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# EDUCATION THROUGH ART

## *Building Partnerships for Secondary Education*

PROCEEDINGS



UNESCO EXPERT PANEL MEETING

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Secondary Education in the 21<sup>st</sup> Century

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# Educating Through Art in Secondary Education

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Today most of educational systems of the world, notably at the secondary level, are still built on models of the nineteenth century, on the bases of the social and economic contexts and of the knowledge and theories of education of that time. These curriculum as well as teaching methods are now completely outdated in a massively changing world.

This is why UNESCO believes that change is essential and has called for a new vision for secondary education in the 21st century. This redefinition of the aims of secondary education implies pedagogical innovations and, therefore, a renewal of learning contents and of teachers and school principals training programs. Art education is a key component.

It is commonly recognized that arts education has a positive influence on children and adolescents' overall development, and contributes to their personal well-being. Additionally, educational research has shown that students' personal well being has a significant impact on their academic achievements.

In November 1999, UNESCO launched an international appeal for the promotion of arts education and creativity at school on the occasion of the thirtieth session of the organization's General Conference. This appeal was launched in the spirit of the 1996 international report known as the "Delors Report" entitled *Learning: the treasure within*. This report underlined the urgent need to reform and reinforce the school systems, paying special attention to creativity and arts education.

As you may know, this report describes four pillars of education:

- **Learning to know**, that is acquiring the instruments of understanding
- **Learning to do**, so as to be able to act creatively on one's environment
- **Learning to live together**, so as to participate and co-operate with other people in all human activities, and
- **Learning to be**, which is about individual development and the shaping of personality which starts with knowing oneself and opens out to relationships with others.



This last pillar certainly includes the *learning to see* through visual arts, a focus of this conference, which Mr Kosrof will be talking about in his presentation. Indeed, this report and more specifically in the chapter devoted to *Learning to be* clearly says that art should be given more importance in schools than is commonly the case in many countries.

## The Arts in Secondary Education Today

I would like to summarize the situation of arts in secondary education today with a few observations. This will help us consider how arts education might be tomorrow.

The importance of art education seems to change proportionally to the level of educational program. Usually art education is very popular in early childhood education, a little bit less so in primary education and much less so in secondary education. Often, parents, teachers and principals have a lesser level of respect for the arts than for other disciplines such as sciences, mathematics or history.

When art is included in the curriculum or taught, it often is taught as a course and usually becomes optional at the upper secondary level; It is rarely used as a tool to teach or as a tool for transmission of knowledge. This could be considered a paradox when we look at the impact that art education can have on adolescents' development and education. (We will have the pleasure to learn more about art, notably visual learning, and its role in adolescents' development through Professor Magrab's presentation).

In the past, in the history of humankind, art and education were very interrelated. Now they are completely dissociated in many educational systems of the world because of massive education. Indeed, in the past, knowledge was transmitted through art as well as values, history and mythology. Thus, in Europe for example, the majority of the population accessed religious education through paintings or sculptures that decorated churches and that illustrated various scenes of the bible. These works of art, thanks to the talent of the artists, and through their personal vision, allowed others to access the knowledge of religious events and facts but also to experience emotion, questioning, enthusiasm and elevation. We can also take the example of the ancient Greece, where sculpture, poetry and theatre were a means to educate people on religious beliefs and history. We can still find today many examples in different places where artistic expressions have always had education of people as a major aim.

Art is part of each country's wealth, of each culture's capital. It is our common heritage, the patrimony of all. However, this capital is not always used for transmission of knowledge and for educational purposes. The potential of the arts on students' interest and learning is neglected despite its availability everywhere in the world.



## Art Education as an Effective Means for Better Quality Education at the Secondary Level

The issue of quality is a main challenge facing secondary education today for both rich and poor countries, while the poor countries also have to solve the issue of access to secondary education, which for the time being is still very limited in an important number of countries and more specifically in Sub-Saharan Africa. (For example, the gross enrollment ratio at the secondary level is 7% in Niger and 12% in Afghanistan).

As a result of low quality, many young people are dropping-out and are disaffected towards schools. Both the learning contents and the pedagogy need to be renewed to better respond to adolescents' learning needs. This is even more critical in the case of students with special needs from the learning or psycho-social point of view and for ethnic minorities. Equity in education is also a matter of quality.

Art education both as a discipline and as a tool for teaching is one of the means to improve the quality of education, to stimulate children's creativity and reinforce their interest in both academic subjects (sciences, maths, history, etc.) and in social issues such as the environment, HIV/AIDS, violence. Art activities and pedagogical methods using art as a medium also play a role in stimulating students' emotional learning, sensitivity and critical thinking and in strengthening the acquisition of knowledge and life skills. (The testimony of the students today will give us a more precise idea from their personal point of view of the benefits of artistic education.)

As you know, this conference will focus on the aspects of arts education that involves the student as a viewer of art, not a creator, not the creative process per se but the adolescent interacting with art.

In the case of visual arts, the viewers, are brought face to face with issues which challenge their own interpretation of the world. This is a source for reflection, exchange and dialogue. The teacher plays a role of mediator between the artist, his work and the student. Teaching arts or teaching through arts requires specific pedagogical skills which can be acquired through an appropriate pre-service or in-service training. (On this particular aspect, we will have the opportunity to learn more about the teachers' experience notably in Ethiopia through the presentation of Mr. Kosrof)

As highlighted by Ken Robinson, from Warwick University, who is recognized as one of the most famous world specialist on arts education, in addition to being an expert on curriculum and pedagogy issues, art education should also be tackled through assessment and partnership in addition to through curriculum and pedagogy. As far as assessment is concerned, it is crucial to better determine what works and what doesn't work in the field of arts education in order to provide evidence on what the impact is on students and what the criteria are for effectiveness. For over a quarter of a century, research and experiments in teaching worldwide have stressed the role of arts education not only as a study subject, but also as a learning tool and method. However, there is not yet a large scale study/research available showing clearly the direct impact of arts education on students' achievements. More research is needed.



Schools cannot act alone to develop innovative arts education programmes. They need partnerships with museums and other cultural institutions. In this process of building partnerships, school principals and school administrators play a very important role. They must be pro-active and take the initiative of building solid and sustained partnerships with museums and cultural institutions.

Best practices are available in different places of the world. They should be shared and this is why we are here together in the Newark Art Museum, to learn from the outstanding experience this institution has had with art education and partnerships with secondary schools. We can share these experiences and compare them with others. (So, we look forward to hear this afternoon Ms. Nettleton and Mr. Heller 's presentation). We also will have the opportunity to learn more from the Argentinean experience in this field with Ms Alderoqui.) I hope that during our discussion at this workshop we will talk as well of other possibilities of partnerships for the least developed countries where museums are unfortunately not always available and when financial resources are very limited.

I wanted to conclude by saying that arts education is a way to face the challenge of better quality education in secondary schools of the 21st century, but that implementing successful programs of art education is in itself a challenge. To succeed, it requires commitment and hard work among all the stakeholders. When it succeeds, it is a win-win situation for all: For the learner, for the museum, for the teacher, for the school and for the artists whose role in society will be more acknowledged. Arts education will also be an asset for the economy of societies within a spirit of sustainable development.

Today, the priority of UNESCO in the field of education is to ensure Education For All. It means to ensure that all children in all countries will access to education. Art and culture are ways to contribute to this objective through an interdisciplinary approach and effective partnerships.

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# The Adolescent Learner and the Aesthetic Experience: A Brief Overview

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*Art is a human activity consisting in this, that one man consciously by means of certain external signs, hands on to others feelings he has lived through, and that others are infected by these feelings and also experience them.... Through words man transmits his thought; through art, his feelings. (Tolstoy, 1930)*

The power of art to shape both the mind and heart of mankind has been broadly examined in the body of literature codified as the aesthetic experience—the transaction between the artist, the work of art and the viewer. To understand the importance of the aesthetic experience for the adolescent learner requires not only that we understand the nature of this transaction, but the special characteristics of the adolescent viewer.

## The Adolescent

Adolescence, as the last developmental stepping-stone to adulthood, is a period of pronounced growth and change. This time of transition, while fraught with stress, is filled with opportunity. The adolescent is confronting the solidification of skills, the formation of a matured persona, and the formulation of decisions for the future. Learning experiences and environments must support the adolescent learner navigate the complexities of this transition by directly addressing the physical, emotional, social and intellectual changes that are occurring.

Physically, the adolescent is experiencing very rapid and, often, sudden growth with bodily and hormonal changes that frequently feel bewildering. These hormonal changes, sometimes, create a sense of restlessness and fatigue. The physical changes of adolescence further affect concentration and focus, as adolescents becomes distracted by their changing appearance and sexual development.



Emotionally, adolescents are self-conscious and vulnerable. Prone to extreme self-focus and exaggeration, often, they are overly concerned with what others think of them. While they do not want to stand out in a group, this drive towards sameness is tempered by the search for a unique and defining identity. Mood changes, swings in affect and behavior, are typical. In the same day an adolescent may be both depressed and elated, rebellious and enthusiastic, confident and frightened. Typically, adolescents have a sense of invulnerability and take unexplained risks, known as the *personal fable*—“untoward consequence will happen to other people but not to me”. Risk taking and seeking novelty are notable hallmarks of adolescence. While these behaviors sometimes represent a drive towards independence as a way of exploring and experimenting with the adult world, often they put the adolescent at risk for emotional and physical harm. Recently, we have gained a greater neurobiological understanding of the pathways that control these behaviors, all of which are undergoing significant maturational change during this period. These changes in brain organization and function result in greater motivational drives for novel experiences as well as immature inhibitory control systems. Coupled together this predisposes the adolescent to impulsive actions and risky behaviors. Clearly these emotional challenges of adolescence impinge on social development and the application of intellectual capabilities.

