curriculum and have a task or tour or some activities revolving around it.*

Sheryle, AMT

This suggestion of teachers and museum educators collaborating to create learning programs based on the new curriculum, supports the development of the
field in the way I have argued above, where learning in the art museums, and in schools, would shift and become intertwined.

The concept of collaboration between museum educators and teachers was exemplified in research discussed in the literature review in Chapter 2 – where studies have shown teachers working alongside students and museum educators to enact the curriculum across a range of disciplines (Baguley, 2013; Barton & Baguley, 2014; Dockett, Main, & Kelly, 2010; Ewing, 2012a, 2015, 2017; Groundwater-Smith & Kelly, 2009, 2010; Mackie & Austin, 2014; Mathewson Mitchell, 2011; Stone, 1993; Thomson et al., 2019; Thomson et al., 2018). Collaboration between museum educators and teachers could change the practice of both groups, and alternative ways of enacting the curriculum could evolve with input from a wider range of people with different experiences in visual arts education. To this end the teachers recommended the establishment of an Advisory Group of teachers to assist in the design of materials for students, teachers and school visits. They saw this as helping to build stronger connections and links between the curriculum and the art museum.

Summary

The key features for a desirable model for educators and teachers at the AMT site were collaboration between educators and teachers to create experiences that catered for the interests of students and connected to the curriculum. In these experiences the teachers hoped to draw on the knowledge of museum educators to better inform students about the context of the artworks. In combination, educators and teachers hoped to develop educational experiences based on constructivism, where students engaged in reflection and discussion and used practical activities as a response to artworks, thus building their experience and knowledge of contemporary art. As I go on to argue, these considerations parallel those of the participants from both AMO and AML.

Art Museum Orange

AMO educators

Under a restructure at Art Museum Orange (AMO), a Head of Learning had been appointed to establish new learning programs to meet the needs of school groups as just one of the range of audiences who visited the museum.
The Head of Learning, Paul, was very clear about a ‘Connected Learning Model’ that he had developed for the museum that was based upon a combination of three existing models. ‘Connected Learning’ sat as ‘a structure behind “Learning” and the gallery’s mission statement and objectives’ (Paul, AMO).

By definition, ‘Connected Learning’ aims to link classroom learning experiences with ‘out of school’ experiences, thus including them as activities responsible for academic achievement (Ito et al., 2013). At AMO the approach to ‘Connected Learning’ was to create a group of programs and resources based on general assumptions about the interests and needs of the different audience groups that visited the museum. Paul described the structure of the programs as a ‘streamlined model’ of the ‘Classroom Practice Continuum’ developed by the Australian Institute for Teaching and School Leadership, around ‘planning teaching and learning’ and ‘developing productive learning environments’ (Australian Institute for Teaching and School Leadership [AITSL], 2018). The AMO’s Connected Learning model would also include what Paul described as ‘Intergenerational learning’ to break the perception that learning only occurred in classrooms or formal learning environments:

*Intergenerational learning would break the myth that learning occurs only in school or at university.*

Paul, AMO

Intergenerational learning involves different age groups participating in common activities so that knowledge, resources and experiences are shared to benefit both the individual and the community (Corrigan, McNamara, & O’Hara, 2013). In picking up on these ideas in their public and school programs, AMO educators planned activities that enabled a range of age groups to participate, individually or together. These activities were not curriculum focused, indicating that AMO had developed the Connected Learning model to cater for its wider audiences and not specifically school groups. As at AMT, the AMO educators had decided on an educational model that would suit the interests of all their general audiences and not the specific needs of school students. The model also did not consider the specific knowledge and skills of visual arts learning or the Visual Arts curriculum.
The AMO educators had reviewed their current programs by investigating the needs of audiences as creative thinkers and visual learners, conducting research in art museums in the United States and the United Kingdom. They had investigated public and school programs in institutions such as the Tate in London and the Museum of Modern Art in New York, researching their pedagogical approaches, artist-led workshops and online resources, to form the philosophy behind the AMO education programs. They had also interviewed teachers in the Teachers Advisory Group at AMO to get their views on the interests and needs of students who visited the museum for their school programs. These findings were used as the basis for developing future programs at AMO. Surprisingly, the AMO educators did not refer to the ‘Connected Learning model’ in discussing the role of the Teachers Advisory Group in the development of programs for school students.

Paul indicated that he was also interested in developing strategies for learners using design thinking and visual cultures, both which are key areas of the Visual Arts curriculum. For example, he had worked with staff members from different departments of AMO to plan activities in the museum for general audiences such as the ‘Create your own experience’ that was based on design thinking. Describing the ‘Create your own experience’ activity, Paul said that the participants selected the artworks and then discussed them with others to develop their interpretation of the artwork, therefore creating a constructivist learning experience:

One model we are wanting to look at is the ‘Create your own experience model’ giving close audiences of ours, the teacher advisory group, the volunteers…. maybe some students who are part of our ‘Creative Generation’ event… the opportunity to go into the International Galleries and select five works and unpack how they would connect them. So actually, giving our audience more an opportunity to think not only about the artwork individually but artworks in relation to each other and in relation to them

Paul, AMO

The strategies that Paul discussed could be viewed from a Bourdieusian subjectivist view as the participants constructed their own understanding of the
artworks through their social experience. Cultural knowledge is reproduced as participants construct their own meaning of the works, and then share it with a wider audience (Bourdieu, 1993; Wacquant, 1992). Teachers were selected by AMO to participate in the project and therefore it was assumed that they would have some form of cultural knowledge and were able to share with their students or other teachers. The learning experience had been built using the knowledge of both museum educators and art teachers, therefore creating a new way to understand and interpret artworks. The teachers also brought general and specific knowledge of students, their interests and diverse backgrounds to develop this activity. Therefore, there were aspects of the ‘Create your own Experience’ that drew on the Visual Arts curriculum in ‘Responding to Artworks’ (ACARA, 2015g), even though these were not specifically identified by Paul.

Paul said that the ‘Create your own experience’ activity was still to be trialled with a group of selected secondary students who had been involved with the museum’s school programs and student exhibitions in the past. These were ‘the high achievers in the local Senior Secondary Visual Arts courses’ who ‘would naturally understand the ‘interest and learning of other secondary school students’ (Paul, AMO). The students were also selected because they understood the curatorial aspects of exhibitions and their design, and they could advise the museum about the ‘Create your own experience’ program for other students. Paul also said that the opportunity to work with students, teachers and museum staff as a ‘learning team’ would bring different audiences and staff with different deliverables together to have ‘conversations about art’ (Paul, AMO).

The students selected to participate in the ‘Create your own experience’ program were already placed in a privileged position on the ‘museum field’ having acquired the authorised knowledge about art through their experiences in the past with AMO. Paul said that these students had a ‘natural understanding’ of the museum and the strategies of the education and curatorial departments. Their involvement can be seen as a form of ‘pedagogic action’, as the dominant learners in the field they could influence the actions of other students (Bourdieu & Passeron, 1977). However, as they were ‘high achievers’, their experiences and knowledge might not be representative of all secondary students. Therefore, a form of misrecognition seemed to be occurring, with the AMO staff accepting the
viewpoints of this small group of elite students who were already ‘initiated’ into the field at AMO (Bourdieu, 2006; Bourdieu et al., 1991).

It was also interesting that the ‘Create your own Experience’ activity was one that the teachers from AMO cited as a good example of collaborative development of programs for school groups. This was because the teachers in the Advisory Group had experienced the program as teacher participants and already had some knowledge of it. So, although, the AMO educators did not identify it as specifically linking to the curriculum, the teachers involved in the project saw the program as a valuable resource.

Paul had made the objective of ‘providing transformative and memorable experiences’ (from the AMO Mission Statement) his focus for the AMO education team. He said that every member of the team, including the volunteer guides, would be asked the same questions: ‘What is your most memorable experience at AMO?’ and ‘What is your most transformative experience of AMO?’ These questions, along with ‘What did you learn?’, would also be asked of every teacher who visited AMO in the following few months. Paul hoped that the questions would evoke more conversations to help connect museum staff, teachers and students. The relationships the museum was developing between educators, curators, teachers and students were (re)structuring the field of education at AMO (Bourdieu & Wacquant, 1992). Analytically, it can be seen that agents such as the curators, educators and teachers, all with different interests, compete for power and knowledge within the field. The connections between the agents of the field are dependent on the amount of ‘capital’ they possess, in the form of knowledge about artists and artworks, pedagogical experience and the knowledge and practice with currency for schools. Therefore, by bringing these agents, artists, educators, curators and teachers together, to develop one common practice, Paul was aiming to transform the educational pedagogy at AMO and bring the school curriculum and the museum activities closer together. Changing the valued capital in the field for example, the learning programs and resources, would transform the structure of the field (Wacquant, 1992).

The focus on ‘memorable experiences’ and the merging of museum learning activities and curriculum illustrate the new approach to learning at AMO. Studies
in other places have claimed that both ‘connected’ and ‘intergenerational’ learning develop inquiry processes and collaborative communities, forming a foundation for future learning (Baguley, 2013; Barton & Baguley, 2014; Bennett, 1995, 1999; Burnham & Kai-Kee, 2005, 2011; Castle, 2006; Hooper-Greenhill, 1999c; Ewing, 2012a, 2015, 2018; Lindauer, 2006; Vallance, 1995, 2004, 2006). By adapting learning frameworks, such as the ‘Classroom Practice Continuum’ for use with school students in the museum, the learning cultures of the school and the museum are brought closer together, as has been recommended in previous research (Arts Council England, 2018; Castle, 2006; Cutler, 2010; Duran et al., 2010; Groundwater-Smith & Kelly, 2003, 2010; Liu, 2000; Mackie & Austin, 2014; Rose, 2006; Thomson et al., 2018; Vallance, 2004).

**AMO teachers**

When they provided recommendations for a model, all three teachers who visited AMO referred positively to the transformation of the public programs at the museum. They mentioned how the museum had changed its approach to the visitor experience to increase the accessibility of the public audience. Katherine described the change as ‘a whole social dialogue or discourse’ and that AMO had broken down ‘the austerity that when a viewer entered AMO that you had to be quiet and partake intellectually, and now the museum was available to all members of the public to partake’ (Katherine, AMO). The teachers believe that AMO, through changing its approach to visitor experiences, to make them more inclusive and based on educational theories such as ‘connected’ and ‘intergenerational learning’, was forming the cultural habitus of viewers. However, they did not name these educational frameworks, nor did they identify any specific links to the curriculum – speaking about the cultural advantage of museum experience more than the specific learning that could occur from participating in the AMO school programs.

The teachers agreed that a model for future use by teachers and museum educators should further encourage the viewer interaction that AMO had initiated in its programming. Katherine said that students could carry out a process of inquiry to investigate the way artists made artworks. She said that, in the classroom, teachers discuss processes that artists use extensively but when students view artworks in an art museum, they seem to become more passive.
Therefore, she hoped that a model would privilege more direct student activity and engagement with artists in workshops, and that students could see how exhibitions are curated, designed and installed – as Paul had suggested in his description of the ‘Create your own Experience’ for students. Katherine was implying that the fields of school education and art museum education are different in the way that students are positioned to interact with and discuss artworks. She suggested that some of the areas of the curriculum addressed by teachers in the classroom, such as investigating the practice of artists, could be usefully adopted by the educators at AMO, and included in a model.

Katherine’s discussion indicates that some concepts in the curriculum, such as ‘artist’s practice’ and ‘the presentation of artworks’ could bring the field of the museum and secondary school closer. Inquiry and active research are embedded in the Senior Secondary syllabus in the state where AMO is located. These approaches must be taught, and Katherine thought it would helpful if inquiry learning and active research could be more actively addressed by AMO in their school programs. Like many other art museums, AMO had both the content knowledge about artwork, and access to artists that could be easily formalised into resources that were accessible by teachers. The worksheets that AMO provided to teachers for self-guided tours and the online resources partially addressed student independent inquiry, and Katherine suggested it would only take some minor changes to the documents to improve the connections for teachers.

**Summary**

The suggestions provided by the teachers were all based on their experiences of teacher workshops or public programs at AMO, and at other art museums. Like many teachers (and as reinforced in the literature review), they believed that viewers actively construct meanings and make sense of their own experience through direct engagement with artworks (Vallance, 1995, 2004, 2006). My discussions with the teachers at AMO reinforced this position. They discussed teaching approaches in their classrooms that they had based on museum learning experiences. Therefore, in the development of a model, a link must be formed between museum learning experiences, the classroom and the
The teachers’ recommendations that AMO should provide more resources that are directly connected to school education and student learning, effectively formalising and strengthening learning of cultural habitus and practices is strongly supported by Bourdieu, Darbel and Schnapper’s (1991) proposal to break down the authoritative voice of the museum through the practices of educators. They argued that many students do not have a familiarity with works of art and that it is the responsibility of the school system to develop cultural competence among those who have not ‘inherited’ it ‘naturally’ (Bourdieu et al., 1991, p. 60).

**Art Museum Lime**

**AML educators**

Similarly, to AMT and AMO, the educators at Art Museum Lime (AML) had a clear focus and direction for the future of learning about contemporary art in museums. Of the three museums they had formed a policy founded on the ‘Creative Manifesto’, that provided useful direction for framing my model. Naomi, the Head of Teacher and Student Engagement, and David, the Digital Producer, spoke about the potential directions of the ‘Manifesto’ and the AML school programs designed to build artistic knowledge and skills. Building on the strength of the model they use for training artist educators, where artist educators collaboratively develop activities, Naomi wanted to extend the same program to design professional learning for school teachers, by modelling the ‘best practice’ of artists that would engage students with artworks. As an example, she cited the ‘Aboriginal and Torres Strait Islanders and the Community’ programs, where artist educators discussed artworks with teachers and artists and developed learning activities. Naomi envisioned that teachers could adopt the creative strategies used by the artist educators and train other teachers to use them. She said that she had moved into museum education so she could balance her art practice with her teaching, and subsequently she had developed a ‘practice’ that combined both. She had been thinking along the lines of developing a ‘teaching artist’ program (Naomi, AML). However, she was speaking about general pedagogical approaches in the museum, not any that linked to the concepts or content of a specific Visual Arts curriculum – the link I am seeking to make.
David hoped to develop a ‘two-way dialogue’ between the artist educators and teachers. He said that he did not want his work developing online resources, ‘to be just about producing materials and teachers using them’ (David, AML). Hence the online resources produced by AML for teachers and schools encouraged more interaction from viewers than those produced for the general public. Like Naomi, David believed that teachers could learn from the practice of the artist educators and artists in the videos, and similarly, that the artists could learn from how the teachers taught students skills and knowledge of visual arts. David also saw the videos as having a wider reach into other areas of the curriculum because of their social and cultural content, therefore making them a valuable teaching resource. Although he said that the resources were designed for teachers and students to use as learning activities, the teachers indicated that they did not see the value of the resources in terms of pedagogy or learning development – they accessed them mainly to seek information to use when they taught the content of the curriculum. Maria explained how she used the AML videos, for instance:

* Usually I pull apart what I want myself. So, I will look at it, analyse it and what artworks and questions relate and it is always nice to have something to formulate or have questions. I see questions as of key importance if you want students to connect to stuff. So, I always research, as I often don’t know the artist well enough to develop questions for them. So, what I am looking for when I look through those online resources is a deep analysis of an artwork with questions that the students can actually answer.  

Maria, AML

The insights from Naomi and David indicate that like AMO, AML has a clear strategy for schools and students, and the learning experiences it offers are based on interaction and participation by viewers who are seen to be creating their own learning pathway - an approach that is strongly supported in numerous art museums internationally (Falk & Dierking, 2013; Hein, 1999; Hooper-Greenhill, 1999d). However, there is an assumption by both educators that teachers will use these pedagogical approaches in the classroom, and hence a connection to the curriculum will be formed.
AML teachers

All four teachers who were interviewed at AML were unaware of the AML Creative Learning Manifesto, but when it was outlined to them, they all felt the aims applied to their teaching and would suit the needs of their students. Monica said that the program at AML for senior students was fairly comprehensive, and she found it valuable for enabling students to interpret artworks, as it applied the central concepts of the syllabus. As detailed in Chapter 6, she used AML as an alternative resource for examination revision for her students. In this sense, Monica’s reasons for selecting AML in her curriculum enactment were different from the pedagogical engagement and interaction that the AML educators had predicted. Monica’s purpose was to reinforce her own teaching practice and provide her students with the direct experience of artworks to refine their skills and reinforce connections between artworks and practice - interpreting them using the specific framework of the syllabus.

Maria valued the pedagogy of the museum educators much more, praising the approach of the artist educators as they engaged her students in insightful discussions about contemporary art. However, she said the AML programs could be further improved if the resources related to the exhibitions clearly identified curriculum outcomes, so that these could be pointed out to the teacher when they booked an excursion. She also added that some of the creative strategies that the artist educators used could be made more explicit and explained to teachers, so that they could use them in the classroom. This again suggests the need for more collaboration and sharing of ideas between teachers and artist educators. Like the teachers who visited AMO and AMT, Maria proposed more collaboration through open dialogue with the artist educators could increase the connections between the art museum and schools.

Helen talked about the psychological and physiological impacts of viewing artworks in the AML galleries. She appreciated taking her students to exhibitions of contemporary art as the original work was ‘physically present’ and therefore students could unpack the stories and processes of art making whilst viewing artworks. They then used this knowledge when they returned to school and created artworks themselves. Helen also said that viewing artworks in art museums was important as it encouraged broader thinking about culture,
sociology and the world. She said that in art museums students should pose questions about artworks and the educators should lead students - ‘to think about why people make art and what they are inspired by and what they think about’. In her teaching practice, Helen said that she was thinking about the developing cultural competence of her students and how learning activities that placed students in direct contact with artworks increased their understanding of the practices of artists (Bourdieu et al., p. 60):

*We have been looking particularly in Visual Arts at objects of significance. We have been looking at artworks across times that are of significance including contemporary. I suppose in that way, students are being shown and are responding to works, comparing objects across time and particularly objects that students engage with and creating their own artworks in response to these objects.*

Helen, AML

Helen used the creative strategies her students had experienced at AML in the classroom as a practical activity to respond to other artwork and to encourage deep thinking. She had transformed her classroom practice and now enacted the curriculum in ways that have been identified as valuable in the literature (Charman & Ross, 2006; Franks, Thomson, Hall & Jones, 2014; Grenier, 2010; Page et al., 2006; Sayers, 2011; Thomson et al., 2018), by adopting the practices used by the museum educators. Her statement implies that the student’s skills of inquiry improved through learning experiences in art museums and particularly if they were practical activities.

The final teacher, Leanne, had similar views on a model for student learning in art museums. She thought that direct engagement with an artwork assisted by a facilitator, such as an artist educator who asked the ‘right questions’, was invaluable, as the students were engaged, and they were told ‘stories’ about the background context of the artwork. She said the experience that her students had in the virtual excursion at AML encouraged them to interact and participate in a discussion about an artwork. She also noted that through creating a practical response to the artwork, the students continued to talk about the artwork after the experience. She found the structured nature of the digital excursion provided activities that could be more easily linked to the curriculum than a general visit to
an exhibition. This was because the experience was strongly scaffolded - students viewed an artwork, created a response to it and then asked questions - a common pedagogical approach that is designed to break down the cultural stereotypes of learning in an art museum.

**Summary**

The educators at AML were very clear in the direction that education for school students was heading at AML. They discussed the unique characteristics of the ‘Creative Manifesto’ and the pedagogical approaches of the artist educators. The teachers interviewed at AML focused specifically on the pedagogical approaches of the artist educators and not on how the educators provided the links to the curriculum. The teachers considered that a facilitated, guided discussion about an artwork was the most valuable model for students to help them develop their skills to discuss artworks and in critical and creative thinking, to develop an understanding about the meaning of artworks. None of them, however, gave any indication how such a model could be collaboratively developed by school teachers and museum educators to link more explicitly to the secondary Visual Arts curriculum. For me, this means that there needs to be a stronger connection between art museum educators and teachers to link these learning experiences in the museum to the curriculum, so that teachers and museum educators can continue to develop their practice through collaboration.

**Conclusion**

My analysis of the reported practice of teachers and museum educators in the documents related to learning in the three research sites, and of my observations of museum educators, teachers and students, leads me to conclude that a traditional constructivist model for learning in art museum visits is highly valued in the field of museum education. This model is based on accepted understandings of the process of learning, and of thinking about learning. The model also focuses on individual student cognition, the knowledge students gain from the learning experience, and how they relate the experience to their everyday lives (Castle, 2006; Hein, 1999; Hickman, 2010; Mayer, 2005).

My findings centre on much of the discussion about teacher pedagogy in enacting curriculum (Lingard & McGregor, 2014), and how teachers are using locations
and resources outside the classroom to further develop student skills, not only in the discipline of visual arts but also to build students’ capabilities as 21st century learners, who have the knowledge and ability to cope with ‘real world’ situations. Therefore, art museums have become a ‘new classroom’, and they are valued for their contribution to 21st century learning. The teachers and museum educators interviewed also discussed the value of the online space for learning, and the online resources and activities for students in school and museum education, acknowledging the value in the use of technologies for expanding the classroom. It was determined that resources should preferably provide information and material that teachers can tailor to suit their own pedagogical approach to the curriculum and use to design activities that will suit the interests of their particular student group. The activities and questions provided in the resources should allow for individual student investigation and research using the content of the museum collection and specific exhibitions that have been ‘filtered’ for students to understand. They should build on the desire to teach students to perform as ‘independent thinkers and investigators’ through constructivist learning.

Museum educators favoured resources that focused on a thematic approach to learning about art, linking with other disciplines such as Science and History, thus aligning a broader range of curriculum content with museum experiences, and creating cross-curricular learning opportunities to broaden student learning. Visual arts teachers are seeking resources to link with specific curriculum content in visual arts, rather than using the resources to link visual arts with other curriculum areas. Senior secondary teachers value discipline-based learning of the curriculum focused on examinations, while museum educators are seeking the affordances of broadened curriculum and the links between disciplines through cross-curricular priorities for museum sustainability and growth.

The strongest recommendation from teachers, is one that brings together a discipline-based approach to Visual Arts curriculum enactment whilst addressing the capability framework of the Australian Curriculum. Teachers should plan teaching and learning activities in visual arts that include opportunities to develop skills in ‘21st century capabilities’ whilst maintaining the integrity of the visual arts as a discipline (Hickman, 2010). Teachers also value a collaborative approach
with museum educators, to create programs and resources that link directly to the curriculum. They believe this collaboration should be based upon a common understanding of pedagogical approaches and the discipline content of the curriculum (Ewing, 2018). Teachers particularly value the ‘specialised’ pedagogy that art museum educators use to provoke discussion. As the data suggests, learning experiences in art museums enable students to think more deeply about artworks compared to experiences in the classroom. However, in highlighting the differences in the two fields, teachers need art museums to have a more focused approach that directly addresses the content of the curriculum. Such examples include worksheets with activities to guide students through the museum, that teachers can adjust to suit their own and their students’ needs.

Teachers also value learning experiences involving practical activities that encourage a response to artworks. The teachers I interviewed all valued the learning experiences that focused on art making in the museum environment. They said that students were more deeply engaged when learning activities focused on art making as a response to the focus artworks. Again, they recommended that the activities should be designed to include more focus on curriculum content rather than just providing activities to engage with artworks.

These findings, along with my analysis of the Australian Curriculum and curriculum documents from jurisdictions across Australia provided in Appendix 6 and Appendix 7, have informed the final stage of my study: the development of my model for teachers and museum educators to enact curriculum in experiences for students in contemporary art museums. The model was developed from the application of the key concepts from the curriculum documents (Appendix 7) and their application to each of the museum case studies. A sample of the analysis of Art Museum Tangerine is supplied in Appendix 8. In effect I see the model as a new field, bringing together the field of the classroom and the art museum, promulgating its own doxa and valuing specific forms of cultural capital. Teachers and museum educators can work collaboratively to develop learning experiences for students that link to the curriculum. The misrecognition of elite power as benign is rejected as teachers work collaboratively with museum educators as equals to establish their own field with distinctive cultural knowledge.
Chapter 8
Looking Forward: A Model For Teachers and Museum Educators to Enact Curriculum In Contemporary Art Museums

In this concluding chapter I will outline the model I have developed from the analysis and synthesis of data from the teacher and museum educator interviews, school visit observations, and the analysis of curriculum documents and museum resources. I will discuss the overall framework of the model and how it can contribute to future research in the area of curriculum enactment by teachers in art museums.

Background Context to the Model

The analysis and synthesis of findings from my research questions strongly reinforces Bourdieu’s theory of the effects of ‘cultural practice’ on achieving ‘cultural capital’ (Bourdieu, 1977, 1993; Bourdieu et al., 1991). My findings show how the fields of art museum learning and school learning overlap and might be modelled as combined and transformed to create a ‘new’ field with its own capital and symbolic codes. Regular visits to an art museum, participating in discussions with experts and practitioners, and producing practical responses to artworks demonstrates a form of cultural practice that builds the specific cultural capital of the new field: the knowledge about artworks and the processes used to interpret them. This form of cultural capital is also linked directly to the curriculum through combined knowledge of art teachers and museum educators. The symbolic code of the field is also unique as it has been informed by the teacher’s knowledge of the curriculum and their understanding of how to build ‘visuacy’. This new field is a space with specific roles and actions for teachers and museum educators to adopt to develop the cultural competence of students.

The purpose of the model is to assist teachers and art museum educators to link their practice in museums with the curriculum. The model was developed by analysing the Australian Curriculum and curriculum documents from the state jurisdictions of Australian Capital Territory, New South Wales, Victoria, Queensland, and Western Australia, used by the teachers and art museums in the project, to determine common concepts and outcomes (Appendix 6). This range of documents was used to account for the national agenda for curriculum
set by the *Australian Curriculum*, and the ways each jurisdiction has inflected its implementation, thus embracing the cultural differences across the country (MacDonald et al., 2016; Lingard, 2018, p. 62). From the analysis, concepts from each curriculum were categorised to draw out key areas that seem to be desirable foci for learning experiences (Appendix 7). The key areas were then applied to the four research questions to link my analysis of practices in museum learning, classroom learning and the curriculum (Appendix 8).

I have called this the *Contemporary Art Museum & School Learning Model (CAMS Model)*. Based on Bourdieu’s theory of the production and acquisition of ‘cultural capital’ in schools and art museums through learning about contemporary art (Bourdieu, 1977, 1984, 1993, 1996, 2006; Bourdieu et al., 1991), the CAMSL Model assists teachers, museum educators and students to:

- engage in discussion about contemporary art and relate it to personal experience and current issues
- develop critical thinking skills and reflect about contemporary art
- develop skills and knowledge to interpret contemporary art
- respond to contemporary artworks using practical activities
- identify key curriculum concepts to enable teachers to transfer activities and discussion from the museum to the classroom
- enable teachers and art museum educators to work collaboratively to develop education programs and resources linked to the curriculum.

Bourdieu’s ‘pedagogic action’ (Bourdieu & Passeron, 1977; Grenfell, 2014a) is demonstrated through the application of the model by teachers to enact the curriculum. It is this enactment that supports students to further develop their knowledge, as they experience, interact with and interpret contemporary art. Using the specific frameworks of the curriculum, the desired knowledge, skills, and cultural capacities that constitute the content and outcomes of visual arts education, are achieved through the actions of teachers, art museum educators and students.

The Visual Arts discipline in the *Australian Curriculum* exemplifies inquiry learning and responding to artworks. For the purpose of developing the CAMSL model,
the outcomes related to inquiry learning are outlined below. The content has been drawn on commonalities of the curriculum and syllabus documents:

- **Students learn to appreciate and investigate the arts through contextual study.**
- **Students reflect critically on their own experiences and responses to the work of artists, craftspeople and designers to develop their own arts knowledge and preferences.**
- **Making and responding involve developing critical and practical understanding of how the artist uses an artwork to engage audiences and communicate meaning.**
- **Responding in visual arts involves students responding to their own artworks and being audience members as they view, manipulate, reflect on, analyse, enjoy, appreciate and evaluate their own and others art making.**

As this summary demonstrates, the curriculum content provides students with experiences that are both analytic and creative, critical and practical, drawing on the practices of artists. Through these experiences, students can begin to develop their own art practice and take their place as users of the cultural and symbolic capital of the field.

**Outline of the Contemporary Art Museum and School Learning Model (CAMSL)**

The CAMSL Model is a structure for learning experiences in contemporary art museums and schools that enact the *Australian Curriculum* (in its various state forms). The model is represented in Figure 3. Two intersecting circles, each with a circumference of dotted lines, represent the areas of ‘Art museum inquiry learning’ and ‘Classroom inquiry learning’. The circumference is drawn as a dashed line to show the boundaries of both are fluid. Both Art museum inquiry learning, and Classroom inquiry learning have common subheadings – ‘Facilitated Discussion’ and ‘Practical Responses’ – two areas that teachers and museum educators can focus on as they interact with students. Over the intersection of the two circles the large triangle labelled ‘Interpretation’ indicates the links to the curriculum that connect both ‘Art museum inquiry learning’ and...
‘Classroom inquiry learning’. Inside the triangle labelled ‘Interpretation’, three headings 'Issues', ‘Viewpoints’ and ‘Themes’ are listed as significant areas of the curriculum that were identified in curriculum documents from the state jurisdictions and through the document analysis of the three art museum case studies.

The purpose of the model is twofold: a) to support teachers to use learning experiences in art museums to develop teaching and learning activities that link directly to curriculum outcomes; and b) for museum educators to align their education programs and resources for students more closely with the curriculum. I will now explain the components of the model and how it can be used by teachers and museum educators.
Figure 3: CONTEMPORARY ART MUSEUM & SCHOOL LEARNING MODEL
Area 1: Art museum inquiry learning

‘Art Museum inquiry learning’ is based on the relationship between ‘Making and Responding’ in the Australian Curriculum (ACARA, 2015g). Two approaches are suggested to engage students with artworks; either through discussion or practical activities. Either one or both approaches can be selected based on the needs, interest and background of the students. Incorporating both questioning and practical activities the approaches encourage students to take their own pathway in learning and allow the teacher to make specific links to the curriculum. The inquiry process promotes a two-way dialogue so that the collaboration and sharing of ideas develops an understanding of the different meanings of an artwork.

My interviews with teachers as part of this research has shown that most value a discussion with museum educators prior to a visit to select the artworks to view and to discuss the learning approaches for the visit. The teacher can continue to research these artworks with the students in the classroom prior to, or following, the visit. The questions and practical activities can be facilitated by a museum educator or placed in worksheets for self-guided tours. However, my research has also found that most teachers prefer a museum educator to facilitate the inquiry as the educator generally has a thorough curatorial knowledge of the content of the collection and has knowledge of museum learning that can be successful in engaging students with artworks. The teacher may assist with the facilitation, thus adopting some of the pedagogies of the museum educator. Once teachers have developed a ‘teaching habitus’ (Reid & Mathewson Mitchell, 2015) that puts them at ease in the museum context, they become confident to combine the skills they have learnt from art museum educators, with their own knowledge, to create a self-guided tour for their students.

‘Museum pedagogies’ often take the form of different styles of questioning which can develop skills in critical and creative thinking thus forming a link to the general capabilities of the Australian Curriculum. Visual Thinking Strategies (Housen, 1993; Richhart, 2007; Yenawine, 1998, 2014) and ‘Visible Thinking’ (Tishman, McKinney, & Straughn, 2007; Yenawine, 2014) are examples of general inquiry approaches used in art museums that teachers can combine with their own knowledge of visual arts learning to transfer to classroom practice.
It must be noted, however, that artists and museum educators often see their practice as unique and do not recognise the connections that can be formed to the curriculum. It is the teacher who must pick up the connection and intervene to assist the take up of knowledge and skills gained in the museum - both in the museum and back in the classroom. Therefore, the model relies on the teacher having confidence in their own knowledge of the curriculum to make links, raising the status of teachers in this new field to that of a partner in museum education, rather than a client of a prepared product.

**Area 2: Classroom inquiry learning**

I found that teachers can build on experiences in the museum and transfer them to the classroom. Teachers benefit most from forming a strategic relationship with a museum and museum educators, to build a community of practice where a common approach to viewing and discussing artworks is developed. This is based on the teacher’s knowledge of the curriculum and their identification of museum practices as an approach to enacting the curriculum. This is a characteristic of the ‘new field’ that is formed when both teachers and museum educators act as agents who hold the cultural capital of the field (Bourdieu, 1997, 1993). The expertise of Teachers Advisory Groups such as those at AML and AMO can be drawn upon to refine and extend the experiential and pedagogical repertoires to develop a new approach to learning in the art museum. The assistance of such groups enables the art museum to trial ideas and programs with practising teachers who can advise about links to the curriculum. As a consequence, the cultural capital produced is common to both teachers and museum educators and they are able to develop similar approaches to the enactment of curriculum in the museum context.

As mentioned above, it is important that teachers contact the art museum to discuss curriculum links that they want to make and ask about specific artworks. This ensures that there can be connections for the students that link to their learning at school, before and after the visit. The museum visit can be the starting point for student personal research and inquiry into the practices of the artist. The teacher should plan and reflect upon the activities or use of worksheets with the
museum educator (for either self-guided or facilitated visits), so that the classroom and the museum are connected.

Practical activities initiated in the art museum can be developed or continued in the classroom, particularly if the students have had access to an artist during the visit. The practices of artists can be further researched, to provide a basis for the creation of connected artworks. The relationship between the work of an artist, as inspiration for student art making and skill development is integral to the Australian Curriculum and several programs in Australia have demonstrated the positive effect that collaborations can have (Baguley, 2013; Ewing, 2018). Examples of such activities were observed in the three art museums, including the stop motion animation workshop conducted with School C at AML and the digital drawing workshop conducted with School B at AMT. Teachers selected these workshops because they linked experience with an artist in the art museum to a unit of work, thus supporting and enacting the curriculum.