Socially, being accepted by peers and belonging to a peer group while emerging a distinctive identity is a crucial and confounding task for the adolescent. Coping with relationship issues is a significant aspect of this phase of development. Concerns about intimacy and commitment become an important part of striving towards the goal of becoming an independent adult. Preparing for an adult future requires exploring questions related to sexual, cultural, and racial identity. The uncertainty of the future looms large. Adolescents spend hours daydreaming about their future life. Finding their place in a social context, as well as making education, career, and personal choices, all are significant decisions related to planning for their future. Importantly, as adolescents make their own decisions, they learn best from the results of their own actions.

Cognitively, adolescents have the capacity for complex, abstract thought using all the principles of formal logic. They have the cognitive tools for sound decision-making and the ability to recognize logical inconsistencies. In their personal choices this ability is often tempered by their emotional instabilities and developmental narcissism.

The pluralization of intelligence is a particularly important consideration in examining the intellectual characteristics of the adolescent learner. The pluralization of intelligence infers that an individual carries out multiple forms of intellectual analysis including kinesthetic, mathematical-logical, musical, linguistic, interpersonal, intrapersonal, and visual-spatial. These multiple forms of intelligence develop at different times and to different degrees in individuals. Notably, formal education usually focuses on a narrow range of these intelligences, primarily linguistic and mathematical-logical. The other areas are often undervalued and neglected. The aesthetic experience as part of learning opportunities for the adolescent allows for the development of the other areas of intelligence so important in adult life.



## The Aesthetic Experience

What is it about the aesthetic experience that has unique value for the adolescent learner? All the aspects of adolescent development just discussed converge as the adolescent engages in an aesthetic transaction. Importantly, a number of dimensions of the aesthetic experience resonate with the developmental issues of this period.

Tolstoy describes art as a deliberate attempt to communicate feelings. When Collingwood considers art as more than entertainment but as magic, he points to the capacity of art to arouse emotions. In considering the end goal of magic and of art as magic, he discusses the effect of these emotions as they are “focused and crystallized, consolidated into effective agents in practical life.” These expressive theories of art place feelings at the center of the aesthetic experience.

So what is it for an adolescent to feel emotion in the context of an aesthetic experience? One of the key developmental tasks for adolescents is to explore feelings and address these feelings in coping with human interactions. Viewing works of art allows for the projection of these feelings and provides an opportunity to understand these feelings in a safe environment. What the adolescent sees in a work of art and feels in the accompanying emotions are directly related to the personal, cultural, and sexual identity issues the adolescent is confronting. The aesthetic transaction relies on the malleability of the human spirit as the adolescent viewer incorporates the experience into an evolving persona. Viewing works of art provides a unique opportunity for adolescents to integrate their inner and outer worlds as images not only evoke emotions but also affect their reaction to the world. Art theorists note the importance of this transaction for the flourishing of emotional life and the human well-being of the viewer.

Among the dimensions of the aesthetic experience is the felt freedom that characterizes the experience—“a release from considerations extraneous to the intrinsic meaning that is present”. For the adolescent who is deeply in search of a sense of self, this freeing aspect can become a source of active, personal discovery. Unencumbered by the usual self-consciousness, the adolescent can more effectively address feelings that may otherwise be confounding or denied, thus, freeing the adolescent to be a more available learner.

In addition to the expressive aspects of the aesthetic experience, adolescents learn how to preserve and manipulate their initial sensory impressions, sharpen their observations, and engage in critical analysis of their experience. The learning preferences and capacities of adolescent learners are complex. This visual learning directly relates to the development of pluralistic intelligence, particularly visual-spatial intelligence, learning not otherwise valued in formal education. Importantly, we now know that when a learner becomes proficient in one area of intellectual analysis, other areas get enhanced, thus the multiplying effect of the aesthetic experience and an important argument for developing all areas of intelligence in the adolescent.



## Partnerships Between Museums and Schools

The opportunity for adolescents to have a structured museum experience in collaboration with their formal education not only enhances their academic growth but their emotional development as well. The quest of the adolescent for the novel experience can be met through the innovative learning that can occur in a museum. These innovations can be motivating in ways to promote other aspects of development and learning.

Gardner, the father of multiple intelligence, strongly asserts that learning in new contexts enhances the proclivity for learning and specifically points to the differences in intelligence that are aroused in a museum context as compared to a classroom. Context nurtures intelligence; intelligence cannot be conceptualized or measured independently from the context. The implications of this for youth who have been disaffected in schools are significant. Because of the responsiveness of the museum experience to cultural differences as well as to the phenomenon of differing intelligences, it is an opportunity to engage youth who may otherwise be unmotivated to learn. Since the chance to engage in a guided aesthetic experience in a museum takes into account the unfolding of intelligence in differing cultures, its impact on marginalized youth can be extensive. Importantly, the aesthetic experience speaks to developing resiliency in adolescents and promotes youth engagement in learning.

The opportunities for partnerships between museums and secondary schools to enrich and support secondary education are directly linked to the similarities and differences between these two icons of our society. Each can provide active and interactive experiences, meaningful role models, and strong learning opportunities. The unique contribution of a museum partner to provide a broad lens for the adolescent to see himself and explore his place in the larger world enhances the work of the schools. Both museums and schools must acknowledge the profound changes that are occurring in all aspects of the growth and development of the adolescent as they work together to provide the best opportunities for learning for our youth.

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# The Pleasures and Danger of Learning to See

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## Introduction

As artists, educators, curriculum designers, and education policymakers committed to quality arts education, we know from our experience that our eyes are our scouts into the world. They are the navigators and pathfinders that lead us into our environments and cultures, and through them we “touch” everything, from clouds and distant mountaintops to faces of our friends, to specks of pollen dust on a flower. We zoom in and out on scenes of daily life, taking in the information our eyes bring toward us, then mold it into meaning.

Yet, how acutely do we use our eyes each day? How much of our “seeing” becomes routine? And, how do the art classes we plan, teach, and evaluate provide space and encouragement necessary for students to become “wide-eyed” actors who thoughtfully and critically engage life?

## The Transformative Power of Art?

For this symposium, I was asked to reflect on the role of art in transforming the lives of adolescents. How does seeing art and creating it affect adolescent self-perception, and the ways they see their world and choose to shape their lives? What pleasures and dangers do they encounter when their eyes become open to art?

To respond to these questions, I reflected on my more than thirty-five years in the arts: first as an undergraduate student at the School of Fine Arts in Addis Ababa, Ethiopia, then as a graduate student at Howard University in Washington, DC, and now, as a professional artist and art teacher.

## Art Teaches Us to “See”

Distilling my reflections, I became clear on at least one point: art is central to our lives because, through art, we train our eyes to “see.” Engaging art—and creating it—sharpens our vision; it hones our thought processes, gives rise to self-expression, provides us access to our feelings, and—when it really works—art teaches us discipline and bolsters self-confidence to “try on” life and experiment with new activities. As an added gift, art forces us to slow down and take a close look at life.



## My Undergraduate Learning in the Arts

Before we take a closer look at the interplay between adolescents and art, let me briefly sketch my background in the visual arts, as a way of demonstrating how I learned to “see.”

I completed a five-year BFA program from 1967-1972 at the School of Fine Arts in Addis Ababa, one of two major art schools in all of Africa at the time. The faculty included artist-teachers from Ethiopia, Europe, and the US. My student years coincided with what was called “Addis Spring” (1962-1972), a decade—preceding the decline of Haile Selassie’s imperial monarchy—when the country was being invigorated by outside influences.

Artist-faculty, to name only two, included Gebre Christos Desta, who studied art in Germany and is recognized as introducing Modernism to the arts in Ethiopia; and Skundar Boghossian, who taught in the years prior to my studies, and who had studied in Paris, exhibited in the US, and had a major influence on young Ethiopian artists.

### Learning to “See With New Eyes”

As first- and second-year students, we were assigned hundreds of hours of drawing assignments to develop technical skill; and technical skill meant that we were learning to see, as well as strengthening links between our eyes, brain, and hands. After a string of initial failures—one faculty tore up my first drawings, even urged me to quit art school—I persevered and began drawing everything in sight: I learned to see shape and detail by looking at the small radio on my mother’s table; I saw texture by looking closely at how our mud house was constructed. I did quick sketches of dogs, sheep, and goats foraging for food in our neighborhood; I penciled the horizontal, vertical, and perspective lines that comprised the local prison building. And, as a young man, with growing interest in girls, I looked more closely at the contours, planes, and lines that composed their faces and bodies, and the delicate curls of their hair.

The more I drew, the better my drawings became; and as my drawings improved, everything around me gained clarity and detail. People and objects had new definition, depth, volume, texture, and color.

### Perception and Imagination

I distinctly recall this shift in my perception. To create skillful drawings, I had to look “wide-eyed” at the world, and my drawings became the “proof” of what I saw.

With these changes going on in me, I realized that, prior to my studies, I’d hardly “seen” my surroundings: my eyes usually moved quickly, panning street scenes rather than studying them. I was barely aware of shadows, textures, and nuances of light.

Drawing helped me, too, to observe objects in their environments, to see how their surroundings affected them. For example, I learned to see how the interplay of light and shadow produced color, formed shape, and gave volume and depth to objects.



Learning to see also changed me as a person. I became conscious of people, not only as art “studies,” but also as individuals with complex histories and personalities. Art was the path that led me to a new appreciation of people and their differences.

Maxine Greene (1995) writes that art “releases the imagination,” and I think that’s where both the pleasures and dangers of art reside. Once we start to “see” what’s around us, our eyes adjust to a new world—lavish and abundant—in which even those things we thought “ugly” suddenly have a beauty of their own. Seeing differently, we then begin questioning our habits of mind and feel a new urge to create visions and images of what can be. Art enlivens the imagination, strengthens critical thinking, helps us pose questions and craft solutions. It encourages us to break rules—in service of creating new ideas. To create art, we must interpret what we see, take a stance, a position, go out on a limb, take risks.

## Graduate Study: Learning to “See” My Culture through Art

After completing my BFA in drawing, painting, and design, I taught art for several years at a junior high school in Addis Ababa. Later, I was invited, as the first alumnus, to teach drawing and painting at the School of Fine Arts, and taught there for two years before leaving Ethiopia for the US.

In Washington, DC, I enrolled in the MFA program at Howard University, where I worked with my advisor, Jeff Donaldson, who opened my eyes in a whole different way. Through him, I re-discovered my culture—he told me to “go home” in my paintings and meant I should explore my culture to see where it could take me in my work.

Following his suggestion, I began experimenting with the symbols of Amharic calligraphy—one of the three major modern languages of Ethiopia—and I became the first Ethiopian-born painter to incorporate Amharic language symbols into contemporary abstract art. Creating a visual language, I moved beyond literal conventions of Amharic to explore “meaning in form,” which has become the signature of and core element in my paintings.

### Exploring Amharic Calligraphy

Looking closely at the shape of each language symbol reveals an “archeological site” stacked with many layers of patterns and shapes. I unearth the histories and stories of the characters on canvas. They become a vibrating presence, alive with meaning about my Ethiopian culture, and at the same time, they reflect what I’m seeing in my daily life in California.

Let me illustrate this with an example. A language symbol that’s roughly the shape of a triangle may start off in my painting as the roof of an abstracted house. As I move into the symbol, I see it slowly morph into a different character with two or three triangles, or it morphs into a colorful traditional Ethiopian textile pattern. I dialogue with the symbol as it comes to life on my canvas. I touch it, literally—my fingers rubbing the paint to get a feel for it, and I imagine too how it tastes and smells. Sometimes it tastes like coffee, or like steak, and I’m transported to memories



in Ethiopia when I sat eating with family and friends. Other times it smells like the roses in my garden or the salty air of the Pacific coast; or it smells like rotten fruit from late, sunny afternoons at a San Francisco farmers' market. All those sensual experiences from my daily life exist within and emerge from this basic triangular language symbol that gradually expands into a painting.

### **Dangers of Seeing with New Eyes**

It is risky working with my native language in this way: at times, the symbols becomes so unfamiliar, alien, and foreign, that I feel the ground falling from under my feet. I'm vulnerable; I feel endangered. Though I "know" the symbols, at the same time, I barely recognize them. Such dissociated moments are of course unsettling, but it's through that disturbance to my eye that I see a new shape or hear a new "voice" in the language character. I'm intimate with these symbols, with all their parts, and I see them reflected in everything around me: in human bodies, in flower petals, in architectural forms.

Painting, for me, is building and destroying layers of color and texture to create form and composition. With my eyes, I destroy what I know best to discover what I don't yet know. The process of destroying something in order to create something new forces me to slow down, to see intensely, to open myself to the unknown. I don't paint from prepared sketches; instead I set myself loose on the canvas, with only a shadowy image in my head, and begin a dialogue with brush and paints.

### **Pleasures of Learning to See**

One point I want to make here, and it's an important one in my work as an artist, and one I share with students: if you want to see art, or draw and paint, you have to move slowly, develop patience and discipline. Acquiring these habits, we begin to "see." To really "see" does take time. After years of work in the studio and in classrooms, I now understand—at a gut level—a statement the painter, Theodore Roethke, once made. He wrote—and I have this pinned to my studio wall: "Art is the means we have of undoing the damage of haste. It's what everything else isn't."

In our "time-is-money," fast food, cell-phone, and techno-cultures, slowing down casts us out of the mainstream; and, I think, for adolescents, this provokes both pleasure and danger. How do we teach students to slow down, so they can see, when they're enticed with ads for fast food and fast cars? How do we nudge them to take risks that may push them outside safe circles of peer approval? One simple, yet profound, observation I've made: "seeing" is believing. In other words, it doesn't help much to explain all this to young people. Teen-agers have to get their hands on art, see and discuss art, and when they do, their curiosity expands. With aroused curiosity, they also become "curiously critical," posing prickly questions about who they are in the world, about others' expectations of them, and about social conventions. And well they should: they're the next generation to change the world.

By creating spaces for teen-agers to interact with art, I've seen too that they develop an emotional resilience and confidence that helps them juggle conflicting wants and



needs: should I conform? Should I go my own way? How much can I trust myself? Engaging art tends to slow them down enough to realize they do have choices.

## Teaching Art in Ethiopia

As a freshly minted School of Fine Arts graduate, I stepped into a junior high school arts classroom in Addis Ababa with little more to rely on than my capacity to see, my talent for drawing and painting, memories of good teachers from my student years, and an intuitive urge to motivate students to open themselves to discovery, even with a minimum of materials. Schools in Ethiopia rarely had sufficient art supplies!

### Pleasures of Discovery

My early teaching experiences at an all girls' school can be summed up with memories of one particular student. After about two months of class, one day, a young girl brought in a whole handful of different leaves she'd collected on her way to school. She was so excited about collecting her own "models" and seeing, for the first time, how different each leaf was, and how leaves from just one plant varied in shape. I recall her explaining that she'd never noticed such detail; she was surprised that, by "breaking rules of seeing," i.e. stopping to look closely at and touch something she'd barely noticed before, she'd discovered a whole new world of leaves. The next day, the same student brought in pieces of stone to use in our drawing exercises, buoyant with yet another new "discovery."

What I didn't know consciously at that time, but only intuitively, was that to guide students into seeing and discovering the world, I first had to create a space in which they were free to explore. I wanted them to know they were not limited, because we lacked of art supplies or objects to draw and paint. They needed encouragement to try something different—something as simple as picking up a handful of leaves—to create their art. Necessity is at least one way to "mother" invention.

Even more important, students had to be respected and gain self-respect for their new ways of seeing. At first, they wanted reassurance from me, their teacher. But the combination of opening a new space for them, and assuring them their first discoveries had value, seemed to plant seeds of confidence in them and nudged their curiosity enough to move them to act on their own. Each day they looked for something new to touch, "see," and draw.

### Pleasures of Learning to See

In that same class, I often saw "wonder" in students' eyes as they looked at their completed drawings and realized that, through their own hands, an object could come to life on paper. Adolescents feel empowered when they "create" art with their own hands: they put their particular vision into the world, to be seen and evaluated by others. Art gives them—literally—hands-on experience in expressing themselves, recognizing they have a "point of view," and strengthens their capacity to be judged by others.



I believe too that, at the moment students see their own completed drawings or paintings, they experience a “break” with their prior habits of perception, habits of mind, and their self-perception. Viewing not just my paintings or the paintings of the masters, but also their own, students become aware of how their sense of sight is becoming more acute. Seeing their own works allows them, too, to witness themselves—to see something of themselves “outside themselves”—and through that experience to become aware that they can be judged or evaluated on aspects beyond the way they look or dress.

### **Dangers of Taking Risks and Changing Habits of Mind**

Student drawings changed dramatically that first year. Comparing their initial sketches with their later drawings, both done from memory, students noticed how much more they were seeing and how much more detail they had absorbed and were able to include in their work. It was as if they simultaneously peeled coverings from their eyes and peeled layers from objects, both revealing new complexities to students about life around them.

I remember getting a rise out of those young women students, when I encouraged them to look at—and really see—the student sitting next to them, and to look at me and see how I was put together; to notice the space and light around each one of us and, behind us, the background detail. Ethiopians, especially youngsters—and this may be the case in other countries as well—tend to keep their eyes downcast out of respect for others. To look into someone’s eyes, or to look too closely at someone’s body, is taboo.

Here, again, it means breaking rules and taking risks: the pleasures and dangers of art. But I explained they would never see the world with downcast or closed eyes; they had to take risks and break through conventions and old habits.

### **Teaching Art in the United States**

In the years after I completed my MFA, I taught art in grades K-6 in two Vermont schools; undergraduate and graduate art students in Vermont and California; and for ten years, from 1991-2000, I was a resident faculty at annual summer sessions of Vermont’s Governor’s Institute for the Arts. For two weeks each year, I taught daily painting classes to two groups of 20-25 high school students, ranging in age from fifteen to eighteen.

Converging on a college campus from remote towns and villages, these Vermont students had, for the most part, been sheltered from the world. For many, I was the first African they’d ever met; for some, I was the first Black person with whom they had close contact. They were almost like small territorial animals, accustomed to foraging for “food for thought” within the container of their small communities: they were curious, yet timid. Understandably, they were apprehensive: for many, it was their first time away from the security of home and parents. The residency also provided, for most of them, the first art classes outside the known boundaries of their schools.



### **Dangers of Uncertainty, Confusion, and Doubt**

In our introductory sessions, students often masked fear and discomfort with bravado: they were noisy, moved around a great deal, and paid little attention to class activities. I knew they felt uncertain and confused; some of them even wanted to go back home. Some were apprehensive about me, an African, as their teacher; others were uncomfortable about working in a class with students they'd never met before. (Many times, at the end of the residency, even years after, students told me that, in those first days, they were afraid of exposing their secrets, and themselves, to the class. They were afraid of being “known.”)

For adolescents, moving out into the world for the first time is full of pleasures and dangers. In response, they prop themselves up by fiercely hanging onto what they think they know. One of my goals for the course, then, was to gently nudge them into “letting go” of what they know, and to make new discoveries. Painting would be the vehicle for them to see and be seen. (Seeing also means being seen by others who are learning to see.)

### **Pleasures of Self-Discovery**

Aside from a few students who had natural talent, most students produced stick drawings when assigned to draw themselves. Though they were shy and somewhat ashamed to show their stick figure drawings to the class, I let them know that stick figures are a great starting point for breaking through our habits of seeing. Responding to their drawings, I asked students: “What does this stick figure say about you and to you? What does it tell you about the way you’re looking at yourself, at your own body, or at others’ bodies?” Art mirrors students’ level of awareness of themselves, tells them something about how they see themselves. It can open them up to feelings they have about themselves and their changing bodies.

Students compare themselves to others to determine their self-worth; and when the students in my group saw that peer drawings and paintings were just as crude, raw, and lacking in detail as their own, they laughed, first at one another, of course, and finally at themselves. Laughter meant it was OK to be a fool, to not know something they thought they should know.