**Common approaches in Art museum inquiry learning and Classroom inquiry learning**

The findings from the research suggest that ‘Art museum inquiry learning’ and ‘Classroom inquiry learning’ are similar in their approach. The approaches used by teachers and museum educators in art museums and school classrooms follow a pattern. Discussions that focus on the practice of the artist and their relationship with the world, the artwork and the viewer provide the most valuable links to the concepts of the curriculum. The following is a guide to the question types that guide students through an inquiry when responding to artworks. The question types were drawn from analysis of the interviews and observations in the three art museums that were the focus of the investigation:

- *Teachers should research the background of artworks and ask questions that involve formal art analysis to encourage students to think deeply. The questions should draw on art terminology, using the language of the curriculum.*
- *The questions asked of students are most successful if they are based on the practice of the artist and cover both the conceptualisation and making of the artwork.*
• Questions that engage students with contemporary art should focus on current issues.

My findings also found that students engaged successfully with artworks and their knowledge increased through practical responses. The concept of ‘Responding to Artworks’ is central to the Australian Curriculum (ACARA, 2015e). The following outcomes were found to support teacher enactment of the curriculum:

• Practical activities provide the opportunity for students to look closely at artwork. They can be focused on a specific art movement or style to build student knowledge of the ideas expressed and art making processes used by artists.

• Practical activities are often most successfully facilitated by an artist, who is able to model artistic processes and their experience of engaging with artworks and ideas that influence their practice.

• Practical activities can be linked with discussion of the artwork using the language of the curriculum. The discussion may be led by teachers (with specific curriculum outcomes in mind), but artists as educators can provide a perspective based on their practice.

The questions used to discuss artworks and the practical responses to artworks link directly to the curriculum and their use will increase the abilities of students to interpret artworks and develop their cultural capital.
Connecting framework – Interpretation: Themes, Viewpoints, Issues

In the model, both ‘Art museum inquiry learning’ and ‘Classroom inquiry learning’ are focused on the interpretation of artworks and meaning. All teachers and art museum educators raised the fact that they used a framework to assist students to analyse and interpret artworks. An ‘interpretative framework’ was also evident in the worksheets the teachers had planned for their students either to complete during or after the museum visit. The interpretative framework assisted the students to discuss, write about or create artworks. A framework of interpretation that is linked to the curriculum can be developed by the teacher and the art museum to assist students in translating and understanding past styles and contemporary artworks (Baguely, MacDonald & Jackett, 2018; Charman & Ross, 2006; Cutler, 2010; Falk & Dierking, 2013; Mackie & Austin, 2014; Pringle, 2009; Thomson et al., 2018). The foci for interpretation outlined below were common across a range of curricula documents that I researched to provide different philosophical and theoretical approaches to understanding meaning, significance and value in the visual arts. It includes the following:

- Personal and psychological interpretation of artworks from the point of view of the artist and the viewer’s personal values and identity.
- Cultural interpretation of artworks including systems of cultural value, beliefs, symbolism and identity.
- Interpretation of artworks focusing on visual language – including the use of the formal elements of art and the use of signs and symbols to communicate meaning.
- Interpreting contemporary art to unpack current issues and ideas such as gender, religion and culture to assist students to construct meaning.

The interpretative framework connects three thematic areas that are key concepts of the Visual Arts curriculum – Themes, Viewpoints and Issues - seen as powerful social capital in the ‘fields’ of Art museum inquiry learning and Classroom inquiry learning. Interpretation using these three foci can build the aesthetic cultural capital that is valuable for students in Visual Arts and in other curriculum areas such as Science, Humanities and English. As discussed earlier, the interpretative framework also builds the capacities of students in literacy,
ethical understanding, intercultural understanding, personal and social understanding and critical and creative thinking, as identified in the *Australian Curriculum* (ACARA, 2015c). However, as the framework is centred on visual arts learning I explain its focus in the following discussion.

**Themes**

The model highlights key areas of the *Australian Curriculum* content common to the practices of teachers and art museum educators involved in the research and consistently used in learning experiences in the art museum. The teachers interviewed all said that they had planned their visit to the art museum with a focus of study or theme linked to the curriculum content, such as ‘Culture and Identity’, ‘Aboriginal and Torres Strait Islander Histories & Stories’ or ‘Contemporary Art Ideas’. The teachers encouraged their students to discuss and interpret artworks by acknowledging different points of view on the theme, including those of the artist, curator and viewer.

When museum educators group artworks based on a common theme (such as ‘identity’, ‘nationalism’ or ‘diaspora’), teachers are assisted in making a selection of artworks to view; particularly when they are linking contemporary art to past styles, works from other cultures and different art forms which is a requirement of the Visual Arts:

> 8.7 Identify and connect specific features and purposes of visual artworks from contemporary and past times to explore viewpoints and enrich their art-making, starting with Australian artworks including those of Aboriginal and Torres Strait Islander Peoples

Visual Arts Year 7 and 8 Content Description, ACARA, 2015h

The use of a theme also connects the practices of artists from different periods of time and cultures and provides a specific starting point for discussion or line of inquiry. The museum educators’ selection of works related to a theme provides students with different viewpoints about the meanings in an artwork.

Grouping artworks thematically can also link to other areas of the curriculum, and provide cross-curricular connections, particularly with the Humanities, Languages and English. Collection groupings can be set up by the art museum.
with the assistance of teachers from different discipline areas, who have the curriculum knowledge of those disciplines and can identify the specific features of the artworks that relate to the disciplinary content.

**Viewpoints**

The idea of ‘Viewpoints’ provides a line of questioning that can form multiple interpretations of an artwork. Discussion of an artwork from a number of different viewpoints can develop students’ skills in critical thinking (Hickman, 2010; Hooper-Greenhill, 1999b). Discussions of different viewpoints also enables students to explore the perspectives of artists, viewers, and artworks from past and current periods of time, thus reinforcing an understanding of the relationship of the artist, world, audience and artwork, which is a common learning outcome in the *Australian Curriculum – The Arts*.

As students make, investigate or critique artworks as artists and audiences, they may ask and answer questions to interrogate the artists’ meanings and the audiences’ interpretations. Meanings and interpretations are informed by contexts of societies, cultures and histories, and an understanding of visual arts practices. These questions provide the basis for making informed critical judgments about their own art and design works and other artworks they see, hear and interact with as audiences.

ACARA, 2015i, para. 16

Viewpoints are further unpacked in the *Australian Curriculum – The Arts* through a framework of key questions for developing students’ knowledge, understanding and inquiry skills. These questions provide ways in which artworks can be explored and interpreted from the point of view of the artist and the viewer including:

- **Social, historical and cultural contexts**
- **Knowledge of materials, techniques, processes, forms, style and subject matter**
- **Judgemental evaluation of ideas, interpretation, intention and meaning**
Contemporary artworks by their nature lend themselves to points of view that are often opposing, or they provide room for an alternative perspective about the meaning of an artwork (Hickman, 2010; p.146). Most of the teachers interviewed mentioned how contemporary artworks and artists provided them with content to assist their students to understand different perspectives or viewpoints. The curriculum concepts listed below were common in discussions with teachers and museum educators:

- Conceptualise and develop representations of themes, concepts or subject matter to experiment with their developing personal style, reflecting on the styles of artists, including Aboriginal and Torres Strait Islander artists.
- Analyse a range of visual artworks from contemporary and past times to explore differing viewpoints and enrich their visual art-making, starting with Australian artworks, including those of Aboriginal and Torres Strait Islander peoples, and consider international artworks.
- Analyse the role of visual arts as a means of challenging prevailing issues of traditional and contemporary relevance.

Therefore, the use of ‘viewpoints’ in discussions about artworks in an art museum drawing on the above concepts and questions can provide students with a broadened experience, particularly when they are guided by a museum educator who has specific knowledge of the work in the collection. Leading from discussion in the museum, the teacher can later expand on the viewpoints discussed in the museum experience, in their classroom, thus focusing and refining student discussions.

**Issues**

Issues are at the centre of contemporary art practice and contemporary artists explore social and political interests in their work. It is not surprising, given my purpose of investigating how teachers enacted the curriculum in contemporary art museums that, all the teachers interviewed spoke about the

Philosophical, ideological, theoretical, institutional, psychological and scientific evaluations.

ACARA, 2015i, para. 16
importance of contemporary art in raising issues and ideas. The study of contemporary art and the related issues for society is central to Visual Arts in the *Australian Curriculum*:

*Analyse the role of visual arts as a means of challenging prevailing issues of traditional and contemporary relevance.*

Year 9 and 10 Content Description, ACARA, 2015

Hence the inclusion of ‘issues’ as part of the framework for interpretation allows teachers and museum educators to build student skills in understanding contemporary issues in society through an interpretation of contemporary art.

By interacting directly with artworks and exploring issues that artists express in their works (such as ‘the value of art’, ‘appropriation’, ‘censorship’ and ‘the artist as an advocate’), the authoritative voice of art history and the museum is broken down and made accessible for students. They are at the centre of the discussion here. Based on the propositions of Bourdieu, Darbel and Schnapper (1991), Lisa Roberts (1997), Vallance (2004, 2006) and Hickman (2010), the presentation of artworks can become the basis for discussion about everyday issues that artists have explored. The concepts and nature of contemporary art can form the basis for inquiry and interpretation and in particular the questioning of the role and form of contemporary art in society. Therefore, by investigating contemporary art and its related issues, teachers fulfil the requirements of the curriculum.

In summary the model aligns learning in the classroom and the museum. It uses a similar pedagogical approach that incorporates inquiry-based learning informed by facilitated discussions about artworks, and practical responses to artworks that can be extended to a continued study of artists’ practice. The model is informed by links to the curriculum using an interpretative framework that focuses on a thematic study of artworks, issues and viewpoints of individuals in society and from a range of cultures. In the broadest sense, it models curriculum enactment in the contemporary art museum. Importantly, it does not privilege a single, or ‘best’ practice, but sets out the relationships and actions of museum educators, artist educators and teachers in the interests of the school visiting audience.
As I move now to conclude this dissertation, I turn to address four important considerations that summarise and situate my thesis in terms of the field: the limitations of the study; the contribution this study makes as a research inquiry and recommendations for future research.

**Limitations of the model**

There are always limitations to any research study. For me, the constraints of the case study method informing the model were felt in terms of both space and time. In Chapter 3 I explained the reflexivity that I had as a researcher, a writer of curriculum and an experienced teacher in my own jurisdiction; I had to seek research sites in places where I was not already an ‘insider’. My position enabled me to collect data and analyse it by applying my knowledge and experience of the field, but I had to travel interstate to access museums and teachers, thus placing limitations on the amount of time I had in each site to carry out observations and interviews. Most of the interviews were conducted face-to-face, (apart from the one interview that was conducted by phone), limiting the range of teachers I had access to. I was unable to plan a range or cross-section of sample school audiences to study – the schools were chosen for the study were those available at the time when I was visiting the museum. Therefore, the random sample of schools and teachers has produced an atypical sample. The teachers in the sample were those teachers who were frequent visitors to the museum, and they were an elite group, unlike most teachers who may only visit the museum once or twice a year. Several of the teachers were members of a Teachers Advisory Group, (such as the teachers at AMO and AML) which did provide me with the additional insight into the collaboration between art museums and teachers.

There were several exceptions within the teachers I interviewed, which were those teachers involved in a ‘one off’ visit, particularly at AML. Helen and Maria both selected AML as a site to visit with their students on a ‘trip’ to the city and arranged their visit to AML as part of a three-day tour of contemporary art museums. Leanne selected AML to provide an experience through the AML digital platform. At AMT, Sheryle organised a visit particularly to use the expertise of a digital artist (Murray). The selection of an art museum by these teachers provides confidence in the model by analysing their thoughts and actions.
As the research is only conducted with secondary visual arts teachers, this places further limitations on the model. The model is only in place for secondary visual arts teachers and museum educators, as it is based on the concepts of the secondary Visual Arts curriculum and syllabi in Australia. However, the model could be expanded in the future to consider primary teachers to use with primary students in a visual arts program.

One of the facets of the model is that there has to be a common understanding of the curriculum content and objectives of the local jurisdiction by both teachers and museum educators. The model works only if there is collaboration between teachers and museum educators to use the same approach in classroom and museum learning – facilitated discussion and practical responses. This is why the interpretative framework of ‘Issues’, ‘Viewpoints’ and ‘Themes’ are important to link the model to the curriculum, and there is consistency in the approach by both teachers and museum educators. Therefore, the communication between teachers and museum educators must be open and consistent.

Finally, the model has been developed only for visits by students to exhibitions in art museums. As I have shown here, these visits can be (and are increasingly) both material and virtual, and although I did collect and analyse data about the creation of, and teacher use of online resources, the research design did not provide sufficient data regarding online visits, or the development of resources for teacher self-guided online visits to allow me to confidently model this dimension. As many museums are trying to reach out to teachers who may not physically visit, these limitations show a clear direction for future research, and the adaption of the model to connect with the curriculum for teacher resources and interactivity using digital technologies both in the art museum and online.

**Recommendations of the model**

There are several potential recommendations in both school and museum learning suggested by the model. The recommendations below are drawn from the findings of the study and the analysis of curriculum documents in Appendix 6 and Appendix 7.

In order to reinforce the connection between ‘Museum inquiry learning’ and ‘Classroom inquiry learning’, the model recommends that museum educators
use Teacher Advisory Groups to keep abreast of current practice, and support both teachers and museum educators to align museum visits with the curriculum and also to encourage ongoing collaboration. The museum can be seen as a ‘laboratory space’ for innovative practice, based on professional museum practices and visual arts teaching that can move ahead of the constraints of the authorised curriculum in the local context. Through the connections between museum staff and a Teacher Advisory Group, a community of practice can be formed, implying continuing research perspectives (Baguley et al., 2014; Barton & Baguley, 2014; Ewing, 2018; Mathewson-Mitchell, 2017). Consequently, continuing change and adaptation of existing structures in the museum in line with Bourdieusian perspectives, breaks down the authority of the museum, and continues to develop a new field with its own capital and practices.

Teachers also value experiences that are constructivist and foster inquiry-based learning as demonstrated in the CAMSL model. These experiences encourage reflection and discussion. Often they can include practical activities such as those demonstrated at AML. The experiences should promote critical and independent thinking and they should be linked explicitly to the visual art curriculum.

The museum visit should be facilitated by a museum educator who can provide discussion and often a different approach to discussing artworks than that conducted in the classroom. Teachers feel that a conversation with the museum educator prior to the visit to gain an understanding of the needs of the teacher and the students would be beneficial. Regular visits to an art museum and direct engagement with artworks can gradually build the knowledge of the students about artworks and their ability to discuss them. The interpretation strategies used with students should be supported by a framework such as the ‘Themes’, ‘Issues’ and ‘Viewpoints’ suggested in the CAMSL model.

In my role as a for curriculum writer and former teacher, I work with both teachers and museum educators, I plan to use the model to further curriculum connections. Therefore, my understanding of the use of the model could inform the future direction of the Visual Arts curriculum as new forms of knowledge and dispositions are created by the teachers and museum educators who will use the model. The findings of the model can also contribute to the development of frameworks for visual arts learning both in schools and the art museums as it
draws on the *Australian Curriculum* and different approaches to the curriculum in jurisdictions across Australia. Therefore, the actions of both the teachers and museum educators can inform a developing curriculum that is understood by all parties.

As the model draws on the *Australian curriculum*, and the enactment of it by teachers across the country, it provides a discrete body of knowledge that can be drawn upon for the development of the curriculum in Australia. As the three museum sites were all located in Australia the findings highlight the distinctive way in which visual arts learning is addressed by cultural institutions, schools and teachers in the country and the influence they can have on future curriculum development. The analytic work conducted in this study has clearly shown the haphazard and sometimes incoherent nature of the implementation of the *Australian Curriculum* across jurisdictions (Appendix 5 and Appendix 7). The visual arts education field may well find value in interrogating this issue with museum educators and teachers, in terms of moving the new field forward.

**The CAMSL model and future research**

The limitations of the research design in this study have provided some possibilities for future research into teacher use of contemporary art museums to enact curriculum. To date the model is only a recommendation and it would be valuable to see it used by teachers and art museum educators, possibly at one of the three case study museums and another, ‘new’ museum site. This would ensure that the model is transferable across different art museums both in Australia and internationally.

Similarly, and as I have noted above, it is clear that further research could be conducted into developing online resources and activities by teachers in collaboration with museum educators to test the suitability of the model beyond the physical context of the museum.

One of the recommendations from the research is for museums to create a community of practice between museum educators and teachers to further connections between the curriculum, school and art museum education. Future research projects could investigate the continued collaboration between teachers.
and museum educators to enact the curriculum. As I have argued throughout this chapter, a new field is developing in the practices of teachers and museum educators I have studied, with its own logic of practice and particular forms of capital. This in turn could inform the development of an emerging curriculum for visual arts education in Australia.