I observed, too, that nervous laughter gradually loosened them up and morphed into curiosity about what they would produce in their next assignments. Feeding that curiosity, I gave students repeated assignments to simply “look” at objects to observe detail, and then consistent practice exercises with various materials to figure out how to “flesh out” simple sketches. Through repetition and practice, students got over the need to do it “right,” and learned that, in art, there is no “right way.”

### **Dangers of “Seeing” the World**

In a later exercise, I took students outside and assigned them to spend thirty minutes looking at an object of their choice: the horizon, a person, a group of people, flowers, the sunshine—whatever their eyes chose to settle on. Returning to the classroom, I asked them to “interpret” what they had seen. I posed questions to them



as guidelines: What were the “parts” of the object they observed? Which parts were most important and least important to them? What stood out for them? Did they focus on shape, texture, shadows, smell, or color? What did they feel as they looked closely at the object? Then, for the assignment, I asked them to choose colors that captured their visions and impressions, suggesting too they could broaden their palette to go beyond nature’s colors. They could choose colors that were unusual for that object, but which would express how they felt about what they saw.

I wanted students to notice, for example, that, all shadows are not black or grey; shadows sometimes have dark green, dark red, or orange in them. Grass is not simply green; it’s also yellow, blue, purple, or grey. Selecting a palette that includes such unaccustomed colors as bright neon green or orange for painting trees, or red, yellow, and purple for creating contours on a human face, gets students to “see” more closely the range of colors that comprises shadow and light, and all the colors that can create the crevices and peaks in textured objects.

### **Dangers and Pleasures of Discovering Difference**

Through years of teaching at the residency, I observed that students were most surprised when their observations—and resulting paintings—“collided” with those of their peers. Often, two or more students observed and painted the same object; yet their paintings ended up being very different. They may have looked at the same object, but they saw it differently. That exercise got the group not only to become aware of different personalities in the room; it also expanded their perception of the “seen object.” Each student’s particular “angle of perception” became a partial description of an object; and seeing them all together, students got a sense of the many different ways we see. More important, they started to notice the complexity of each object.

To shake them up a little more, I introduced my perspective into the mix. I told them, for example, that I looked at the same object from the top, to see how the lines of the object created perspective with the ground. Or, I imagined what it would be like standing under a plant, or under the garbage barrel. I asked them to imagine what the object would look like from that vantage point. My goal with this exercise was to turn their perceptions upside down, turn them on their heads, so to speak. I inserted strange angles of perceptions, to have them imagine seeing objects from all sides—something like David Hockney’s chairs. He paints a chair from all angles, but in the form of one chair. So, as you look at the chair, you see it simultaneously from multiple perspectives. Or, think about Picasso’s paintings of his models: he forces us to look at the face and body from different viewpoints in the same moment. With such exercises, I wanted to disturb students’ habits of seeing; I wanted to “jar” their eyes.

### **Dangers and Pleasures of Critique**

Critique sessions are an essential part of art classes. Engaging students in these discussions, I wanted them to look closely at and describe their own work and their “creative” process; and secondly, I wanted them to look carefully at other student work and learn to critique the work, rather than criticize the student. Acquiring a



vocabulary that is constructive, rather than confrontational, gives students a powerful tool for looking at and talking about art; and having a new set of concepts to work with lessens their discomfort in the group. Everyone gets to put on the critic hat, and each student sees himself and herself as a “professional” artist who seeks critique, in order to see with others’ eyes, and discover ways of improving their work.

Learning to discuss art helps students, too, to bridge a divide between “knowing” and “not knowing:” while they may be unsure of what to say in a critique, they have new vocabulary to play with and “try on.” In our groups, students seemed to enjoy the challenge of looking at a new painting by one of their peers, discussing its strengths and offering suggestions for improving the work. Students whose work was being critiqued had to listen quietly to peer comments, without defending their painting or their interpretation.

Students took critique sessions very seriously, and I observed that their efforts in giving honest, and critical, feedback generated a strong sense of community in our group. Critiques, too, provide students a less confrontational, more compassionate, model for giving and receiving feedback; it’s a model that helps them disengage ego and that can be a valuable carryover into teen life at home and school.

## **Yes, Learning Art is Transformative Learning**

Two weeks at a summer art institute is certainly a short time to engage high school students in learning to see and create art, given the fact that, for many, it may be the only art education they have all year. But, even short-term institutes, such as Vermont’s Governor’s Art Institute, can have long-term effects.

By the end of the two-week residency, our students were sad to leave the group and return to their homes (to the dismay of some parents!) and their communities, which would likely appear to many students even smaller than before. What did they take with them? Based on letters, e-mail, and phone conversations with former students over the years, I know they always took many questions home with them. Would they be safe with their new learning and “trying out” unusual perspectives in familiar surroundings?? With whom could they share their discoveries? Who would listen and understand what they were saying?

Clearly, each year, students left the residency unsettled, yet enlivened—and, through their activities with the arts, students were equipped with a few new skills for dealing with life in their home communities. From our “arts community,” they took with them small, but significant, upheavals in their thinking, in their accustomed ways of interacting with others, and, most important, in their ways of seeing.

Several former students—even those from my early years of teaching in Ethiopia—continued studies in the arts. Some studied fine arts in college and are working at becoming visual artists; others have become commercial artists and graphic designers. Others have chosen career paths outside the arts and make viewing art a big part of their lives. More important, many have told me that what they remember most from our time together was how they learned to see.



I'm convinced, from my classroom experience, that teaching students to “see,” create, and critique art opens them to curiosity and the pleasures of discovery. It stirs their vision and “releases imagination.” Encouraging students and opening spaces for them to explore nudges their self-confidence and self-respect, making them resilient to the “dangers” of seeing the world and taking action from unusual and unaccustomed perches.

Enabling students to actively live with art: that is, to see detail and complexity, to be moved by beauty and expand the concept of what is beautiful, and to express themselves creatively, whether in a painting or in the way they dig a ditch, is to give them a guardian angel, spirit guide, or invisible friend. Art opens them up to the pleasures and dangers of being alone with themselves.

### Suggested Readings

*My Ethiopia: Recent Paintings* by Wosene Worke Kosrof, exhibition catalogue. General Editor: Dr. Lucinda Gedeon and Exhibition Curator: Dr. Christa Clarke. Publishers—Neuberger Museum of Art, Purchase College, State University of New York and The Newark Museum, Newark, New Jersey: 2003

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Text written by Dr. Patricia L. DiRubbo, based on interviews with the artist in March, 2005.

# Changing Minds: Adolescents, Art and Learning in Museums

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Museum educators understand the intensified art-related learning that can take place in museums. We know intuitively that the study of art can serve as a catalyst for intellectual and personal growth in young people and that it can significantly impact the way they learn. Our purpose here is to examine this idea through a discussion of the work of some of the leading authorities in the field combined with an analysis of selected museum education programs at The Newark Museum. We will present strategies for best practices that result in programs that effectively serve our young people and their communities as part of a larger sustainable community.

The Newark Museum, one of the most prestigious arts and educational organizations in New Jersey, was founded in 1909 by the pioneering museologist John Cotton Dana, who believed that “a good museum attracts, entertains, arouses curiosity, leads to questioning and thus promotes learning.” The richness and diversity of its world-class collections are a museum educator’s dream. In fact, The Newark Museum is a nationally recognized leader in museum education with one of the most impressive and historic education programs in the country serving over 80,000 students a year from all over the state. The Museum has demonstrated an ongoing commitment to the personal growth and academic development of high school students through museum/school partnerships and the Science Explorer Program, (a museum internship program for local high school students based in the science and education departments) which has been on-going for 11 years. We will explore three of these programs from the personal perspective of participants using interviews and a case study to demonstrate the power of art to change minds and stimulate growth and learning in the lives of our young people.



## Adolescence

Adolescence is a period of rapid transformation during which a child becomes an adult physically, mentally and psychologically. It is a time when young people struggle with questions about who they are, where they belong, and what their future holds. With surging hormones and rapid growth rates, who wouldn't feel disoriented and even unstable sometimes? Adolescence is a critical period of development for many reasons. As a result, it's fair to say that adolescents have special learning needs because they are not really children and not quite adults. The work of Dr. Jay Giedd, at the National Institute of Mental Health in Bethesda, Maryland together with colleagues at McGill University in Montreal has found that adolescence is a critical period for the development of the brain. Their research indicates that the prefrontal cortex of the brain has a rapid period of growth just before puberty. Giedd hypothesizes that this growth of gray matter followed by the pruning of synapses (connections) is a particularly important stage of brain development in which "what teens do or do not do can affect them for the rest of their lives". This brain research underscores what we already know about adolescence as "a time of both heightened opportunity and risk".<sup>1</sup> It is during this critical developmental period in the life of young people that art, particularly art experienced in a museum setting, can provide expanded, even extraordinarily rich learning opportunities that can change the way young people think, learn and see themselves in the world around them.

The thrill of learning about art in new ways is illustrated by some comments by Suzy Morais, a young woman now 24 years old, who "grew up in The Newark Museum". Beginning 10 years ago as a Science Explorer, she worked as an intern throughout high school then worked her way through college as an education instructor working with the Museum's family audience. At the age of 16 she worked as a docent for an exhibition entitled, *The Arts of Portugal*. She was asked to give tours to adults because she was fluent in Portuguese and bilingual tours were being offered.