The practices of teachers and museum educators also form a new body of knowledge that is the basis for future research in visual arts education particularly with the rise of inquiry based and student centred learning, and the introduction of capabilities such as critical and creative thinking, intercultural understanding, ethical understanding and personal and social learning and their place in the curriculum (ACARA, 2015c).

By applying the model to learning programs that combine learning activities in museums and schools, teachers and museum educators engage with and enact the curriculum thus continuing to develop outcomes for learning for visual arts and directing future curriculum development in cultural and social contexts, and acknowledging the place of art museums in curriculum development.
Conclusion

The theories of Bourdieu, including his theory and logic of practice (Bourdieu, 1977, 1990a) were used to analyse the literature and form the structure for the research. I used Bourdieu’s theories because they have been particularly useful in addressing the development of cultural knowledge in schools, the dispositions of audiences in art museums, and the field of art museums that were studied in the work of Bourdieu, Darbel and Schnapper in The Love of Art (1991), and they provided me with an understanding both of the nature of research in education and art museum attendance, and of the theoretical foundation best suited to my own investigation. As Bourdieu’s research also acknowledges the central place of the researcher as an object of investigation into social practice (Bourdieu & Wacquant, 1992; Grenfell, 2014b, p.219), and as the practice I was investigating is central to my own professional practice as a former teacher and writer of curriculum, I have been able to reflect and understand the research findings from this perspective. I have also, though, analysed practice from other perspectives including those of teachers and of museum educators. Their insights have formed the basis for the Contemporary Art Museum and School Learning (CAMSIL) model for use by museum educators and teachers to enact the Australian Curriculum or the curriculum of their local jurisdiction.

The findings of the research have shown that there is a gap in the provision of learning programs for schools in art museums that link to outcomes of the curriculum. They show, too, that the practice of teachers is often not acknowledged by art museums, particularly in relation to contemporary art. Many teachers continue to struggle to address contemporary art as content in the curriculum, but it is clear that museums can (and do, for those who make use of them), offer teaching and learning strategies that are unique and can effectively support teachers to enact the curriculum in the physical museum environment and in the classroom. Moreover, teachers value the facilitation of an art museum visit as an art museum educator can engage students to discuss artworks in different ways than those used by a teacher in a classroom. Teachers also value the curatorial and content knowledge art museum educators have about the artworks on exhibition or in the art museum collection. They also acknowledge that resources and programs collaboratively developed by teachers and museum
educators can effectively support student learning and link to curriculum outcomes.

Teachers use resources produced by museum educators and often tailor the content of resources that they find online to their teaching practice. However, teachers value the ‘direct’ and ‘physical’ experience with artworks that engage their students with artworks. Therefore, the CAMSL model focuses on physical experiences in the art museum, on teacher practice in the art museum, and on how both practice and student experience is transferred to the classroom to enact the Visual Arts curriculum.

On this basis, the CAMSL model is based on inquiry and constructivist learning – theories that encapsulate the good practice observed and theorised in this research. It promotes a collaborative approach by teachers and museum staff to understand and enact the curriculum. The CAMSL model is based on Bourdieu’s theory of the development of cultural practice (Bourdieu, 1984, 1993; Bourdieu & Passeron, 1977), and acknowledges the need to provide learning opportunities for students from all backgrounds. It aspires to the production of museum-orientated learning dispositions, thus increasing students’ cultural disposition (habitus) and symbolic capital in the field of cultural production (Bourdieu, 1977, 1984, 1993, 1996, 2005). Bourdieu’s ideological ambition for education as a means of improving the cultural disposition of society through learning in art museums, is reinforced in the model. It applies concepts from the Australian Curriculum – The Arts (ACARA, 2015e) as thematic areas, and it foregrounds ‘Issues’, ‘Themes’ and ‘Viewpoints’ – concepts that are central to the curriculum. These are combined in a framework that can be applied in both art museums and schools, and that provides opportunity and support for students to understand and respond to artworks, either through discussion or practical activities. These activities can be extended upon in either the classroom or the museum, thus increasing understanding of artistic practice through a learning continuum.

In conclusion, this study acknowledges, respects and draws upon previous research in art museums that has focused on the learning programs for the range of audiences they serve, including school students. My focus on learning using contemporary art as subject matter has helped me to understand how visual arts
teachers use the art museum to enact curriculum, and how museums could be better recognised as ‘formal’ learning environments for the cultural education of young people.
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Appendix 1 – Ethics Approval

4 August 2015

Ms Kathryn Hendy-Ekers
School of Teacher Education

Dear Kathy,

Thank you for the additional information forwarded in response to a request from the Faculty of Education Human Ethics Committee.

The Faculty of Education Human Ethics Committee has approved your proposal *How teachers use art museums to enact curriculum* for a twelve month period from 4 August 2015.

The protocol number issued with respect to this project is 300/2015/28. Please be sure to quote this number when responding to any request made by the Committee.

Please note the following conditions of approval:

- Please forward to the committee a copy of your amended Minimal Risk Form.
- In relation to 6.5.4, it is better that potential participants know up front who you are, rather than be surprised later. You may need to prepare a statement prepared that clarifies you are conducting the research as a student, and not assessing programs in your official capacity, in case this issue is raised.
- All Consent Forms and Information Sheets are to be printed on current CSU letterhead.
- Clarifies you are conducting the research as a student, and not assessing programs in your official capacity, in case this issue is raised.
- You must notify the Committee immediately if any serious and or unexpected adverse events or outcomes occur associated with your research, that might affect the participants and therefore ethical acceptability of the project.
- Amendments to the research design must be reviewed and approved by the Faculty Human Ethics Committee or, if no longer minimal risk research, referred to the University Human Research Ethics Committee before commencement. Forms are available at http://www.csu.edu.au/faculty/education/research/ethics.
- You must notify the Committee immediately if any serious and or unexpected adverse events or outcomes occur associated with your research, that might affect the participants and therefore ethical acceptability of the project.
- If an extension of the approval period is required, a request must be submitted to the Faculty Human Ethics Committee or if no longer minimal risk research referred to the University Human Research Ethics Committee. Forms are available at the website above.
- You are required to complete a Progress Report form, which can be downloaded from the link above, by 4 August 2016 if your research has not been completed by that date.
Appendix 1: Ethics approval

- you are required to submit a final report, the form is available from the website above.

You are reminded that an approval letter from the FHEC constitutes ethical approval only.
Importantly, if your research is being conducted in public schools you will need to seek SERAP approval from the Department of Education & Communities https://www.det.nsw.edu.au/media/downloads/about-us/statistics-and-research/research-partnerships/research-guidelines-2014.pdf
If your research involves the use of radiation, biological materials or chemicals separate approval is required from the appropriate University Committee.
Please don't hesitate to contact me if you have any inquiries about this matter.

Yours sincerely,

A/Professor Fran Press
telephone 02 6338 4287
e-mail FHEC_Education@csu.edu.au
Education Faculty Human Ethics Committee
PARTICIPANT INFORMATION SHEET
ART MUSEUMS & GALLERIES

“How teachers use art museums to enact curriculum”

Principal investigator: Kathryn Hendy-Ekers, B.Ed. (Visual Arts). M.Ed. (Visual Arts), PhD research Faculty of Education – School of Teacher Education, Charles Sturt University

Supervisors:
Professor Joanne Reid – School of Teacher Education, Charles Sturt University
Dr Donna Mathewson-Mitchell – School of Education, Australian Catholic University

Invitation
You are invited to participate in a research study on schools and teacher use of contemporary art museums for delivery of the [insert relevant state] curriculum.

Kathryn Hendy-Ekers, a PhD student from the School of Teacher education at Charles Sturt University, is conducting the study.

Before you decide whether or not you wish to participate in this study, it is important for you to understand why the research is being done and what it will involve. Please take the time to read the following information carefully and discuss it with me, or with others if you wish.

1. What is the purpose of this study?
Across Australia there are numerous art museums and galleries that provide education programs and resources for teachers and students. Statistics from cultural organisations indicate that teachers and students do use resources and visits to art museums and galleries as part of their learning and teaching programs. However, there is little indication how specifically art museums are used to enact the current Australian or state mandated curriculums. This study will focus on how teachers use art museums to enact curriculum by investigating teachers’ engagement with the educational programs and resources provided by art museums, response to the type of activities available, and the teaching that teachers engage in with art museums. As the research is directed towards 21st century learning there are specific focus areas for the study. These include:

- A focus on contemporary art in art museums
- A focus on both physical and online programs and resources provided by art museums.

2. Why have I been invited to participate in this study?
The principal investigator is seeking art museum educators who create educational resources and programs for Secondary Visual Arts students and teachers.
3. What does this study involve?
If you agree to participate, you may be asked to participate in any of the following:

- Provide the principal investigator with information from your educational databases so she can determine potential teacher and school participants in the research project.
- An audio taped interview with you about the programs and resources that your art museum/gallery provides.
- Observations by the principal investigator of teachers and students participating in educational tours with you or in self-guided activities at your institution.
- A focus group session with teachers at your institution discussing the educational programs and resources that your art museum/gallery produces.

4. Are there risks and benefits to me in taking part in this study?
This study aims to model best practice in teachers’ use of art galleries and museums and will support both the development of visual arts curriculum and its implementation.

5. How is this study being paid for?
The art museum, schools, teachers or students will not be paid for participating in this research.

6. Will taking part in this study (or travelling to) cost me anything, and will I be paid?
It will not cost you to take part in this research. The principal investigator will travel to the art museum to collect data, conduct interviews and run focus groups. The observation of your activities with students at the art museum will be conducted during a planned school visit, with teachers who have agreed to participate in the project.

7. What if I don't want to take part in this study?
Participation by yourself, or your institution in this research is entirely your choice. Only those art museum educators who give their informed consent will be included in the project. Whether or not you decide that you or your institution will participate, is your decision and will not disadvantage you or the institution.

8. What if I participate and want to withdraw later?
Even if you do decide that you will participate on behalf of your institution. The timeframe of the research visits will be discussed with you and a suitable timeframe will be set in agreement with you, your institution and the researcher. This will establish parameters that suit you and your organisation. You can withdraw from the project at any time after this timeframe. You do not have to give a reason for the withdrawal, and you have the option of withdrawing any data, which identifies the art museum. However, some data that has been collected by the principal researcher may be difficult to withdraw. Therefore, this information may be retained but it will not be identified or analysed.

You will not be discriminated against for withdrawing or for non-participation.

9. How will my confidentiality be protected?
Any information collected by the researcher which might identify your institution, the participating schools, teachers or students will be stored securely electronically and in hard copy and only accessed by the researcher unless you consent otherwise, except as required by law.

The data will be retained for at least 5 years by the principal researcher who is a doctoral student at Charles Sturt University.

All data that is potentially identifiable will be adjusted so the identities of the participants are protected. Names will be changed or coded in the data analysis. Information that might identify participants or institutions will not to be disclosed. If information does have to be disclosed, it will not be done without the prior consent of the institution and the participants. Explicit consent will be required for the teacher interviews, focus groups and observations of teachers and students at the art museum. Participating art museums, museum educators, teacher participants and schools will be able to sight the intended use of the material before
Appendix 2: Participant Information Sheet – Art Museums and Galleries

granting consent for it to be used in analysis or reporting. Ethics approval will be sought with
the relevant state education department for this research project.

If you are participating in a Focus Group Discussion; you will be requested to maintain the
confidentiality of the group discussion and not divulge the specific content to outside parties.

10. What will happen to the information that I give you?

The information that you provide will be reported in the analysis and synthesis of data in the
thesis produced at the completion of the research project. Some information may be used in
for reporting in articles and academic texts where the information is used as part of an
explanation or demonstration of research findings. The art museum, Individual participants
or schools will not be identified in any of these reports. All information (electronic and in hard
copy) will be stored securely by the principal researcher. This information will be kept for five
years after the research project concludes and will be destroyed.

Audio taping. As the interviews and focus groups for this research will be audio recorded the
teachers will be able to review their contribution to the interviews and discussions before they
are reported. A transcription of the recordings will be made and you, employees of your
institution and participating teachers can review this for any inconsistencies or discrepancies.

It is anticipated that from this study a model will be developed for teachers and art gallery
educators to use to link experiences in art museums with the curriculum. You will be able to
access this model for future use in your educational programming and resources. The art
museum, participating schools and teachers in the research project will also have access to
any articles or research findings from this project.

12. What should I do if I want to discuss this study further before I decide?

If you would like further information, please contact:

Kathryn Hendy-Ekers
Principal Investigator
Charles Sturt University – Faculty of Education – School of Teacher Education
Email: khendy-ekers@csu.edu.au PH: 0409 212 210

NOTE: Charles Sturt University’s Human Research Ethics Committee (for minimal risk
projects list the Faulty that approved the research) has approved this project. If you have any
complaints or reservations about the ethical conduct of this project, you may contact the
Committee through the Executive Officer:

Lisa McLean
Executive Officer
Faculty of Education Human Ethics Committee
Charles Sturt University
FHEC_Education@csu.edu.au
02 6338 4966

Any issues you raise will be treated in confidence and investigated fully and you will be
informed of the outcome.
Appendix 3 – Participant Information Sheet: Teachers

Faculty of Education – School of Teacher Education

PARTICIPANT INFORMATION SHEET
TEACHER PARTICIPANTS

“How teachers use art museums to enact curriculum”

Principal investigator: Kathryn Hendy-Ekers, B.Ed. (Visual Arts). M.Ed. (Visual Arts), PhD research Faculty of Education – School of Teacher Education, Charles Sturt University

Supervisors: Professor Joanne Reid – School of Teacher Education, Charles Sturt University
Dr Donna Mathewson-Mitchell – School of Education, Australian Catholic University

Invitation

You are invited to participate in a research study on schools and teacher use of contemporary art museums for delivery of the (insert relevant state) curriculum.

Kathryn Hendy-Ekers, a PhD student from the School of Teacher education at Charles Sturt University, is conducting the study.

Before you decide whether or not you wish to participate in this study, it is important for you to understand why the research is being done and what it will involve. Please take the time to read the following information carefully and discuss it with me, or with others if you wish.

1. What is the purpose of this study?

Across Australia there are numerous art museums and galleries that provide education programs and resources for teachers and students. Statistics from cultural organisations indicate that teachers and students do use resources and visits to art museums and galleries as part of their learning and teaching programs. However, there is little indication how specifically art museums are used to enact the current Australian or state mandated curriculums. This study will focus on how teachers use art museums to enact curriculum by investigating teachers’ engagement with the educational programs and resources provided by art museums, response to the type of activities available, and the teaching that teachers engage in with art museums. As the research is directed towards 21st century learning there are specific focus areas for the study. These include:

- A focus on contemporary art in art museums
- A focus on both physical and online programs and resources provided by art museums.

2. Why have I been invited to participate in this study?
The principal investigator is seeking Secondary visual arts teachers who regularly visit art museums with their students or use the resources provided online by the art museum. Your school has been identified as one which has brought students to the focus gallery in recent years.

3. What does this study involve?
If you agree to participate, you may be asked to participate in one or several of the following:

- A recorded interview with the principal investigator about your use of art museums in your teaching of curriculum content.
- Allow the principal investigator access to copy your teaching programs and units of work for analysis in relation to the research questions on teacher use of art museums.
- Observation of your classes whilst on a visit to (Insert cultural organisation) to document teacher and educator activity in the art museum through field notes.
- Participate in a focus group with other teachers and art museum educators. The session will be audio recorded.

The time that will be involved to participate in this research will be minimal. The initial interview will be approximately 20 minutes. The observation of your actions in the art museum will form part of a regular visit by you with your class to the art museum. You will be invited to participate in the focus group if the principal investigator requires further information.

4. Are there risks and benefits to me in taking part in this study?
This study aims to model best practice in teachers’ use of art galleries and museums and will support both the development of visual arts curriculum and its implementation.

5. How is this study being paid for?
You will not be paid for partaking in any part of this research.

6. Will taking part in this study (or travelling to) cost me anything, and will I be paid?
It will not cost you to take part in this research. The principal investigator will travel to both your school and the art museum to collect data, conduct interviews and run focus groups. The observation of your activities with students at the museum will be conducted during a regular visit to the art museum as part of your regular timetabled visit. Your school will be informed by letter that you are participating in this research and that you will be observed interacting with students and that this information will be recorded.

7. What if I don’t want to take part in this study?
Even if you do decide that you will participate, you may withdraw from the project at any time without giving a reason and you will have the option of withdrawing any data, which identifies the you or the school. You will not be discriminated against for withdrawing or for non-participation. If you do decide to participate, you may withdraw from the project at any time without giving a reason and have the option of withdrawing any data, which identifies you.

8. What if I participate and want to withdraw later?
You can withdraw from the research project at any time. You will not be discriminated against for withdrawing or non-participation. However, some data that has been collected by the principal researcher may be difficult to withdraw. Therefore, this information may be retained but it will not be identified or analysed.