*I knew I had to know my stuff. I learned everything from back to front. It got me looking at other artists of the same period and I got the concept of influences; similarities and contrasts in different painting styles. I learned about the art through history, which I loved and already knew about. I learned how one culture comes in contact with another and changes it... I discovered how history, art history and literature are connected. When I got to college art history was a piece of cake. In college, I chose to major in art and literature because both deal with the human experience.*

*Being a teenager is hard, you are trying to find out where you belong. I turned to art because you could try many different things, different ways of seeing. It helped me forget about the boredom of high school. I loved that it was attached to so many different aspects of life. Because through art you can learn history, politics, psychology...about the human experience.<sup>2</sup>*



## Leading Authorities

Howard Gardner's work at Harvard Project Zero defining "multiple intelligences" or "frames of mind" paved the way for thinking about arts education as central to the learning process and museums as primary educational institutions.<sup>3</sup> His work laid the groundwork for thinking about the value of "informal learning environments" that allow for thinking and learning in non-linear terms, in-depth and across domains or disciplines.<sup>4</sup>

For museum educators responding to these ideas for the first time, the educational possibilities and opportunities for change seemed endless. It followed logically that multiple points of access for multiple intelligences could particularly benefit students who might not have a strong verbal capacity, written skills or rich content knowledge; young people who may have been stuck and labeled in a negative way in a school setting.<sup>5</sup> The next step was to ask whether these adolescent learners could experience a whole new dimension of learning about art in museums where the learning began with a validation of their perceptions followed by a chance to dig deeper into the subject matter. This could result in opportunities to learn in multi-dimensional ways. High school students who may not have been able to perform in school could get a fresh start that could re-frame their sense of themselves as learners.

It is not surprising that three of the most important, recent publications in the field of art education and museum studies examine the claim that the study of art can provide a life changing learning experience for young people. The first of these studies, *Champions of Change: The Impact of the Arts on Learning* edited by Edward B. Fiske (1999) was developed in cooperation with The Arts Education Partnership and The President's Committee on the Arts and the Humanities to explore why and how young people were changed through their arts experiences. *The Arts and Academic Achievement: What the Evidence Shows* edited by Ellen Winner and Lois Hetland, originally published in *The Journal of Aesthetic Education* in 2000, reports the findings of a team of researchers at Harvard Project Zero that systematically analyzed the claim that the arts positively affect the development of higher cognitive powers and that transfer of skills from one domain to another is both possible and desirable.<sup>6</sup> The most recent work, *Listening in on Museum Conversations* (2004) by Gaea Leinhardt and Karen Knutson is the account of the results of a program of research by the Museum Learning Collaborative under the direction of the Institute of Museum and Library Services to study how learning occurred in a broad variety of museums. It involved the National Endowment for the Humanities, the National Endowment for the Arts and the National Science Foundation.

## Stories of Adolescents Learning at The Newark Museum

The seven research teams contributing to the *Champions of Change* study found that learners can attain higher levels of achievement as a result of their engagement with the arts and that learning in the arts affects learning in other domains. It was further demonstrated that learning in and through the arts can help "level the playing field" for young people from disadvantaged homes.<sup>7</sup> We have selected three Museum



programs that build on these findings utilizing the unique resources of The Newark Museum's diverse collections and strong ties to the surrounding community.

The Science Explorer program at The Newark Museum is a model program for teens. It in many ways embodies what Shirley Brice Heath, one of the researchers of the *Champions of Change* study, said about the power of arts programs to impact the lives of young people with a combination of "roles, risks and rules".<sup>8</sup> It provides structure, opportunities for growth and a high standard of accountability that teach young people important lessons about belonging to a community. Participation in the program requires the active commitment of time and energy for a three to four year period during high school throughout the school year and summer months. It is understood that this commitment to the program on behalf of the participants will be fully reciprocated. The Newark Museum becomes "a home away from home" where the students have the opportunity to be paid for their work as interns in a range of different capacities under the supervision of Museum staff who mentor them. The program was originally conceived as a mentoring program for students interested in science but evolved to include rich learning opportunities in the arts as well. Science Explorers work with the Museum's diverse collections in different departments including the Junior Museum (an art school for children ranging in age from 3-16 years), Family Events (which serves an intergenerational audience on weekends and during school vacations), the Science Department as explainers in the exhibition, *Dynamic Earth*, the Mini-Zoo and the Planetarium. The students are trained to work with the public and in some cases they have the opportunity to even teach in the galleries. It is the active engagement with subject matter that allows for the greatest possible learning opportunities under the guidance of a caring, nurturing mentor. We have observed that mentoring over time is the most powerful vehicle for learning in the fields of art, history, and science. Mentoring a student allows a supervisor to acknowledge the special skills and talents that he or she has. As a result, young people can be given the opportunity to try something challenging because someone sees their gifts and knows they are ready to test their wings. Kaity Trinidad, a recent graduate of Barnard College, talked about her experience in the program:

*The reason I am where I am now is due to the Science Explorer Program. The program laid out my future. Every time I learned something in college it pointed back to my experience as a Science Explorer. My experience working in the Museum as a docent for the Santos de Palo exhibition during my senior year was particularly important to me. I felt as if I had a lot of responsibility to relay accurate information to the public. I was not only teaching people about Puerto Rican culture but because I am Catholic I was sharing something about myself. It was a way to mesh what I was learning about my personal life so I could be passionate about my job. In the future, I want that feeling about my work. After the exhibit was over I learned more about the subject matter of the exhibition on my own. I learned about the African influences on the santos. This connected to my personal life as a Dominican woman, a black woman, who I am and where I came from; my ancestry. I developed a huge appreciation for art and that led to my summer internship at El Musee Del Barrio following my freshman year. I went into my interview and felt as if I had as much experience (having worked as a Science Explorer for two years) as most college graduates.<sup>9</sup>*



*The Art of Healing: Hospital/Museum Youth Program*, an outgrowth of the Science Explorer Program, is another program that received a creative impetus from the *Champions of Change* studies, in particular the work of Shirley Brice Heath. She has demonstrated the critical importance of teens feeling a sense of ownership of their programs. This idea was integral to the overall concept of *The Art of Healing Project*. Designed to give high school students the opportunity to work on exhibitions for children in treatment at Children's Hospital of New Jersey at Beth Israel Medical Center in Newark, it drew on the existing resources of the Explorer program for participants. Six young people at a time worked on exhibitions and hands-on activities that were designed to stimulate learning and all its benefits for children in treatment for acute and chronic illnesses. Working on this project had a "life-changing" impact on several of the young people who participated. Part of the reason for this has to do with the purpose of the project which was bigger and more important than any one individual working on it. This realization was a powerful source of motivation for young people who can be consumed with their own problems. In this program the opportunities for learning about the arts were fully participatory. The students met three times a week (five days a week in the summer), they researched the topic of their exhibition, designed the related hands-on activities, wrote labels for the exhibition and visited the hospital to bring the learning center to life with the children in treatment. The project was "by kids for kids". Reflecting on her experience working on *The Art of Healing Project*, Anastasia Vincent, now 20 years old and a junior at Bowdoin College said:

*Being part of the project was one of the highlights of my life so far. {Remembering spending a summer working on the American art exhibition she said}, We were really free to be as creative as we wanted to be. Our supervisor, Aliza was part of our friend group, she was fully accepted, more of an encouraging pusher not a controlling force. We had an open air environment, very comfortable.*

*The group was more of a team than just a group: We had to bounce ideas off each other; we helped each other to develop, create and complete each exhibition and all its related hands-on activities. Everyone had to play an equal part or it wouldn't be ours.*

*{Using her work on the project in her college application to Bowdoin College she said,} "In my personal statement I talked a lot about the power of using art as a tool that could impact the lives of the children in the hospital."*

*{Asked if her participation in The Art of Healing had an impact on her college experience she said,} My papers are a lot better because of the creative process I learned working on the project. I learned to be flexible with language and content, while still getting to the point. We learned to see subject matter from different points of view because we were writing for children of different ages and because I was part of a team.*

*Now that I am in college I work in a museum during the school year. Being involved with The Art of Healing Project and working in all aspects of the exhibition process made me feel comfortable in a museum setting.<sup>10</sup>*



Changing the learning culture of schools through museum/school partnerships is one of the most powerful ways to use the arts to impact the lives of adolescents. The Newark Museum's partnership with the Essex County Vocational Technical School District has demonstrated how the arts can be used to change the culture of schools in a way that affects how young people see themselves as learners (see a qualitative analysis of this program presented at the end of this paper). This multi-visit, curriculum-based program was implemented over a three-year period with the goal of enhancing the academic achievements of high school students (grades 10-12) by infusing museum art gallery programs with studio art projects into the district's social studies curriculum, addressing the NJ Core Curriculum standards in both areas. The program included multiple field trips by the students to the museum, and a series of sequential professional development sessions for the schoolteachers. Each gallery program in the Museum involved critical thinking and incorporated language arts literacy and social studies with visual arts, specifically art history, aesthetics and studio art. This interdisciplinary approach to learning created opportunities for students and participating teachers to think in new ways. A corps of teachers were trained in techniques for integrating art and aesthetics into the American, world history and language arts literacy classrooms, resulting in changes in the overall curriculum. An indication of how this program has succeeded is illustrated by the way older students see participation in the program as a source of pride and fulfillment and that younger students look forward to it as they advance through high school. Most important, this program utilized the diverse collections of The Newark Museum. Classes visited the African gallery, the 1885 Ballantine House, the 1784 schoolhouse, and the American Art collection where they studied colonial portraits and narrative paintings from the Civil War. One of the most important benefits of the program was the confidence that the vocational district students felt interpreting works of art after repeat visits.

During the end of year discussions, it became evident that the students themselves had recognized some fundamental intellectual changes in themselves. One student said that she was now interested in becoming a museum docent; another student said he was considering studying art history in college so that he could someday work in a museum.

## Beyond Test Scores

The far-reaching results of the *Champions of Change* study and others like it helped to shape the public and media perceptions of the arts; as a result, the study helped to shape the types of programs being designed by Museums and schools. It is interesting to note that due to the response to some of the ideas presented in this study, Harvard Project Zero decided to systematically examine what was known about the power of the arts to promote learning in non-arts domains, to beware of myth-making that could make support for arts and arts related programs vulnerable. They focused on what each study could tell us about how the mind works and how the development of specific skills are or are not related in the brain. They examined what was known about the connections between the study of one or more art forms and non-arts outcomes, including verbal achievement, mathematical achievement, spatial



reasoning, nonverbal reasoning and visual and verbal creative thinking. The review was based on exhaustive research of all the studies both published and non-published that were relevant to the topic.<sup>11</sup>

Ellen Winner and Lois Hetland found that as yet there is no causal connection between arts-rich educational environments and improved academic achievement. They found a correlation but not a causal connection. By their own admission, they point out that these findings may be due to how researchers in the field have focused too narrowly on test scores and grades as definitive outcomes. They recommend that instead, researchers should begin to look at “transfer outcomes” that may be even harder to measure such as how the arts affect the “culture of learning” in a school and thereby “affect children’s motivation, attention, engagement and understanding”. They urge researchers to “develop rich, qualitative measures to evaluate whether the arts lead to deepened understanding of—and engagement in—non-arts areas.”<sup>12</sup>

Museum educators can only benefit from the depth and range of these studies and the intense debate that surrounds their findings because it sharpens our focus, challenges our thinking and forces a reassessment of our work in a way that stimulates dialogue and new ways of thinking. However, it must be remembered in the midst of a dialogue about the power of art to transform learning that the environment in which that learning takes place invariably impacts on the qualitative nature of the learning experience. Gaea Leinhardt and Karen Knutson, in *Listening in on Museum Conversations*, have provided a useful framework for the analysis of learning in a museum setting, particularly relevant to the experience of young people. In their words, “Museums are cultural institutions, and the learning that takes place in them is both dialogic and voluntary.” To paraphrase George Herbert Mead, the museum setting is where visitors engage art in a dialogue with themselves and each other.<sup>13</sup> In their analysis, Leinhardt and Knutson describe learning in museums as a multi-layered and complex experience. It is not enough to discuss works of art and how they impact an individual because there are many other factors to consider. They go on to say, “learning in a museum is a social process that is in part a consequence of the historical experiences of individuals and in part a consequence of the interactions with artifacts and curatorial expressions as the two connect or even collide with each other.”<sup>14</sup> Assuming that learning is a socially constructed activity, they go on to say that one principal tool for learning, especially in an informal environment, is the coordinated activity of conversation.<sup>15</sup>

The experience of this “conversation” or dialogue between a young person, his or her peers, and works of art in a museum setting can stimulate new ways of perceiving and thinking. It is different from learning in a more formal school setting; it is fluid, allowing for more risk-taking and potentially involving multiple points of view. The researchers at Project MUSE (Museums Uniting with Schools in Education) at the Harvard Graduate School of Education’s Project Zero suggest that instructors use “different pathways into meaning making” which different learners may choose to explore.<sup>16</sup> These “multiple points of access” can allow young people to engage multiple intelligences in a way that can frame the learning experience in an exciting way. It is the role of the instructor as a facilitator to create an environment made safe through an understanding with all the individuals in the group that their ideas will be



valued and respected. To be most effective, the “conversation” will draw on the rich “histories” of the young people in the group, their prior experience as well as their sense of who they are as individuals.<sup>17</sup> This can result in a dialogue with works of art that involve an exploration of identity and meaning that can have long-lasting value to the participants potentially having an impact on their communities. It goes without saying that “genuine learning” happens in an atmosphere of trust. It is difficult to analyze this quality of experience quantitatively but it is an essential ingredient in the life-changing learning experience. Therefore, it is understood that multi-visit programs that build over time, support a sense of group identity and build trust have the potential of having the most far-reaching effects on young people.

## Winning Strategies

Our task, as museum educators, is to learn what we can from the studies reviewed here that document qualitatively what we know to be the intense, life-changing learning in the arts that takes place in museums. Model museum programs for young people have much in common. They invariably involve a process of observation, inquiry and active engagement that creates access to the subject matter. Often they include an opportunity to do research or do hands-on work in a related artistic medium. This is followed by a presentation or possibly an exhibition that articulates the learning process and encapsulates the meaning and importance of the project. Ideally, the learning process takes place overtime in a multi-visit format or through an on-going mentoring program to allow young people to develop a sense of familiarity with the learning environment and a sense of comfort and trust with their instructor and peers. Young people learn best when their feelings of identity are actively engaged in the learning process leading to a sense of “ownership” of the program. This process of learning has the potential to be community building. As a result, learning about art in museums can provide a rich perspective from which to understand an increasingly complex global society. Learning to see connections through the arts and shared influences from one culture to another can build a sense of community and a love of learning that can last a lifetime.

## Art and Adolescent Learning: A Case Study at The Newark Museum

During the past three academic years, The Newark Museum, in partnership with the Essex County Vocational Technical School District, conducted a high school curriculum project, *American Studies: Art across the Curriculum*.

The main goal of this partnership was to enhance the academic achievements of high school students (grades 10-12) through infusing museum art gallery programs with studio art projects into the district’s social studies curriculum, addressing the NJ Core Curriculum standards in both areas. The program included multiple field trips by the students to the museum, access to the museum’s Educational Loan Collection for all schools in the district, and a series of sequential professional development sessions for the school teachers.



The district's *American Studies* curriculum was used as a springboard for the museum experiences. Each gallery program was conducted in a way to incorporate Language Arts Literacy and Social Studies with Visual Arts, specifically Art History, Aesthetics, and Studio Art. During the third year, the district's *Diaspora Studies* program, sponsored by the New Jersey State Amistad Commission, was deemed appropriate for inclusion in the museum partnership because of its inter-disciplinary approach and its emphasis on aesthetics and art-history combined with the study of cultural history.

### GOAL #1

**Adolescent learners were engaged in arts activities at the museum and in the classroom, incorporating museum gallery activities and studio art making with social studies and language arts literacy curriculum.**

The *American Studies: Art Education Across the Curriculum* program improved the students' learning, expanded professional development for the participating teachers, and established a corps of teachers trained in techniques of integrating art and aesthetics into the American and World History and Language Arts classrooms.

During interviews and focus groups, participating students related the changes the program had on school culture; it established itself as an "institutionalized" educational experience that older students see as a source of pride and fulfillment and that younger students now look forward to sharing as they advance through their high school education.

All students and teachers in the program participated in multiple field trips to the museum, each with a different curriculum focus. These museum visits empowered the adolescent learners to observe, decode, and form opinions about The Newark Museum's historically and aesthetically significant collections and exhibitions of American, African, and Native American art, as well as a Victorian mansion and a one-room schoolhouse from 1784.

During their museum gallery tours, the students were engaged in multiple hands-on activities that addressed the NJ Core Curriculum Content Standards for social studies, language arts literacy and visual art. Due to a reconfiguration of class scheduling at the school district level, the *American Studies* program achieved high levels of participation in the museum visits. The positive affect of American Studies on the participating students encouraged the district to include their *Diaspora Studies* classes as well, resulting in a total of about 1,800 student visitations.

In each gallery, museum educators led the students through *guided questioning* that linked the artworks to the school curriculum. Students learned techniques to decode the paintings, sculptures, and architecture and how to form opinions, both aesthetic and historical.

*American Studies* classes visited the African gallery, the 1885 Ballantine House, the 1784 schoolhouse, and the American Art collection where they focused on portraits from the colonial period and narrative paintings from the Civil War.



*Diaspora Studies* students participated in museum educator led programs in the African and Native American galleries. They were also were conducted on an overview tour of the museum so they could experience the extensive range of the museum's collections.

There were observable positive effects on student learning from the museum experiences with art. Student comments in their year-end journal entries and their responses during class discussions reflected that that they became so comfortable in the museum and interested in galleries and temporary exhibitions that they planned to return for visits with their friends and families.

Participating teachers reflected on the benefit of the overview tours, "This year, they really learned how to look around in a museum, how to orient themselves in galleries. That was a real benefit." Teachers and students alike commented on the African gallery activities that included students being led in playing African percussion instruments from the Museum's teaching collection. While some of the students performed the music, others in the class were taught traditional African dance, resulting in a series of impromptu student performances in the gallery while surrounded by the African art on exhibit. This program is a rich total body immersion in cross-curricular education that dove-tailed well with the *Diaspora Studies* curriculum. Participating teachers and students learned that arts literacy involves music and dance as well as visual art.

In addition to the gallery components of both programs, studio art sessions were conducted, where students produced original works of art directly related to their gallery experiences. The African themed studio focused on Bogolon cloth. Students learned to "read" the symbols used in decorating the cloth as they designed and painted their own versions of the textile. Stained glass panels were painted as part of the Ballantine House program, so students could take a closer look at the decorative arts through the eyes of a craftsman from the Victorian period. Colonial period home based industries were featured as classes produced home-made paper using paper pulp and traditional screen molds. During the civil war program, students were asked to step back in time to see the war through the point of view of the soldiers, many of whom were the same age as the students. In the gallery, surrounded by paintings produced during the Civil War, the classes wrote post cards from the soldiers' perspective describing or reacting to the war. In the art studio classroom, the students painted the back of their postcards to illustrate their written "messages home". The completed postcards were then mailed to the students' homes to complete the experience.



## GOAL #2

**Adolescent learners developed skills for critical observation, investigation and analysis of artworks and historical objects in the museum and in the classroom, and developed language arts literacy skills through creative writing, reading comprehension, and vocabulary building**

Students were engaged in many interconnected learning activities during the program. Historical and cultural objects from the studied time periods and places were loaned to the teachers from the museum's Educational Loan Collection. These objects were used as the catalyst for pre-museum visit classroom activities including discussion, creative and descriptive writing, and for post-museum visit classroom sessions including journal writing and art making.

Guided discussions were conducted in the museum galleries, to engage students in critical thinking and art interpretation as related to the historical themes. These discussions progressed into interpretive role playing and tableau, where the students used theatrical techniques as addressed in the arts standards. These activities allowed the students to engage in a range of lower- and higher-order thinking, including observation, identification, interpretation, and forming opinions about the featured artworks and historical objects.

Student journal entries and art portfolios showed that the teachers taught with a variety of works of art in their classrooms and led their students to describe, interpret, compare and contrast the artworks as related to the historical and cultural themes. Students learned about the mechanics of art making including design, color, composition, use of light and shadow, and symbolism, preparing the students to be able to progress from *just looking* at art to *seeing and analyzing* artwork in more complex ways, using an aesthetics-related vocabulary, and to "write more articulately," as one teacher put it in the end-of-year questionnaire. One student wrote in his journal, "We enjoyed many art pieces in American art. Many were filled with hidden messages. You had to think deep to get the actual meaning." In their classrooms, teachers led students in language arts literacy activities using museum visits and/or artworks as discussion and thinking prompts, developing their writing, reading comprehension, and vocabulary skills. After working with museum education staff for three years, participating teachers became more comfortable and confident in incorporating art interpretation and art-making into the subject matter for student writing assignments, as is evidenced by student work produced during the program, both at the museum and at school.