9. How will my confidentiality be protected?
Any information collected by the researchers which might identify you will be stored securely and only accessed by the researchers unless you consent otherwise, except as required by law. The data will be retained for at least 5 years at Charles Sturt University.

All data that is identifiable will be adjusted so the identity of the participant is protected. Names will be changed or coded in the data analysis. Information that might identify participants will not to be disclosed. If information does have to be disclosed, it will not be done without the prior consent of participants. Explicit consent will be required for the
teacher interviews, focus groups and observations of teachers and students at the art museum. Your school will be provided with a letter informing them that you will be participating in the research and that your activities with students will be observed at the art museum. Ethics approval will be sought with the relevant state education department for this research project. Teacher participants and schools will be able to sight the intended use of the material before granting consent for it to be used in analysis or reporting.

If you are participating in a Focus Group Discussion; you will be requested to maintain the confidentiality of the group discussion and not divulge the specific content to outside parties.

10. What will happen to the information that I give you?

The information that you provide will be reported in the analysis and synthesis of the thesis produced at the completion of the research project. Some information may be used in for reporting in articles and academic texts where the information is used as part of an explanation or demonstration of research findings. Individual participants will not be identified in any of these reports. All information (electronic and in hard copy) will be stored securely by the principal researcher. This information will be kept for five years after the research project concludes and will be destroyed.

**Audiotaping.** As the interviews and focus groups for this research will be audio recorded you will be able to review your contribution to the interviews and discussions before they are reported. A transcription of the recordings will be made, and you can review this for any inconsistencies or discrepancies.

It is anticipated that from this study a model will be developed for teachers and art gallery educators to use to link experiences in art museums with the curriculum. You will be able to access this model for future use in your teaching. You will also have access to any articles or research findings from this project.

12. What should I do if I want to discuss this study further before I decide?

If you would like further information, please contact:

Kathryn Hendy-Ekers  
Principal Investigator  
Charles Sturt University – Faculty of Education – School of Teacher Education  
Email: khendy-ekers@csu.edu.au  PH: 0409 212 210

**NOTE:** Charles Sturt University’s Human Research Ethics Committee (for minimal risk projects list the Faculty that approved the research) has approved this project. If you have any complaints or reservations about the ethical conduct of this project, you may contact the Committee through the Executive Officer:

Lisa McLean  
Executive Officer  
Faculty of Education Human Ethics Committee  
Charles Sturt University  
FHEC_Education@csu.edu.au  
02 6338 4966

Any issues you raise will be treated in confidence and investigated fully and you will be informed of the outcome.

Appendix 4: Art Museum Case Study Participant Titles & Abbreviation 339
Appendix 4
Art museum case study participant titles & abbreviations
Art Museum Tangerine (AMT)

<table>
<thead>
<tr>
<th>PARTICIPANT TITLE</th>
<th>PSEUDONYM</th>
</tr>
</thead>
<tbody>
<tr>
<td>Program Manager for Public Access</td>
<td>Michelle</td>
</tr>
<tr>
<td>Manager for Educational Programs</td>
<td>Virginia</td>
</tr>
<tr>
<td>Museum Educator 01</td>
<td>Hannah</td>
</tr>
<tr>
<td>Museum Educator 02</td>
<td>Nerida</td>
</tr>
<tr>
<td>Digital Artist</td>
<td>Murray</td>
</tr>
<tr>
<td>Teacher A</td>
<td>Lorna</td>
</tr>
<tr>
<td>Teacher B</td>
<td>Sheryle</td>
</tr>
<tr>
<td>Teacher C</td>
<td>Kieran</td>
</tr>
<tr>
<td>Teacher D</td>
<td>Stella</td>
</tr>
<tr>
<td>AMT School A</td>
<td>AMTSA</td>
</tr>
<tr>
<td>AMT School B</td>
<td>AMTSB</td>
</tr>
<tr>
<td>AMT School C</td>
<td>AMTSC</td>
</tr>
<tr>
<td>PARTICIPANT TITLE</td>
<td>PSEUDONYM</td>
</tr>
<tr>
<td>-------------------------------------------</td>
<td>-----------</td>
</tr>
<tr>
<td>Head of Learning &amp; Access</td>
<td>Paul</td>
</tr>
<tr>
<td>Senior Project Officer Education &amp; Curriculum</td>
<td>Janet</td>
</tr>
<tr>
<td>Teacher A</td>
<td>Jacinta</td>
</tr>
<tr>
<td>Teacher B</td>
<td>Katherine</td>
</tr>
<tr>
<td>Teacher C</td>
<td>Rachael</td>
</tr>
<tr>
<td>AMO School A</td>
<td>AMOSA</td>
</tr>
<tr>
<td>AMO School B</td>
<td>AMOSB</td>
</tr>
<tr>
<td>AMO School C</td>
<td>AMOSC</td>
</tr>
<tr>
<td>PARTICIPANT TITLE</td>
<td>PSEUDONYM</td>
</tr>
<tr>
<td>-------------------------------------------</td>
<td>-----------</td>
</tr>
<tr>
<td>Manager of Teacher &amp; Student Engagement</td>
<td>Naomi</td>
</tr>
<tr>
<td>Digital Learning Producer</td>
<td>David</td>
</tr>
<tr>
<td>Teacher A</td>
<td>Monica</td>
</tr>
<tr>
<td>Teacher B</td>
<td>Maria</td>
</tr>
<tr>
<td>Teacher C</td>
<td>Helen</td>
</tr>
<tr>
<td>Teacher D</td>
<td>Leanne</td>
</tr>
<tr>
<td>Educator 01</td>
<td>Melissa</td>
</tr>
<tr>
<td>Educator 02</td>
<td>Eliza</td>
</tr>
<tr>
<td>Educator 03</td>
<td>Ingrid</td>
</tr>
<tr>
<td>Educator 04</td>
<td>Marian</td>
</tr>
<tr>
<td>Educator 05</td>
<td>Suzie</td>
</tr>
<tr>
<td>Educator 06</td>
<td>Liz</td>
</tr>
<tr>
<td>Educator 07</td>
<td>Julie</td>
</tr>
<tr>
<td>AML School A</td>
<td>AMLSA</td>
</tr>
<tr>
<td>AML School B</td>
<td>AMLSB</td>
</tr>
<tr>
<td>AML School C</td>
<td>AMLSC</td>
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<tr>
<td>AML School D</td>
<td>AMLSD</td>
</tr>
</tbody>
</table>
Appendix 5 – Curriculum and Syllabi summaries

An analysis of the curriculum and syllabi of the schools involved in interviews at the three interview sites are outlined in the tables below. The relevant aspects of the curriculum have been analysed based on the year level of the students observed in visits to the art museum sites.

**Australian Curriculum**

The *Australian Curriculum* is the overarching framework for the teaching of young Australians despite where they live and their background. Developed by the *Australian Curriculum and Reporting Authority* (ACARA), the *Australian Curriculum* was developed through consultation with educational experts from all areas across the country. The *Australian Curriculum* is presented as a progression of learning from Foundation to Year 10 that outlines the quality of learning that is expected of young people as they pass through school.

The *Australian Curriculum* is described as ‘three dimensional’ and recognises the importance of disciplinary knowledge, skills and understanding; general capabilities and cross curriculum priorities. The disciplinary knowledge of the *Australian Curriculum* is found in eight learning areas; English, Mathematics, Science, Humanities and Social Sciences, The Arts, Technologies and Languages. Visual Arts is included as one of the subjects of The Arts curriculum, along with Dance, Drama, Music and Media Arts, reflecting the customs and practices in the discipline. In each learning area Content Descriptions specify the learning. The content descriptions are accompanied by Content Elaborations, which are optional and provide teachers with ideas about how they may teach the content. The Achievement Standards for each year level or band of years describe the depth of understanding and the sophistication of knowledge and skills expected of students at that level.

Alongside the disciplinary knowledge, the *Australian Curriculum* provides seven general capabilities: Literacy, Numeracy, Information Communication Technology, Critical and Creative Thinking, Personal and Social, Ethical Understanding, Intercultural Understanding. The general capabilities are an integrated and interconnected set of knowledge, skills and behaviours and dispositions that apply across all subject content. They are applied when relevant, through the learning areas.
The *Australian Curriculum* also has three cross-curriculum priorities that are to be developed, where relevant, through the learning areas. These are: *Aboriginal and Torres Strait Islander Histories and Cultures;* *Asia and Australia’s Engagement with Asia* and *Sustainability*. They are not subjects in themselves but are also addressed through learning area content.

The table below outlines the content of *the Australian Curriculum: The Arts – Visual Arts*

<table>
<thead>
<tr>
<th>Australian Curriculum – Visual Arts</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Making and responding to artworks, drawing on the world as a source of ideas.</td>
</tr>
<tr>
<td>• Develop skills, techniques and processes, and use materials as they explore a range of forms, styles and contexts.</td>
</tr>
<tr>
<td>• Making in Visual Arts involves students making representations of their ideas and intended meanings in different forms.</td>
</tr>
<tr>
<td>• Responding in Visual Arts involves students responding to their own artworks and being audience members as they view, manipulate, reflect on, analyse, enjoy, appreciate and evaluate their own and others’ visual artworks.</td>
</tr>
<tr>
<td>• Both making and responding involve developing practical and critical understanding of how the artist uses an artwork to engage audiences and communicate meaning.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Content Year 7 &amp; 8</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Relevant Content Descriptions</strong></td>
</tr>
<tr>
<td>8.2 Develop ways to enhance their intentions as artists through exploration of how artists use materials, techniques, technologies and processes</td>
</tr>
<tr>
<td>General capabilities: Lit, CCT, ICT, EU, ICU</td>
</tr>
<tr>
<td>Cross-curriculum priorities: ATSIHC, AAEA, SUST</td>
</tr>
<tr>
<td>8.3 Develop planning skills for art-making by exploring techniques and processes used by different artists</td>
</tr>
<tr>
<td>General capabilities: Lit, Num, ICT, PSC, CCT</td>
</tr>
<tr>
<td>Cross-curriculum priorities: ATSIHC, AAEA, SUST</td>
</tr>
<tr>
<td>8.5 Present artwork demonstrating consideration of how the artwork is displayed to enhance the artist's intention to an audience</td>
</tr>
<tr>
<td>General capabilities: Lit, ICT, PSC, CCT, EU, ICU</td>
</tr>
<tr>
<td>Cross-curriculum priorities: ATSIHC, AAEA, SUST</td>
</tr>
<tr>
<td>8.6 Analyse how artists use visual conventions in artworks</td>
</tr>
<tr>
<td>General capabilities: Lit, CCT, PSC, EU</td>
</tr>
<tr>
<td>Cross-curriculum priorities: SUST</td>
</tr>
<tr>
<td>8.7 Identify and connect specific features and purposes of visual artworks from contemporary and past times to explore viewpoints and enrich their art-making.</td>
</tr>
</tbody>
</table>
starting with Australian artworks including those of Aboriginal and Torres Strait Islander Peoples

General capabilities: Lit, ICT, CCT, PSC, EU, ICU

Cross-curriculum priorities: ATSIHC, AAEA, SUST

Achievement Standard

By the end of Year 8, students identify and analyse how other artists use visual conventions and viewpoints to communicate ideas and apply this knowledge in their art making. They explain how an artwork is displayed to enhance its meaning. They evaluate how they and others are influenced by artworks from different cultures, times and places.

Students plan their art-making in response to exploration of techniques and processes used in their own and others’ artworks. They demonstrate use of visual conventions, techniques and processes to communicate meaning in their artworks.

Content Year 9 & 10

Relevant Content Descriptions

10.1 Conceptualise and develop representations of themes, concepts or subject matter to experiment with their developing personal style, reflecting on the styles of artists, including Aboriginal and Torres Strait Islander artists

General capabilities: Lit, ICT, PSC, CCT, ICU

Cross-curriculum priorities: ATSIHC, SUST, AAEA

10.5 Present ideas for displaying artworks and evaluate displays of artworks

General capabilities: Lit, ICT, CCT, EU, ICU

Cross-curriculum priorities: ATSIHC, AAEA

10.6 Evaluate how representations communicate artistic intentions in artworks they make and view to inform their future art making

General capabilities: Lit, PSC, CCT, EU, ICU

Cross-curriculum priorities: ATSIHC, AAEA, SUST

10.7 Analyse a range of visual artworks from contemporary and past times to explore differing viewpoints and enrich their visual art-making, starting with Australian artworks, including those of Aboriginal and Torres Strait Islander Peoples, and consider international artworks

General capabilities: Lit, PSC, CCT, EU, ICU

Cross-curriculum priorities: ATSIHC, AAEA, SUST

Relevant content elaborations

10.1.2 exploring and applying ideas inspired by the style of other artists in their own artworks

Considering viewpoints – societies and cultures: For example – Can you understand and explain why the artist has developed their representation in this way?

10.1.3 exploring and reflecting on the connections between their own artworks and artworks from different contexts, including Aboriginal and Torres Strait
Islander artworks, for example, maintaining a reflective journal of their developing artwork

10.2.1 deconstruct and reconstruct a range of images, objects and/or spaces to synthesise viewpoints, concepts, purposes and/or meanings

10.4.1 analysing and documenting the practices of selected visual artists and designers, including their use of materials, technologies, techniques and processes, when developing their art and design intentions for representation

Considering viewpoints – forms: For example – If it was made from different material or be produced in a different form, would the meaning of the artwork change?

10.4.3 applying their understanding of traditional art, craft and design practices to plan the use of materials, technologies and processes in a contemporary context

10.5.1 visiting galleries, art museums and public art displays, in formal and informal settings, to research the role of the curator and the elements of good display/exhibition, which they then apply to their own ideas for an exhibition of their own or others’ artworks

Considering viewpoints – philosophies and ideologies: For example – How does this artwork change your opinion on this issue? What art theory would you use to analyse this work?

10.5.3 applying ethical understandings to innovation and invention of theme, concept or subject matter when making their collection of visual artworks for display, and consider exhibitions that include Aboriginal and Torres Strait Islander artworks

10.5.4 documenting experiences and observations from visiting an exhibition/s and applying this information to develop a physical or virtual exhibition of their own or others’ artworks

10.6.3 investigating the practices, techniques and viewpoints of artists from different cultural groups and their use of persuasive, communicative or expressive representation

Considering viewpoints – meanings and interpretations: For example – Has the artist used visual metaphors to express meaning and persuasion? What metaphor/s could you use to express your ideas about persuasion?

10.6.3 investigating the practices, techniques and viewpoints of artists from different cultural groups and their use of persuasive, communicative or expressive representation

10.7.1 analysing the role of visual arts as a means of challenging prevailing issues of traditional and contemporary relevance, for example, the availability of resources for future generations.

10.7.2 identifying how visual arts professionals embed their values and beliefs, and how audiences react and interpret the meaning and intent of their artworks differently

Considering viewpoints – critical theories: For example – Do you agree with the artist’s point of view? Give reasons for your view.

10.7.3 considering the responsibilities of visual arts practitioners when making commentaries about social, environmental and sustainability issues
### Achievement Standard

By the end of Year 10, students evaluate how representations communicate artistic intentions in artworks they make and view. They evaluate artworks and displays from different cultures, times and places. They analyse connections between visual conventions, practices and viewpoints that represent their own and others’ ideas. They identify influences of other artists’ on their own artworks.

Students manipulate materials, techniques and processes to develop and refine techniques and processes to represent ideas and subject matter in their artworks.
Australian Capital Territory Visual Arts syllabus

The Australian Capital Territory Visual Arts Syllabus is based on the Australian Curriculum for years F – 10. The following framework supports the teaching of Visual Arts content for F – 10 as well as the Senior Secondary Visual Arts syllabus.

**Australian Capital Territory Visual Arts course framework**

- Students learn as artists, by making artworks that communicate to audiences.
- They learn as audiences, by responding critically and ethically to artworks. These actions are taught together as each depends on the other.
- In making artworks, students learn about the design/artistic process, materials and techniques, technologies and equipment, to produce a finished artwork.
- In responding to artworks, students learn about concepts, visual literacy, roles of the artist and art criticism.
- Students will develop an informed critical appreciation of artworks, considering formal qualities, styles, production, techniques and traditions in the construction of meaning.
- They will interpret, analyse and evaluate the social, cultural and historical significance of art.

**Interpretative Frameworks**

The function of the Frameworks is for students to develop a higher order of thinking when analysing and interpreting artworks. When the frameworks are applied collectively, students learn how to appreciate how an artwork can have different aspects and layers of meaning and interpretation. Students need to apply the frameworks when analysing artworks and should use them when creating their own body of work.

- **Aesthetic Qualities** Used to analyse how the formal art elements and principles have been employed and how they contribute to the meaning of the artwork.
- **Conceptual** Used to interpret how ideas and concepts influence making interpretation and analysis of artworks from the past and present. Students can research different art movements and styles and explore what theories and manifestos were behind the development of them. They also should research how technologies both past and present have shaped and influenced artists.
- **Cultural** Used to identify the influence from both ancient and modern cultures. The representation of different cultural groups, ideology, class, political, gender and the observance of spiritual and secular beliefs, events and objects can all contribute to this understanding. Students can also consider social structures and beliefs and apply what we learn to our own art production and the Visual Arts Process Diary.
- **Historical** Used to identify the moods, attitudes and conditions that existed in a certain time. Students can research certain events in history
to help place an artwork in a historical setting and interpret how this had an impact on the artists and influenced their art practice.