Student journals, and classroom writing assignments showed that study of and interaction with works of art and historical/cultural objects within historical and literary themes enabled students to retain specific cultural and historical information as related to the class curriculum. Students developed skills to make connections between historical facts and literary themes, using their own ideas and cultural concepts. An illustrative example of this was included in a student scrapbook project produced in one of the participating schools; after studying biographies of historical figures in their literature class, each student wrote their own autobiography and each



made a scrapbook incorporating family photographs and personal objects representing different times and events in their lives. Each scrapbook also contained a researched timeline of world political and social-historical events matching the years of each student's own life story, including written and illustrated descriptions of major world events and if they influenced the lives of the student and their family. The scrapbook project challenged the students to think contextually about their lives, and extended the museum's purpose to enable them to focus on the historical and social contexts that influence the development of art movements and their relevance to world and local events. Student journal entries indicate new levels of cultural and contextual thinking illustrated by comments such as, "We got to experience how Africans used beats to tell a story," and "We got an idea of how the cultures of Africa melded with the Spanish and Taíno cultures."

### **GOAL #3**

**Adolescent learners developed their interest in and knowledge of United States history through study of artworks produced contemporaneously with the historical events covered in social studies curriculum by utilizing art as an entry point for diverse learning styles and approaches.**

Multiple entry points for diverse learning styles/multiple intelligences were explored through a range of hands-on, minds-on activities. Students were challenged to see, touch, explore, listen and evaluate works of art in their historical and social context, and to relate the studied artworks to the students' lives.

When asked about their favorite part of the museum program, students detailed a wide range of activities and exhibits that they enjoyed and learned from, including "seeing" specific exhibits and also "dancing," "hearing the music," "drawing the cloth designs," and "doing the stained glass," among other things. (For example: "I was really feeling the Native American exhibit"; "Something I will never forget was the African exhibit when we got to the play instruments and I even got to sing with the person guiding us. People danced and played instruments"; "I just can't imagine how people were able to go to school in that small schoolhouse and managed to do really good.")

Students and teachers who participated in the museum program reported an increased interest in their studies and school work, both for the specific curriculum addressed, and for learning in general, as related to United States and world history, social studies, language arts and art.

Many students reported increased interest in history ("I am definitely more interested in the way that people used to live", and "I was interested in the schoolhouse, especially in the way the teachers used to teach a few grades at a time"); in women's history ("I am interested in how women had different experiences, like they had different furniture and rooms, and how women are regarded differently in the art"); in museums and cultural institutions ("I want to take my sister to the Asian exhibit because it was so interesting, and I will go to other Asian art exhibits in other museums"); in art and aesthetics ("it made me interested in how, depending on



someone's imagination, you see different things in the art" and "I was interested in the Nazi sign, and how for the Native Americans, in the weaving, it was the four winds, and you could see that its meaning changed when someone else started using it for a different purpose"); in cultural diversity ("we went by this wedding exhibit, and it showed all these really different things from different cultures that I had never heard of before; I have a friend who is getting married in November, so I'm going to come back and see the wedding ritual with her because I think it will be fun for her to see the things for brides in different cultures" and "I liked how they taught us about different religions that we didn't know about"); and in art techniques ("I am really interested in modern art and I would like to try it myself now that I know something about it"). Teachers reported changes in student behavior, in attitudes, in class discussions and in curiosity about parts of the museum not included in the class visits. Students were interested in learning more, asking for additional field trips. Many said they had not visited the museum previously but were now resolved to visit again with their families, and to visit other museums as well.

Participating teachers expressed more comfort with using art in their classrooms as a result of the program, and cited many examples of new designs for homework assignments, learning assessments, and in-class writing prompts featuring art and calling on students to analyze such features as symbolism, color, design, and artists' points of view. Three teachers said they now incorporate art into almost all of their classroom lessons. Their classrooms, for the first time in their careers, are filled with many references to art, art history, and aesthetics and the teachers in the program are now comfortable in embracing fully the arts-integration approach to teaching across the curriculum. It is accurate to state, as illustrated in the students and teacher comments listed, that school culture, for the teachers and for the students, as related to teaching and learning, has been positively affected by incorporating the arts into the academic curriculum.

Participating teachers designed their own classroom displays, and end-of-year exhibit at the museum, to showcase their students' progress. The students produced work that reflected the great sense of ownership and confidence that characterized all aspects of their participation in the program. Their artworks, writings, and other related projects were exhibited at the museum during a reception for the students, teachers and families. Many teachers used digital photographs of students to enhance the displays of their students' work, and students made their own museum-style labels explaining the work. The student artwork on exhibit was bold and mostly three-dimensional, displaying the studio art component of the program. Additionally, many of the participating teachers included art projects above and beyond those conducted at the museum. This helped create an exhibition visually engaging, with a wide array of materials, methods and subject matter. As part of the reception, students in the program conducted tours of the museum for their family and friends, who were impressed with the students' knowledge of the artworks on exhibit.



#### **GOAL #4**

**Adolescent learners were motivated to engage in life-long learning and were challenged to expand their skills beyond those measured by standardized tests.**

Integrating art across the curriculum impacted the students in many positive ways. Participating students surveyed responded with many, many references to wanting to return to the museum, and several mentioned specific exhibits they wanted to explore further. Many of them expressed a newly developed interest in visiting other museums as well. Their teachers noted that students have matured as writers and observers, and that they have become more generally aware of the cultural and political diversity of the world around them.

Students in the program developed what their teachers called “looking skills”. They explained this as an ability to take in and organize a wide range of information and concepts and to move beyond their first thoughts and reactions to develop a more mature, reflective assessment of works of art, especially as seen in a historical context.

Many young people (and adults), can be overwhelmed by their first museum experience. The vast amount of new and unfamiliar images and information can be difficult to process, especially without any aesthetic training. After repeated visits, and especially after several years of museum-activities, as the vocational district students have experienced during this program, they begin to develop confidence in interpreting and processing new information. They begin to recognize that exhibits are organized thematically, that cultural objects are exhibited to explain larger concepts which may themselves be arranged to tell many stories, both aesthetic and historical. Students learned to read and understand museum labels, to navigate galleries and exhibitions, and to look for visual or other cues that help them to process and understand the information around them. In the end-of-year interviews, the teachers unanimously expressed a tremendous amount of pride in this aspect of student learning in the program.

### **Conclusion: In the Words of the Students**

During the end-of-year discussions, it became evident that the students themselves had recognized some fundamental intellectual changes in themselves. One student said she was now interesting in becoming a museum docent; another student said he was considering studying art history in college so that he could someday work in a museum. One young man said, “I think the museum is a great place to take a girl.” When asked why, he said, “Because then they’ll think you’re smart and you know about a lot of stuff; girls like that.” Other students laughed, but his friend added, “But now you really are smart; you do know more about a lot of things. You understand more, like, you can go deeper into things.” There was a general consensus about this among the students. This is one of the strongest outcomes of integrating the arts across the curriculum, and illustrates a positive effect the arts have on adolescent learning.



## Notes

1. Sarah Spinks, "Adolescent Brains are Works in Progress: Here's Why", FRONTLINE, Program #20011 includes interview with Dr. Jay Giedd, National Institute of Health), original airdate: January 31, 2002, [http: www.pbs.org/wgbh/pages/frontline/shows/teenbrain/etc/script.html](http://www.pbs.org/wgbh/pages/frontline/shows/teenbrain/etc/script.html).
2. Suzy Morais, interview by Linda Gates Nettleton, July 8, 2005.
3. Jessica Davis, *The MUSE Book: A Report on the Work of Project Muse* (Cambridge, MA: Harvard Project Zero, 2004), 126.
4. Howard Gardner, *The Arts and Human Development* (New York: Basic books, 1994), xii.
5. Jessica Davis, *The MUSE Book: A Report on the Work of Project Muse* (Cambridge, MA: Harvard Project Zero, 2004), 128.
6. Ellen Winner and Lois Hetland, Special Issue: "The Arts and Academic Achievement: What The Evidence Shows", *The Journal of Aesthetic Education* volume 34, numbers 3-4, Fall/Winter 2000: 3-10.
7. Edward Fiske, ed., *Champions of Change: The Impact of the Arts on Learning* (Washington, D.C.: Arts Education partnership and President's Committee on the Arts and Humanities, 1999), x.
8. Shirley Brice Heath with Adelma Roach, "Imaginative Actuality; "Learning in the Arts during the NonSchool Hours", in *Champions of Change: The Impact of the Arts on Learning*, Edward Fiske, ed. (Washington, D.C.: Arts Education partnership and President's Committee on the Arts and Humanities, 1999).
9. Kaity Trinidad, interview by Linda Gates Nettleton, July 23, 2005.
10. Anastasia Vincent, interview by Linda Gates Nettleton, July 15, 2005.
11. Ellen Winner and Lois Hetland, "The Arts in Education: Evaluating the Evidence for a Causal Link," *The Journal of Aesthetic Education* volume 34, numbers 3-4, Fall/Winter 2000, 7.
12. *Ibid.*, 3-7.
13. Gaea Leinhardt and Karen Knutson, *Listening in on Museum Conversations* (Walnut Creek, CA: Altamira Press, 2004), 144.
14. *Ibid.*, 49.
15. *Ibid.*, 145.
16. Jessica Davis, *The MUSE Book: A Report on the Work of Project Muse* (Cambridge, MA: Harvard Project Zero, 2004), 132.
17. Gaea Leinhardt and Karen Knutson, *Listening in on Museum Conversations* (Walnut Creek, CA: Altamira Press, 2004), 78-79.