Personal
Used to understand how artworks can reflect an artist’s personal feeling, thinking and life experiences. In making their own artwork students can explore their own experiences, investigating their own and others’ feelings and responses to the world around them. Influences such as friends, family, self-image, places or events of personal significance from their own environment should inform their choices of subject.

Australian Capital Territory - Senior Secondary Visual Arts course

Course content
- Evaluate elements of art and design, techniques, materials and purposes
- Analysis and evaluation of thematic approaches to making artworks
- Introduction of thematic and conceptual approaches to creating artworks
- Produce a body of work in the context of contemporary art
- Introduction of a variety of techniques and materials
- Interpretative frameworks – visual materials from cultures, histories, technology, environment, personal experiences, self-identity, techniques and themes explored by other artists and designers
- Art critique metalanguage

Relevant Course Components

Exploring Visual Arts
- Students explore the elements and principles of art, materials and techniques within their own and others’ works.

Culture and Identity
- Introduction to thematic approaches to creating artworks, such as Australian identity - stories, myths and legends of the past and present; positive and negative stereotypes and how they are used in constructing cultural stories; multiculturalism in Australia and the role of tradition; personal stories and family history; empathy and alienation; historical timelines.
- Students plan and create a body of work and analyse and critique artworks using the Interpretive Frameworks.

Contemporary Art Practice
- Students plan and create a body of work around the theme of contemporary art practice, including concepts such as Contemporary art making techniques.
- The unit covers the emergence of contemporary art and its relationship to previous art movements, techniques and styles
- Students study visual language contexts used to create contemporary forms and to express and communicate ideas
- They analyse and critique artworks using the Interpretive Frameworks.
Queensland Visual Arts syllabus

Queensland Visual Arts 7 – 10 learning and assessment focus

Ways of working
Students are able to:

- Make decisions about arts elements, languages and cultural protocols in relation to specific style, function, audience and purpose of arts works
- Create and shape arts works by manipulating arts elements to express meaning in different contexts
- Modify and refine genre-specific arts works, using interpretative and technical skills
- Present arts work to particular audiences for a specific purpose, style and function, using genre specific arts techniques, skills, processes and cultural protocols
- Respond by deconstructing arts works in relation to social, cultural, historical, spiritual, political, technological and economic contexts, using arts elements and languages
- Reflect on learning, apply new understandings and justify future applications.

Visual Art Knowledge and Understanding

Visual Art involves manipulating visual arts elements, concepts, processes and forms to express ideas, considering specific audiences and specific purposes, through images and objects.

Relevant knowledge and skills include:

- Ideas are researched to inform visual responses that consider social and cultural issues
- Design and visual documentation are used to develop images and objects from visual, verbal and tactile stimuli

Queensland Visual Arts Senior Secondary course

- Visual Art uses an inquiry learning model, enabling multimodal thinking and individual responses through researching, developing, resolving and reflecting.
- Through making and appraising, resolution and display of artworks, students understand and acknowledge the role of visual art and the contributions of visual artists, designers and craftspeople.
Course Objectives

Making
Two dimensions: Visual literacy and Application

**Visual Literacy**
By the conclusion of a course of study, students should be able to:
- Define visual problems and communicate solutions related to relevant concepts, focuses, contexts and media
- Create and communicate meanings through the use of visual language and expression
- Research, develop, resolve and reflect to demonstrate a personal aesthetic (style/expression)

**Application**
By the conclusion of a course of study students should be able to:
- Construct and communicate meaning through the knowledge and understanding of materials, techniques, technologies and art processes.
- Select, explore and exploit materials, technologies, techniques and art processes informed by researching, developing, resolving and reflecting.

Appraising
- Appraising is critical analysis of artworks in diverse contexts, investigating art language and expression, directly related to selected concepts, focus and media areas.
- Students consider the production and display of artworks and make informed judgements when ascribing aesthetic value, challenging ideas, investigating meanings, purposes, practices and approaches.
- They respond to and synthesise researched information to inform concepts and their focuses.
- By the conclusion of a course of study, students should be able to:
  - Analyse, interpret, evaluate and synthesise information about visual language, expression and meanings in artworks, relevant to concepts, focuses, contexts and media.
  - Justify a viewpoint through researching, developing, resolving and reflecting
  - Use appropriate visual art terminology, referencing and language conventions

Affective
Affective objectives are related to attitudes, values and feelings. They are embedded through the making and appraising objectives. By the conclusion of a course of study, students should be able to:
- Demonstrate a critical and sensitive awareness of expressive, functional and aesthetic qualities of the visual environment.
- Value the contribution of visual arts workers (artists, designers, craftspeople) and creative industries.
- Value the diversity of form of visual arts in different cultures and contexts
- Value and be confident in the use of current technologies to produce artworks
- Be discerning producers and consumers of visual communication
### Course of study framework

- Five course components: concepts, focuses, contexts, media areas and visual language and expression which lead to the development and resolution of bodies of work.
- The general objectives of making and appraising are achieved through the bodies of work and are supported by the inquiry learning model.
- The course components and the learning experiences integrate making and appraising strategies related to the selected concepts, focuses, contexts and media.

<table>
<thead>
<tr>
<th>Components</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Concepts</td>
<td>Broad organisers that direct student learning and integrate making and appraising. Teachers present a concept to engage students in learning experiences that allow them to develop their own focuses for artworks with an understanding of related artworks from a range of social, cultural and historical contexts.</td>
</tr>
<tr>
<td>Focuses</td>
<td>Individual student pathways that define interpretations and responses to the concepts.</td>
</tr>
<tr>
<td>Contexts</td>
<td>Frames of reference that inform the concepts and focuses, allowing intended and suggested meanings to evolve. These contexts can include, historical, geographical, sociocultural, technological, philosophical, spiritual, political and personal perspectives.</td>
</tr>
<tr>
<td>Media areas</td>
<td>Organisers of knowledge, skills, techniques and processes. Throughout the course, students should have the opportunity to make and appraise images and objects growing from a range of media areas and a diversity of past and present contexts and cultures.</td>
</tr>
<tr>
<td>Visual language and</td>
<td>The discourse of the subject is used to interpret or communicate meaning about a concept or focus in an individualised style or art form. Students engage with various representations and meanings through the suggested learning experiences, integrating ideas about the concept, focus, context and media area.</td>
</tr>
<tr>
<td>expression</td>
<td>Students gain knowledge and understanding of related artworks from a range of contexts that reflect their concept and selected focus.</td>
</tr>
<tr>
<td>Body of work</td>
<td>A body of work consists of individual student responses to making and appraising tasks. It shows progress through the learning inquiry model and integrates the components of the course. In creating a body of work, students develop their ideas over time, exploring and experimenting with concept, focus, contexts and media areas.</td>
</tr>
</tbody>
</table>
Inquiry Learning

Inquiry learning emphasises the process of investigation as well as the production of an image or object.

It develops students' investigative and thinking skills and contributes to their ability to participate in aesthetic processes.

It encourages students to move beyond acquisition of facts to metacognition and developing understanding about concepts and focuses.

Four processes which are interrelated, non-hierarchical and non-sequential:

**Researching:** react to a variety of stimuli.

**Developing:** generate solutions to visual arts problems

**Resolving:** communicate in individual ideas as visual, written and/or spoken responses

**Reflecting:** thoughtfully consider information and ideas, media techniques and processes
Certificate II in Visual Arts

This qualification allows learners to develop the basic creative and technical skills that underpin visual arts and craft practice. Three units were covered by (Teacher C) at Art Museum Orange: Make simple creative work, Source and use information relevant to own arts practice and Store finished creative work. The relevant components of each Unit are outlined below.

<table>
<thead>
<tr>
<th>Make Simple Creative Work</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Developing ideas and using specific art and design techniques that support the communication of ideas.</td>
</tr>
<tr>
<td>• Develop a repertoire of skills to support creative practice.</td>
</tr>
<tr>
<td>• Communication and discussion of ideas.</td>
</tr>
</tbody>
</table>

**Relevant Knowledge and Skills**

**Required Skills:**

- present ideas for creative work, including information and ideas used
- talk to others about creative work
- learning skills to respond to feedback about own skills
- self-management skills to set goals for own creative practice.

**Required knowledge:**

- sources of information to assist in the development of ideas for own work
- suitable communication methods to present ideas for work
- work of other artists in the chosen creative area
- intellectual property considerations for any person making creative work

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**Source and use information relevant to own arts practice**

- Development of knowledge and skills in art practice.
- An understanding of the history and theory associated with genre, style or medium.
Relevant Knowledge and Skills

Required skills

- communication skills to share information with colleagues and peers
- initiative and enterprise skills to identify areas of own arts practice that could be enhanced by applying knowledge of history and theory
- learning skills to keep up-to-date with information relevant to own arts practice
- literacy skills to read and understand relevant sources of information
- planning and organising skills to collect and review information on a given topic

Required knowledge

- sources of information on history and theory for arts practice and own area of arts practice
- techniques for organising information relating to history and theory and applying this information to own area of work
- protocols to be observed when gathering information of a culturally sensitive nature
- intellectual property issues and legislation as they relate to using information in own work.

Store finished creative work

- Individuals who handle and store any type of creative work including those working in art museums, galleries and educational institutions.

Relevant Knowledge and Skills

Required skills

- communication skills to clarify verbal and written instructions related to the storage of works

Required knowledge

- fundamental archival principles and values
- basic requirements for storing finished works relevant to the type of work being stored
- security issues associated with storing works
- physical properties of materials most commonly used for protection and storage of works
- manual handling procedures relevant to the work context
- sustainability issues relevant to works being stored
## New South Wales Visual Arts syllabus

### New South Wales Visual Arts syllabus content

#### Practice
- Students learn about the importance of practice in the visual arts in artmaking, art criticism and art history.
- They learn that practice refers to the social structures, positions, actions and sequences that affect choices, perceptions, directions, ways of working and views of those involved in the visual arts.
- Students learn that the nature of practice involves the inculcation of beliefs, actions and ideas over time.
- Students also learn about how artists, art critics and art historians contribute to the field of visual arts.

#### Conceptual Framework
- The framework provides a model for understanding the agencies in the artworld – artist, artwork, world and audience.
- The framework also provides for the understanding of the intentional and functional relations between artists and their artworks, audiences and artists, audiences and artworks, artworks and world, artists and world.
- Students learn about how these agencies and the relations between them can be critically and historically evaluated and explained in the examples they work with.

#### The Frames
Students learn about the frames – subjective, cultural, structural and postmodern, that provide different philosophical/theoretical and interpretative frameworks for understanding the layering of meaning, significance, value and belief in and about the visual arts.

##### The subjective frame – personal and psychological experience
Art may be thought to be about and represent deeply felt and sensory experience, human consciousness, intuition, imagination, originality, creative expression and the aesthetic response. Meaning is understood in relation to the intersubjective experiences afforded to the viewer and maker.

##### The cultural frame – cultural and social meaning
Through this frame art may be thought to be about and represent the collective interests of cultural groups, ideology, class, politics, gender and the celebration of spiritual and secular beliefs, events and objects. From this view meaning is understood in relation to the social perspective of the community from which it grows.

##### The structural frame – communication and the systems of signs
Art may be thought to be about and represent a visual language as a symbolic system: a system of relationships between signs and symbols that are read and understood by artists and audiences who are able to decode texts. From this view meaning is understood in terms of the relationships of symbols that are used to refer to the world. Through this system ideas are circulated and exchanged.

##### The postmodern frame – ideas which challenge mainstream values of histories and ideas
Art may be thought to be about and represent texts that reconfigure and question previous texts and current narratives. These are woven together through such things as parody, irony, quotation. From this view, meaning is attained through
critique that exposes the patterns of authority and the assumptions of mainstream values in the visual arts to reveal inconsistencies, uncertainties and ironies.

## 7 – 10 Visual Arts Syllabus objectives

<table>
<thead>
<tr>
<th>Art Making</th>
<th>Practice</th>
<th>4.1 Uses a range of strategies to explore different art making conventions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Conceptual Framework</td>
<td>4.2 Explores the function and relationships between artist – artwork – world - audience</td>
<td></td>
</tr>
<tr>
<td>Frames</td>
<td>4.3 Makes artworks that involves some understanding of the frames</td>
<td></td>
</tr>
<tr>
<td>Representation</td>
<td>4.4 recognises and uses aspects of the world as a source of ideas, concepts and subject matter in the visual arts</td>
<td></td>
</tr>
<tr>
<td>Conceptual strength and meaning</td>
<td>4.5 investigates ways to develop meaning in their artworks</td>
<td></td>
</tr>
<tr>
<td>Resolution</td>
<td>4.6 selects different materials and techniques to make artworks.</td>
<td></td>
</tr>
</tbody>
</table>

### Critical and historical studies

Students will develop knowledge, understanding and skills to critically and historically interpret art informed by their understanding of practice, the conceptual framework and the frames.

| Practice | 4.7 explores aspects of practice in critical and historical interpretations of art |
| Conceptual framework | 4.8 explores the function of and relationships between artist – artwork – world - audience |
| Frames | 4.9 begins to acknowledge that art can be interpreted from different points of view |
| Representation | 4.10 recognises that art criticism and art history construct meanings |

## Senior Secondary Syllabus objectives

### Art Making

Students will develop knowledge, skills and understanding of how they may represent their interpretations of the world in artmaking as an informed point of view.

<p>| Practice | Initiates and organises art making practice that is sustained reflective and adapted to suit particular conditions. |
| Conceptual Framework | Applies their understanding of the relationships among the artist, artwork, world and audience through the body of work. |
| Frames | Demonstrates an understanding of the frames when working independently in the making of art |</p>
<table>
<thead>
<tr>
<th>Representation</th>
<th>Selects and develops subject matter and forms in particular ways as representation in artmaking</th>
</tr>
</thead>
<tbody>
<tr>
<td>Conceptual strength and meaning</td>
<td>Demonstrates conceptual strength in the production of a body of work that exhibits coherence and may be interpreted in a range of ways.</td>
</tr>
<tr>
<td>Resolution</td>
<td>Demonstrates technical accomplishment, refinement and sensitivity appropriate to artistic intentions in a body of work.</td>
</tr>
</tbody>
</table>

**Art Criticism and Art History**

Students will develop knowledge, skills and understanding of how they may represent an informed point of view about the visual arts in their critical and historical accounts.

**Practice**

Applies their understanding of practice in art criticism and art history

**Conceptual Framework**

Applies their understanding of the relationships among the artist, artwork, world and audience

**Frames**

Demonstrates an understanding of how the frames provide for different orientations to critical and historical investigations of art.

**Representation**

Constructs a body of significant histories, critical narratives and other documentary accounts of representation in the visual arts.
Western Australian Syllabus

The Western Australian Visual Arts syllabus for Years F – 10 is based on the Australian Curriculum content with content descriptions and achievement standards outlined for each Year level.

Western Australian syllabus Visual Arts content

Making

- Making in each Arts subject engages students’ cognition, imagination, senses and emotions in conceptual and practical ways and involves thinking kinaesthetically, critically and creatively.
- Students develop knowledge and skills to plan, produce, present, design and perform in each arts subject independently and collaboratively,
- Students work from an idea, an intention, particular resources, an imaginative impulse or external stimulus.
- Part of making involves students considering their work in the Arts from a range of points of view, including that of the audience.
- Students reflect on the development and completion of making in the Arts.

Responding

- Responding in each Arts subject involves students reflecting, analysing, interpreting and evaluating in the Arts.
- Students learn to appreciate and investigate the Arts through contextual study.
- Learning through making is interrelated with, and dependent upon, responding. Students learn by reflecting on their making and responding to the making of others.
- Students consider the Arts relationships with audiences. They reflect on their own experiences as audience members and begin to understand how the Arts represent ideas through expression, symbolic communication and cultural traditions and rituals. Students think about how audiences receive, debate and interpret the meanings of the Arts.

Relevant content descriptions – Year 9 syllabus

- Students use visual art language and artistic conventions of greater complexity during their design and production process.
- They document their ideas applying understanding of compositional structure to create unique personal response, while representing a concept/theme or subject matter.
- They experience a growing awareness of how and why artists, craftspeople and/or designers are influenced by other artists, their environment and the contexts of culture, time and place.
- They continue to apply knowledge of techniques used by other artists in the production of their own work.
• Students critically analyse traditional and contemporary artwork using various analytical frameworks, incorporating appropriate visual art language, art terminology and conventions.

### Making

<table>
<thead>
<tr>
<th>Inquiry</th>
<th>Responding</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Ideas for art making appropriate for the chosen discipline</td>
<td>• Critical analysis frameworks used to analyse artwork from contemporary and past times</td>
</tr>
<tr>
<td>(LIT, ICT, CCT, PSC, INT)</td>
<td>(LIT, ICT, CCT, PSC, ETH, INT)</td>
</tr>
<tr>
<td>• Exploration of media, materials and technologies in order to understand how they can be applied to a variety of art forms</td>
<td>• Use of visual art language, visual conventions and art terminology to respond to artwork</td>
</tr>
<tr>
<td>(NUM, ICT, CCT, PSC)</td>
<td>(LIT, NUM, ICT, CCT, PSC, ETH, INT)</td>
</tr>
<tr>
<td>• Visual art language used in the development of artwork</td>
<td><strong>Social, Cultural and historical contexts</strong></td>
</tr>
<tr>
<td>(LIT, NUM, ICT, CCT, PSC)</td>
<td>• Identification of representations in artwork within a given context</td>
</tr>
<tr>
<td>• Recognition and use of visual art conventions</td>
<td>(LIT, ICT, CCT, PSC, ETH, INT)</td>
</tr>
<tr>
<td>(ICT, CCT, PSC, ETH, INT)</td>
<td>• Viewpoints in artwork from particular artists and styles</td>
</tr>
<tr>
<td>• Personal responses in written and visual form to illustrate understanding of themes, concepts or subject</td>
<td>(LIT, ICT, CCT, PSC, ETH, INT)</td>
</tr>
<tr>
<td>(LIT, CCT, PSC, ETH, INT)</td>
<td>• Practices, techniques and viewpoints of artists from different cultural groups</td>
</tr>
<tr>
<td>• Introduction of ideas inspired by an artistic style in their own artwork</td>
<td>(LIT, ICT, CCT, PSC, ETH, INT)</td>
</tr>
<tr>
<td>(ICT, CCT, PSC, ETH, INT)</td>
<td><strong>Interpretation and Response</strong></td>
</tr>
<tr>
<td><strong>Art Practice</strong></td>
<td>• Evaluation of their own artwork and the artwork of others’, using examples and evidence to support judgements</td>
</tr>
<tr>
<td>• Materials, techniques, technologies explored to develop and represent their own artistic intentions</td>
<td>(LIT, ICT, CCT, PSC, ETH, INT)</td>
</tr>
<tr>
<td>(ICT, CCT, PSC)</td>
<td></td>
</tr>
</tbody>
</table>
Appendix 5: Curriculum and Syllabi Studies

Victorian Curriculum – Levels 7 - 10

### Relevant visual arts learning

Through learning in the visual arts students consider:

- How cultures and societies shape visual arts practice and viewers contribute to a creative society.
- How historical forces and critical commentators shape the contribution of artistic ideas to society and culture.
- How cultures and societies, including Aboriginal and Torres Strait Islander cultures and histories, shape visual arts practice.
- Students explore traditional, contemporary and evolving conventions used in artworks of diverse styles and compositions.
- They identify analyse and interpret meaning in artworks from diverse contexts.
- They develop perceptual skills in observation and the ability to respond to and view artworks critically.

### Relevant media arts learning

- Students engage with communications technologies and cross media forms to design, produce, distribute and interact with a range of print, screen based and hybrid artworks.
- Students explore, view, analyse and participate in media culture from a range of viewpoints and in a variety of contexts.
- They acquire the knowledge and skills to work in a range of media forms and styles.
- They learn to reflect critically on their own and other’s media arts experiences and evaluate media artworks from different cultures, time periods and contexts.
- From contemporary and personal experiences of media culture, the learn how forms, styles and contexts of media artworks are shaped by histories, purposes, traditions and communications technologies.
- Students learn through critical thinking and creative processes in media arts practice.
- They analytically respond to and interact with the context and audiences of media arts works.

### Key Media Arts Areas

- Media languages used to tell stories
- The technologies which are essential for producing, accessing and distributing media
- The various institutions that enable and constrain media production and use
- The audiences for whom media arts products are made and who respond as consumers, citizens and creative individuals
- The constructed representations of the world, which rely on shared and disputed social values and beliefs.
- Technical and symbolic elements of media arts including composition, space, time, movement, sound, colour and lighting that work together to create meaning in different contexts and forms for different purposes.
• Technical and symbolic elements work together within established and emerging conventions and technologies to inform, persuade, entertain and educate through story principles.
• Story principles of structure, intent, characters, setting, points of view and genre conventions.

**Viewpoints**

• In both Making and Responding students learn that meaning can be generated from different viewpoints and perspectives and that these shift according to world encounters.
• As students make, investigate or critique artworks as viewers and artists, they ask and answer questions that interrogate the artists’ intended meanings and histories, and an understanding of visual arts practices.
• The questions provide the basis for making informed critical judgements about their own art and design works and other artworks they see, hear and interact with as viewers.

**Curriculum Structure**

Four strands that involve making and responding

**Explore & Express ideas** – exploring, imagining, experimenting and expressing ideas, concepts, themes, values beliefs, observations and experiences in artworks that students view and make.

**Arts Practices** – Developing understanding and skills by exploring, selecting, applying and manipulating techniques, technologies and processes. Conceptualising, planning and designing artworks.

**Present and Perform** – Creating, exhibiting, discussing, analysing and considering the relationship between artist intentions and audience engagement and interpretation.

**Respond and Interpret** – Analysing, evaluating, interpreting and reflecting upon meanings, beliefs and values in artworks. Examining artworks in historical and cultural contexts.

**Level 9 – 10 Visual Arts Relevant Content**

• Explore the visual arts practices and styles as inspiration to develop a personal style, express ideas, concepts and themes in artworks
• Explore how artists manipulate materials, techniques, technologies and processes to develop and express their intentions in artworks
• Create, present, analyse and evaluate displays of artwork considering how ideas can be conveyed to an audience
• Analyse, interpret and evaluate a range of visual artworks from different cultures, historical and contemporary contexts to explore differing viewpoints.
• Analyse and interpret artworks to explore the different forms of expression, intentions and viewpoints of artists and how they are viewed by audiences

**Level 9 – 10 Media Arts Relevant Content**

• Analyse and evaluate how technical and symbolic elements are manipulated in media artworks to challenge representations framed by social beliefs and values in different community and institutional contexts
• Analyse and evaluate a range of media artworks from contemporary and past times, to explore differing viewpoints and enrich their media arts making
## Appendix 6

### Comparison of curriculum

<table>
<thead>
<tr>
<th>Code</th>
<th>Australian Curriculum</th>
<th>Victoria</th>
<th>7 - 10</th>
<th>VET</th>
</tr>
</thead>
<tbody>
<tr>
<td>AUSTRALIAN CAPITAL TERRITORY</td>
<td>VICTORIA</td>
<td>7 - 10 &amp; SENIOR</td>
<td>SENIOR SECONDARY</td>
<td></td>
</tr>
<tr>
<td>AUSTRALIAN CURRICULUM</td>
<td>WESTERN AUSTRALIA</td>
<td>7 - 10 &amp; SENIOR</td>
<td>SENIOR SECONDARY</td>
<td></td>
</tr>
<tr>
<td>QUEENSLAND</td>
<td>WESTERN AUSTRALIA</td>
<td>7 - 10 &amp; SENIOR</td>
<td>SENIOR SECONDARY</td>
<td></td>
</tr>
<tr>
<td>ID</td>
<td>CURRICULUM CONCEPTS</td>
<td>AC</td>
<td>ACT</td>
<td>QLD</td>
</tr>
<tr>
<td>-----</td>
<td>---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------</td>
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<td>-----</td>
<td>-----</td>
</tr>
<tr>
<td>AC</td>
<td>Making and responding to draw on the world as a source of ideas. Recognises the world as a source of ideas.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>AC</td>
<td>Representing ideas through making</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>AC</td>
<td>Conceptualise and develop themes, concepts and subject matter</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>AC</td>
<td>Conceptualise and develop representations of themes, concepts or subject matter to experiment with their developing personal style, reflecting on the styles of artists, including ATSI artists.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>AC</td>
<td>Applying ethical understandings to innovation and invention of theme, concept or subject matter when making their collection of visual artworks for display</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>AC</td>
<td>Evaluate how representations communicate artistic intentions in artworks they make and view to inform future artmaking,</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>QLD</td>
<td>Respond to and synthesise researched information to inform concepts and personal focuses in a range of social, historical and cultural contexts.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>QLD</td>
<td>Research ideas to inform visual responses that consider social and cultural issues.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>VET</td>
<td>Communication of ideas and views to inform art making</td>
<td></td>
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<td></td>
</tr>
<tr>
<td>WA</td>
<td>Students work from an idea, intention, particular resources, imaginative impulse or external stimulus.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WA</td>
<td>Identification of representations in artwork in a given context</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WA</td>
<td>Introduction of ideas inspired by an artistic style in their own artwork.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WA</td>
<td>Experience a growing awareness of how and why artists, craftspeople and/or designers are influenced by other artists, their environment and contexts of culture, time and place.</td>
<td></td>
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<td></td>
</tr>
</tbody>
</table>
### Appendix 6: Comparison of Curriculum

<table>
<thead>
<tr>
<th>ID</th>
<th>CURRICULUM CONCEPTS</th>
<th>ACT</th>
<th>ACT</th>
<th>QLD</th>
<th>VET</th>
<th>NSW</th>
<th>WA</th>
<th>VIC</th>
</tr>
</thead>
<tbody>
<tr>
<td>ACT</td>
<td>Australian identity: stories, myths and legends, positive and negative stereotypes, culturalism and multiculturalism, traditions, legends, personal stories, family history, alienation.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ACT</td>
<td>Analysis and evaluation of thematic approaches to making artworks</td>
<td></td>
<td></td>
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<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ACT</td>
<td>Contemporar</td>
<td>y art and its relationship to previous art movements, techniques and styles</td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ACT</td>
<td>Study of visual language used to create contemporary forms, express and communicate ideas and meaning</td>
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<tr>
<td>QLD</td>
<td>Study of visual language to interpret and communicate meaning about a concept, focus in an individualised style or art form.</td>
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<tr>
<td>VIC</td>
<td>Explore traditional, contemporary and evolving conventions used in artworks of diverse styles and compositions</td>
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<td>WA</td>
<td>Use of visual art language, visual conventions and art terminology to respond to artworks.</td>
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<tr>
<td>WA</td>
<td>Making involves students considering their work in the Arts from a range of points of view, including that of the audience.</td>
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<td>WA</td>
<td>Viewpoints in artwork from particular artists and styles.</td>
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<tr>
<td>WA</td>
<td>Practices, techniques and viewpoints of artists from different cultural groups.</td>
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<td>QLD</td>
<td>Justify a point of view through researching, developing, resolving and reflecting.</td>
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<tr>
<td>NSW</td>
<td>Acknowledges that art can be interpreted from different points of view</td>
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<tr>
<td>VIC</td>
<td>Analyse, interpret and evaluate a range of visual artworks from different cultures, historical and contemporary contexts to explore differing viewpoints.</td>
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<tr>
<td>VIC</td>
<td>Analyse and interpret artworks to explore the different forms of expression, intentions and viewpoints of artists and how they are viewed by audiences.</td>
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<tr>
<td>AC</td>
<td>Analyse a range of visual artworks from contemporary and past times to explore differing viewpoints and enrich their visual art-making, starting with Australian artworks, including those of ATSI peoples, and consider international artworks.</td>
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<tr>
<td>AC</td>
<td>Analyse the role of visual arts as a means of challenging prevailing issues of traditional and contemporary relevance.</td>
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<tr>
<td>AC</td>
<td>Consider the responsibilities of visual arts practitioners when making commentaries about social, environmental and sustainability issues.</td>
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### MAKING ARTWORKS

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<tbody>
<tr>
<td>ACT</td>
<td>Study of the design process, use of materials, techniques and processes</td>
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<tr>
<td>ACT</td>
<td>Analyse and evaluate elements of art and design, techniques, materials and processes</td>
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<td>QLD</td>
<td>Study of the production and display of artworks and make informed judgements when ascribing aesthetic value, challenging ideas, investigating meanings, purposes, practices and approaches.</td>
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<tr>
<td>QLD</td>
<td>Construct and communicate meaning through the knowledge and understanding of materials, techniques, technologies and art processes.</td>
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<td>QLD</td>
<td>Value the diversity of form of visual arts in different cultures and contexts</td>
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<td>QLD</td>
<td>Modify and refine genre-specific arts works, using interpretative and technical skills</td>
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<td>WA</td>
<td>Students reflect on the development and completion of making in the Arts investigating the work of other artists.</td>
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<td>WA</td>
<td>Apply knowledge of techniques used by other artists in the production of their own work.</td>
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<tr>
<td>AC</td>
<td>Present ideas for displaying artworks and evaluate displays of artworks.</td>
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<tr>
<td>AC</td>
<td>Visiting galleries, art museums and public art displays, in formal and informal setting to research the role of the curator and the elements of good display/exhibition, which they then apply to their own ideas for an exhibition of their own or others works.</td>
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<tr>
<td>AC</td>
<td>Identifying how visual arts professionals embed their values and beliefs, and how audiences react and interpret the meanings and intentions of their artworks.</td>
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<td>QLD</td>
<td>Present arts work to particular audiences for specific purposes, styles and function using genre specific arts techniques, skills, processes and cultural protocols.</td>
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<tr>
<td>QLD</td>
<td>Make decisions about art elements, languages and cultural protocols in relation to specific style, function, audience and purpose of arts works.</td>
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<td>VET</td>
<td>Demonstrate a critical and sensitive awareness of expressive, functional and aesthetic qualities of the visual environment.</td>
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<td>WA</td>
<td>Students reflect on their own experiences as audience members and begin to understand how the Arts represent ideas through expression, symbolic communication and cultural traditions.</td>
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<td>WA</td>
<td>Students think about how audiences receive, debate and interpret the meanings of the arts.</td>
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<td>ACT</td>
<td>Learn as audiences to respond ethically and critically to artworks.</td>
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<td>NSW</td>
<td>Understand the agencies in the artworld and their relationships – artist, artwork, audience and world and how these can be critically and historically evaluated and explained.</td>
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<td>VIC</td>
<td>Analyse and evaluate displays of artworks considering how ideas can be conveyed to an audience.</td>
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<tr>
<td>VIC</td>
<td>Analyse, interpret and evaluate a range of visual artworks from different cultures, historical and contemporary contexts considering how ideas can be conveyed to an audience.</td>
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## RESPONDING TO ARTWORKS

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<th>CURRICULUM CONCEPTS</th>
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<tbody>
<tr>
<td>WA</td>
<td>Responding in Visual arts involves students reflecting, analysing, interpreting and evaluating in the arts.</td>
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<tr>
<td>ACT</td>
<td>Learn concepts, visual literacy, the role of the artist and art criticism</td>
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<tr>
<td>ACT</td>
<td>Critical appreciation – styles, production, techniques and traditions to construct meaning</td>
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<tr>
<td>ACT</td>
<td>Interpret, analyse and evaluate the social, cultural and historical significance of art</td>
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<tr>
<td>QLD</td>
<td>Critically analyse artworks in diverse contexts, investigating art language and expression, directly related to selected concepts, focus and media areas.</td>
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<tr>
<td>QLD</td>
<td>Respond by deconstructing arts works in relation to social cultural, historical, spiritual, political, technological and economic contexts using arts elements and languages.</td>
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<td>QLD</td>
<td>Study of media areas as organisers of knowledge, skills, techniques and processes.</td>
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<td>VET</td>
<td>Research individuals who store creative work including those in art museums and galleries.</td>
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<td>VET</td>
<td>Conservation and preservation principles for storing and displaying work based on the type of artwork studied.</td>
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<tr>
<td>AC</td>
<td>Students learn to appreciate and investigate the arts through contextual study.</td>
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<tr>
<td>AC</td>
<td>Exploring a range of art forms, styles and concepts</td>
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<td>AC</td>
<td>Deconstruct and reconstruct a range of images, objects and spaces to synthesise viewpoints, concepts, purposes and meanings.</td>
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<td>NSW</td>
<td>Recognises that art criticism and art history construct meaning</td>
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<tr>
<td>Constructs a body of significant histories, critical narratives of representation in the arts.</td>
<td>Identify, analyse and interpret meaning in artworks from diverse contexts</td>
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<td></td>
<td>Develop perceptual skills in observation and the ability to respond to and view artworks critically.</td>
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<td></td>
<td>Investigate or critique artworks as viewer and artists. Ask questions that interrogate the artists’ intended meanings and histories and an understanding of visual arts practices.</td>
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<td></td>
<td>Questions that provide the basis for making informed critical judgements about artworks they see, here and interact with as viewers.</td>
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<td></td>
<td>How historical forces and critical commentators shape the contribution of artistic ideas to society and culture</td>
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## FRAMEWORKS

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<tbody>
<tr>
<td>ACT</td>
<td>Use of the interpretative frameworks – visual materials from cultures, histories, technology, personal experience, self-identity, techniques and themes explored by artists and designers.</td>
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<td>QLD</td>
<td>Study of contexts – frames of reference that inform concepts and focuses and allow intended and suggested meanings to evolve.</td>
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<td>NSW</td>
<td>Demonstrates an understanding of how theoretical, philosophical and interpretative frameworks provide different orientations to critical and historical investigations of art.</td>
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<td>NSW</td>
<td>Use of frameworks to provide different philosophical, theoretical and interpretative frameworks for understanding meaning, significance and value in the visual arts.</td>
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<td>WA</td>
<td>Critical analysis frameworks used to analyse artworks from contemporary and past times.</td>
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<td>WA</td>
<td>Critically analyse traditional and contemporary artwork using various analytical frameworks, incorporating appropriate visual art language, art terminology and conventions.</td>
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<td>QLD</td>
<td>Produce a body of work in the context of contemporary art – practice and techniques.</td>
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<td>VET</td>
<td>Value the contribution of visual arts workers and the creative industries</td>
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<td>VET</td>
<td>Initiative and enterprise skills to identify areas of one’s own art practice that could be enhanced by applying knowledge of art history and theory.</td>
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<td>VET</td>
<td>Be discerning producers and consumers of visual communication</td>
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<td>VET</td>
<td>Keep up to date with information relevant to one’s own art practice.</td>
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<td>NSW</td>
<td>Initiates and organises art making practice that is sustained reflective and adapted to suit particular conditions.</td>
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<td>NSW</td>
<td>Learn about the practice in art making, art criticism and art history. How artists, art critics and art historians contribute to the field of visual arts.</td>
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<td>NSW</td>
<td>Explores practice - referring to social structures, positions, actions that affect choice, selection, direction and ways of working in critical and historical interpretations of art.</td>
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<td>NSW</td>
<td>Explores practice involving beliefs, actions and ideas over time in works of art.</td>
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<td>VIC</td>
<td>How cultures and societies shape visual arts practice and viewers contribute to a creative society.</td>
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<td>VIC</td>
<td>How cultures and societies, including ATSTI cultures and histories, shape visual arts practices.</td>
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<td>VIC</td>
<td>Explore visual arts practices and styles as inspiration to develop a personal style, express ideas, concepts and themes in artworks.</td>
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<td>VIC</td>
<td>Explore how artists manipulate materials, techniques, technologies and processes to develop and express their intentions in artworks.</td>
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<tr>
<td>AC</td>
<td>Investigate the practices, techniques and viewpoints of artists from different cultural groups and their use of persuasive, communicative or expressive representation.</td>
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<tr>
<td>AC</td>
<td>Analyse and document the practices of selected visual artists and designers including their use of materials, technologies, techniques and processes, when developing their art and design intentions.</td>
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<tr>
<td>AC</td>
<td>Applying their understanding of traditional art, craft and design practices to plan the use of materials, technologies and processes in a contemporary context.</td>
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</tbody>
</table>
### PROCESSES OF ART MAKING AND RESPONDING

<table>
<thead>
<tr>
<th>ID</th>
<th>CURRICULUM CONCEPTS</th>
<th>AC</th>
<th>ACT</th>
<th>QLD</th>
<th>VET</th>
<th>NSW</th>
<th>WA</th>
<th>VIC</th>
</tr>
</thead>
<tbody>
<tr>
<td>QLD</td>
<td>Use of visual documentation to develop images and objects from visual, verbal and tactile stimuli.</td>
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<tr>
<td>QLD</td>
<td>Inquiry model - Multimodal thinking and individual responses through researching, developing, resolving and reflecting.</td>
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<tr>
<td>QLD</td>
<td>Research, develop, resolve and reflect to demonstrate a personal aesthetic – style and expression</td>
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<tr>
<td>QLD</td>
<td>Select, explore and exploit materials, technologies and art processes informed by researching, developing, resolving and reflecting.</td>
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<tr>
<td>QLD</td>
<td>Use of inquiry learning in the process of investigation to develop thinking skills, participate in the aesthetic processes, develop metacognition and an understanding about concepts and focuses. (Researching, developing, resolving, reflecting)</td>
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<tr>
<td>QLD</td>
<td>Investigates ways to develop meaning in their work – Conceptual strength and meaning</td>
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<tr>
<td>QLD</td>
<td>Use visual literacy to define visual problems and communicate solutions related to relevant concepts, focuses, contexts and media.</td>
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<tr>
<td>WA</td>
<td>Use appropriate visual art terminology, referencing and language conventions</td>
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<tr>
<td>VET</td>
<td>Literacy skills to read and understand relevant sources of information about artworks.</td>
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<tr>
<td>VET</td>
<td>Planning and organising skills to collect and review information on a topic.</td>
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<tr>
<td>VET</td>
<td>Techniques for organising information relating to history and theory and applying this information to own area of work.</td>
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<tr>
<td>VET</td>
<td>Observe protocols when gathering information of a culturally sensitive nature.</td>
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<tr>
<td>AC</td>
<td>Documenting experiences and observations from visiting an exhibition and applying this information to develop a physical or virtual exhibition of their own or others’ artworks.</td>
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<tr>
<td>ACT</td>
<td>Investigate, plan, create and reflect ideas for art making using the creative process</td>
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</tbody>
</table>
### Appendix 7

Model for educators and teachers in art museums

<table>
<thead>
<tr>
<th>RESPONDING TO ARTWORKS</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Interpret, analyse and evaluate the social, cultural and historical significance of artworks. (ACT)</td>
</tr>
<tr>
<td>• Critically analyse artworks in diverse contexts, investigating art language and expression, directly related to selected concepts, techniques and traditions. (QLD)</td>
</tr>
<tr>
<td>• Respond by deconstructing arts works in relation to social cultural, historical, spiritual, political, technological and economic contexts using arts elements and languages. (QLD)</td>
</tr>
<tr>
<td>• Study of media areas as organisers of knowledge, skills, techniques and processes. (QLD)</td>
</tr>
<tr>
<td>• Study those who work in art museums and their curatorial, conservation and preservation principles. (VET)</td>
</tr>
<tr>
<td>• Deconstruct and reconstruct a range of images, objects and spaces to synthesise viewpoints, concepts, purposes and meanings. (QLD)</td>
</tr>
<tr>
<td>• Investigate or critique artworks as viewer and artists. Ask questions that make informed critical judgements to interrogate the artists’ intended meanings and histories and an understanding of visual arts practices and how viewers interact with artworks. (AC)</td>
</tr>
<tr>
<td>• How historical forces and critical commentators shape the contribution of artistic ideas to society and culture. (AC)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>RESEARCH PROCESSES</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Use of inquiry learning in the process of investigation to develop thinking skills, participate in the aesthetic processes, develop metacognition and an understanding about concepts and focuses. (Researching, developing, resolving, reflecting), to develop a personal style and expression. (QLD)</td>
</tr>
<tr>
<td>• Investigates ways to develop meaning in their work – Conceptual strength and meaning. (QLD)</td>
</tr>
<tr>
<td>• Research, develop, resolve and reflect to demonstrate a personal aesthetic – style and expression. (QLD)</td>
</tr>
<tr>
<td>• Multimodal thinking and individual responses through researching, developing, resolving and reflecting. (QLD)</td>
</tr>
<tr>
<td>• Techniques for organising information relating to history and theory and applying this information to own area of work. (VET)</td>
</tr>
<tr>
<td>• Use visual literacy to define visual problems and communicate solutions related to relevant concepts, focuses, contexts and media. (ACT)</td>
</tr>
<tr>
<td>• Use appropriate visual art terminology, referencing and language conventions. (WA)</td>
</tr>
<tr>
<td>• Literacy skills to read and understand relevant sources of information about artworks. (VET)</td>
</tr>
</tbody>
</table>
### FRAMEWORKS

<table>
<thead>
<tr>
<th>Category</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Personal/Psychological</td>
<td>Sensory experience, human consciousness, intuition, imagination, originality, creative expression and the aesthetic response. (NSW)</td>
</tr>
<tr>
<td>Cultural</td>
<td>Collective interests of cultural groups, ideology, class, politics, gender and the celebration of spiritual and secular beliefs, events and objects. (NSW)</td>
</tr>
<tr>
<td>Visual language</td>
<td>Visual language as a symbolic system: a system of relationships between signs and symbols that are read and understood by artists and audiences who are able to decode texts. (NSW)</td>
</tr>
<tr>
<td>Post Modern</td>
<td>Representations that reconfigure and question previous representations and current narratives through such things as parody, irony, quotation. From this view, meaning is attained through critique that exposes the patterns of authority and the assumptions of mainstream values. (NSW)</td>
</tr>
</tbody>
</table>

### PRACTICE

- Explores practice involving beliefs, social structures, actions, ways of working and ideas over time in works of art. (NSW)
- How cultures, societies and histories, shape visual arts practices. (NSW)
- Explore how artists manipulate materials, techniques, technologies and processes to develop and express their intentions in artworks to develop a personal style. (AC)
- Investigate the practices and viewpoints of artists from different cultural groups and their use of persuasive, communicative or expressive representation. (AC)
- Analyse and document the practices of selected visual artists and designers including their use of materials, technologies, techniques and processes, when developing their art and design intentions. (WA)

### ARTWORK/AUDIENCE/ARTIST/WORLD

- Understand the agencies in the artworld and their relationships – artist, artwork, audience and world and how these can be critically and historically evaluated and explained. (NSW)
- Students reflect on their own experiences as audience members and begin to understand how artists represent ideas through expression, symbolic communication and cultural traditions. (WA)
- Students think about how audiences receive, debate and interpret the meanings of the arts. (WA)
- Identifying how visual arts professionals embed their values and beliefs, and how audiences react and interpret the meanings and intentions of their artworks. (AC)
### IDEAS – INSPIRATION/INTENTION/INFLUENCES

- Identification of representations in artwork in a given context. (WA)
- Reflect on how and why artists, craftspeople and/or designers are influenced by other artists, their environment and contexts of culture, time and place. (WA)
- Reflect on the styles of artists to conceptualise and develop representations of themes, concepts and subject matter to inform their personal style. (WA)
- Apply ethical understandings to innovation and invention of theme, concept or subject matter. (AC)
- Respond to and synthesise researched information to inform concepts and personal focuses in a range of social, historical and cultural contexts. (QLD)
- Research ideas to inform visual responses that consider social and cultural issues. (QLD)

### VIEWPOINTS

- Analyse and interpret artworks to explore the different forms of expression, intentions and viewpoints of artists and how they are viewed by audiences. (AC)
- Analyse the role of visual arts as a means of challenging prevailing issues of traditional and contemporary relevance. (AC)
- Analyse visual artworks from contemporary and past times to explore differing viewpoints and enrich their visual art-making, starting with Australian artworks, including those of ATSI peoples, and consider international artworks. (AC)
- Consider the responsibilities of visual arts practitioners when making commentaries about social, environmental and sustainability issues. (AC)

### ART MAKING PROCESS

- Investigate the work of other artists to reflect on the development and refinement of art processes to make artworks. (WA)
- Study of the production and display of artworks and make informed judgements when ascribing aesthetic value, challenging ideas, investigating meanings, purposes, practices and approaches. (QLD)
- Apply knowledge of techniques used by other artists in the production of their own work. (WA)
## Appendix 8

### Art museum/curriculum model – sample analysis of one art museum (AMT)

<table>
<thead>
<tr>
<th>Art Museums</th>
<th>Curriculum</th>
<th>Teachers</th>
</tr>
</thead>
<tbody>
<tr>
<td>AMT</td>
<td></td>
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<tr>
<td>Wider thematic issues linked to Visual Arts</td>
<td>• Reflect on the styles of artists to conceptualise and develop representations of themes, concepts and subject matter to inform their personal style. &lt;br&gt;  • Apply ethical understandings to innovation and invention of theme, concept or subject matter</td>
<td>• Practical activities to engage with artworks &lt;br&gt;  • Visual thinking strategies</td>
</tr>
<tr>
<td></td>
<td>• Respond to and synthesise researched information to inform concepts and personal focuses in a range of social, historical and cultural contexts. &lt;br&gt;  • Research ideas to inform visual responses that consider social and cultural issues. &lt;br&gt;  • Demonstrate a critical and sensitive awareness of expressive, functional and aesthetic qualities of the visual environment. &lt;br&gt;  • Apply knowledge of techniques used by other artists in the production of their own work.</td>
<td></td>
</tr>
<tr>
<td>Student experiences to connect to artworks</td>
<td>• Deconstruct and reconstruct a range of images, objects and spaces to synthesise viewpoints, concepts, purposes and meanings.</td>
<td>• Practical activities to engage with artworks &lt;br&gt;  • Visual thinking strategies</td>
</tr>
<tr>
<td>Art Museums</td>
<td>Curriculum</td>
<td>Teachers</td>
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</tbody>
</table>
| AMT         | • Students work from an idea, intention, imaginative impulse or external stimulus.  
• Modify and refine genre-specific arts works, using interpretative and technical skills  
• Present ideas for displaying artworks and evaluate displays of artworks.  
• Students reflect on their own experiences as audience members and begin to understand how the Arts represent ideas through expression, symbolic communication and cultural traditions.  
• Students think about how audiences receive, debate and interpret the meanings of the arts.  
• Reflect on how and why artists, craftspeople and/or designers are influenced by other artists, their environment and contexts of culture, time and place. |          |
| Investigation of contemporary issues in Visual Arts | • Research ideas to inform visual responses that consider social and cultural issues.  
• Analyse a range of visual artworks from contemporary and past times to explore differing viewpoints and enrich their visual art-making, starting with Australian artworks, including those of Aboriginal and Torres Strait Islander peoples, and consider international artworks. |          |
<table>
<thead>
<tr>
<th>Art Museums</th>
<th>Curriculum</th>
<th>Teachers</th>
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</thead>
</table>
| Enquiry based learning student self-knowledge | • Study of the production and display of artworks and make informed judgements when ascribing aesthetic value, challenging ideas, investigating meanings, purposes, practices and approaches.  
  o **Researching**: react to a variety of stimuli.  
  o **Developing**: generate solutions to visual arts problems  
  o **Resolving**: communicate in individual ideas as visual, written and/or spoken responses  
  o **Reflecting**: thoughtfully consider information and ideas, media techniques and processes | |
<p>| | • Investigate or critique artworks as viewer and artists. Ask questions that interrogate the artists’ intended meanings and histories and an understanding of visual arts practices. | |
| | • Use of the interpretative frameworks – visual materials from cultures, histories, technology, personal experience, self-identity, techniques and themes explored by artists and designers. | |
| | • Demonstrates an understanding of how theoretical, philosophical and interpretative frameworks provide different orientations to critical and historical investigations of art. | |</p>
<table>
<thead>
<tr>
<th>Art Museums</th>
<th>Curriculum</th>
<th>Teachers</th>
</tr>
</thead>
</table>
| AMT         | • Use of frameworks to provide different philosophical, theoretical and interpretative frameworks for understanding meaning, significance and value in the visual arts.  
• Study of contexts – frames of reference that inform concepts and focuses and allow intended and suggested meanings to evolve.  
• Critical analysis frameworks used to analyse artworks from contemporary and past times.  
• Inquiry model - Multimodal thinking and individual responses through researching, developing, resolving and reflecting.  
• Investigates ways to develop meaning in their work – Conceptual strength and meaning.  
• Research, develop, resolve and reflect to demonstrate a personal aesthetic – style and expression. | |
### Art Museums / Curriculum Model – Sample Analysis

<table>
<thead>
<tr>
<th>Art Museums</th>
<th>Curriculum</th>
<th>Teachers</th>
</tr>
</thead>
</table>
| AMT         | • Analyse the role of visual arts as a means of challenging prevailing issues of traditional and contemporary relevance.  
• Consider the responsibilities of visual arts practitioners when making commentaries about social, environmental and sustainability issues.  
• Identifying how visual arts professionals embed their values and beliefs, and how audiences react and interpret the meanings and intentions of their artworks.  
• Apply ethical understandings to innovation and invention of theme, concept or subject matter.  
• Make decisions about art elements, languages and cultural protocols in relation to specific style, function, audience and purpose of arts works.  
• Use of the interpretative frameworks – visual materials from cultures, histories, technology, personal experience, self-identity, techniques and themes explored by artists and designers.  
• Students critically analyse traditional and contemporary artwork using various analytical frameworks, incorporating appropriate visual art language, art terminology and conventions.  
• Investigate or critique artworks as viewer and artists. Ask questions that interrogate the artists’ intended |
<table>
<thead>
<tr>
<th>Art Museums</th>
<th>Curriculum</th>
<th>Teachers</th>
</tr>
</thead>
</table>
| AMT         | meanings and histories and an understanding of visual arts practices.  
  • Use of the interpretative frameworks – visual materials from cultures, histories, technology, personal experience, self-identity, techniques and themes explored by artists and designers.  
  • Demonstrates an understanding of how theoretical, philosophical and interpretative frameworks provide different orientations to critical and historical investigations of art.  
  • Use of frameworks to provide different philosophical, theoretical and interpretative frameworks for understanding meaning, significance and value in the visual arts  
  • Study of contexts – frames of reference that inform concepts and focuses and allow intended and suggested meanings to evolve. |