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# Educating Through Art: Museums as Partners

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## Museums and Schools: Partners to Educate

In the first place, we will deal with concepts connected with the education of the glance, from a point of view which considers it a social construction and a relation between things and we ourselves. In the second part, we will show some characteristics of high-school students in art museums and we will propose ways of bridging the gap, in order to do away with discomfort and resistance on the part of pupils and teachers.

Finally, as we are not speaking about isolated visits but about building a complex educational project, we will introduce the idea of invitation and cultural negotiation between museums and schools, in order to consolidate the society to educate.

## Looking Through

*What is visible is no more than the set of images the eye creates when watching. Reality becomes visible when it is perceived. Once it is caught it may never abandon that form of existence it acquires in the conscience of those who have perceived it.... What is visible is an invention. Without a doubt, it is one of the most formidable inventions of human beings.* Eulalia Bosch, 2000.

Johannes Kepler (1571-1630) and Tycho Brahe (1546-1601) were two very outstanding astronomers of their time, defenders of the heliocentric theory and the geocentric theory, respectively. Hanson (1985) proposes this exercise to us: let us imagine that both of them are on a hill observing the dawn. Kepler considers that the sun is still and it is the Earth the one that moves. Tycho Brahe, following the Ptolomeic and Aristotelian postulates, maintains, however, that the Earth is still and it is the celestial bodies that turn around it.

Do they see the same thing? Many would say yes, since both start off from the same visual data and make the same observation, but what they see is interpreted by them in a different way. The physical processes are the same for both, the same configurations are formed and therefore they see the same thing although they interpret it in different ways.



Nevertheless, Hanson (1985) maintains that it is a slipshod statement, since to see the sun is not to see the images of the sun that are formed in the retina. The vision is an experience, and the reaction of the retina is only a physical condition, a photochemical excitement. We should not incorporate first an optical form and later adhere to an interpretation. It is the people, with their ideas, experiences and sensations those who can see, not their eyes. The theories and interpretations are “there,” in the vision, from the very beginning, and they organize the field of view in a determined conceptual way giving rise to the glance. The glance is an action that takes a theoretical burden; it is molded by knowledge and previous experiences.

## Words to Look

*In order to look we need a voluntary act. We must be conscious of the relation that we establish with those elements that catch our attention. To watch is to establish a bridge between what we know and what surprises us. To watch is a way of widening our inner space so that it can accommodate new sensations. And consequently to look is not a vulgar form of storage, but a refined form of knowledge....* Eulalia Bosch 1998.

The language also occupies a central place in the glance. The notations that we use to interpret and describe what we see, without which there would be few elements that could be recognized as knowledge, exert a great influence in the observations. To know is also to know what kind of things indicates what we see. That is to say that the glance is made up of a set of images and language, it includes the concepts of visual sensation and knowledge. Vision is more pictorial and knowledge is more linguistic but both are indispensable elements of the glance. The first one is linked to the optical characteristics of vision, and the second to the conceptual ones.

Hence, the glance is always a social construction. What we watch are not only lights, colors and figures, but the forms that in our culture are liable to be seen. The glance reflects, refracts, metamorphoses, has different points of view, fronts and heights, and uses the other senses of perception. It can be centered on the objects, the subjects that watch them, and the answers that the watched objects give back.

In order to strengthen this idea, let's see what John Berger has to say (2000): *We never watch a single thing; we always watch the relation between the things and we ourselves.... When an image appears as a work of art, people look at it in a way that is conditioned by a series of hypotheses learned about art. Hypotheses or suppositions that refer to beauty, truth, genius, civilization, form, social position, taste, et cetera.*

In the same way, images are also elements constructed socially. Realism in art starts off from the opposite idea, by supposing that a work of art represents reality as it is, and by contributing to turn those representations natural to us. Nevertheless the images that we see are selections of reality cut off, explicitly or implicitly, from certain parameters or historical, political, and social canons that try to become legitimate and construct certain subjectivities.



This change in the way of conceiving the images breaks up and puts the idea of the artist or the author in crisis; so much so, that Roland Barthes wrote in 1977 an essay entitled *The Death of the Author*. The assumption behind this title is that the meaning of a work is more the product of the interpretation and sensations of the person who perceives it, rather than of the author's intentions.

Let's see how Barthes sees photography:

*...I noticed that there were some images that produced restrained joy in me, as if they appealed to a hidden center, to an erotic or heartrending stream, hidden deep inside me; and that others, on the contrary, were so indifferent to me...what I was sure of was about that attraction...an inner agitation, a celebration, an activity, the pressure of the unspeakable that struggles to come out...it is an adventure...suddenly it fills my hands, it animates me. By means of the "studium" (the field of interest) I am interested in many photographs, I look for them, they belong to the category of "to like". But there is an element that divides the "studium", it enters the scene like an arrow to jab me, it looks for me, it is a puncture, a point, a small hole, a small spot, a small cut, chance: the "punctum" of a photo is that chance that sharpens me (but it also hurts me, it jabs me), and that belongs to the category of "to love" (Barthes 1995)...Of Stieglitz I only like (but madly) his best-known photography: *The Terminal of Horse-drawn Street Cars, New York, 1893*.*

*...Quite often the "punctum" is a detail, that is to say a partial object. To give "punctum" examples is to give in. In this Afro-American family, (James Van der ZEE. *Family Portrait, 1926*), what is striking is the belt of the sister, or daughter, or wet-nurse, the folded arms and mainly the shoes. Why? That "punctum" elicits great benevolence and tenderness in me.... Also the punctum can be of bad taste as in the case of the spoiled teeth of a boy in a photo of Klein of 1954.*

Let's see how John Berger sees painting:

*A "place" is more than an area. A place is around something. A place is the extension of a presence or the consequence of an action. A place is the opposite of an empty space. A place is where something happens or has happened.*

*The painter is always trying to discover and stumble over that place that contains and surrounds his act of painting at that moment. Ideally there should be as many places as pictures. The problem is that many pictures do not become places. And when a picture does not become a place it is only a representation, a decorative object, a piece of furniture.*

*...When a picture becomes a place there is the possibility that the face of what the painter is looking for should appear. That "look", given back by the canvas, and that the painter hopes and longs for, is never direct, it can only be reached through a place.*

*...What touches all real painting is an absence. An absence which we would not be conscious of, were it not for the painting. And that is what we will miss.*

*What the painter strives for is a place to receive the absence. If he finds it he sets it, arranges it and prays for the face of the absence to appear. (John Berger, 2004: 35, 37, 38)*



From this perspective, the works “are not discovered”, but they have more than one meaning which can be multiplied in several directions. The concept of a perfect and unalterable work of art, sprung from an intellectual activity, perfectly predicted and organic, has given way to the concept that the work is a sum of interpretation possibilities.

*“I cannot help watching the people who watch the works of art”* said Alberto Giacometti. In the same line, the artist Marcel Duchamp stated that those who watch the pictures are the ones who do them, that is to say that the roots of the work of art are in the memory and the imagination of the beholder.

## The Illustrated Glance

*If the art work depends on my glance, it depends on the desolation or the arrogance of my glance, on the innocence or perversion of my glance, on the astonishment or poverty of my glance, on the intelligence or vulgarity of my glance.* Horacio Zavala, 1997.

Our different ways of looking are the product of the perception schemes, predisposition and appreciation, which we have internalized through our education and the historical and social context in which we have lived. Pierre Bourdieu calls them “*habitus*”.

The cultural assets, starting from the kitchen and the music, down to the cinema, can be the object of “apprehensions” that range from simple sensations to delight. Considering that what we see is the product of our education, it is inferred that the inequalities in the face of those cultural assets, are a reflection of the inequalities in the school and the family.

Human beings have a defined and limited capacity of apprehension of the information proposed by what we observe. This capacity is based on the knowledge we have, which is the product of education and environment.

When the message of the museum exceeds the apprehension possibilities of the visitor, the latter cannot grasp its “intention”. In this way, the messages are understood only by those who can “see them”, that is to say that they have the means to grasp them. On the other hand, the image that the men and women of a set time get from what they can see in a museum, is the result of the perception instruments, historically constituted and therefore changeable.

Thus we may say that to educate the glance should not be understood as helping the visitor “discover the essence” behind the ideas or objects that are exhibited, but rather understand that they have been selected in a certain sense, and may be interpreted from different points of view. To educate the glance is not to impose “the legitimate glance” but to help others construct their own one.

The objects, the ideas and experiences that are exhibited cannot “be seen” independently. It is the responsibility of the museums to help the visitors understand the collections, to increase the visits and to appeal to a potential public who would not come to the museum without a special kind of invitation.



For those who go, but also for those who do not go to museums, the glance needs to be educated. The question is to make them feel “*the experience of the aura*” of a work, to award the capacity “to raise the eyes, to live the transference between what is inanimate and man”, according to words of Walter Benjamin. It is about sensitizing the glance to allow something to “touch” us suddenly; to open up towards an essential dimension of the glance according to which to look becomes a game between the close and the distant.

In this way, the art works, the objects of the collections, the ideas, the patrimonial sites and buildings, the exhibits in sciences museums could be “visible” by many people and their meaning could be interpreted.

## To Enhance the Glance

Generally, when the students of secondary schools go on a visit to the museums of modern art, they become impatient and incredulous in front of works that they do not understand. They listen to explanations by professors and guides, they take notes as if they were in a lecture at school, and after one hour they return feeling as anxious as on arrival.

What did they feel? What did they pay attention to? What do they remember of all they have seen? Will they feel like coming back with their families or friends? An outing to the museum such as the previous one surely does not leave in them marks of any kind of *experience*—in the aesthetic—philosophical sense of the term.

The commentaries around works are usually contemptuous: “They don’t know how to draw!” If they say that it is unfinished, it is because they compare it with some previous idea on what art is about. If they say that anyone can do it, it is because there is an assumption that a technical difficulty within the reach of very few is required to make a work of art.

This is due to one of the stereotypes about the conception of art that circulates in society, namely “the realistic similarity”, the difficulty in the technical accomplishment, a determined idea of beauty. These conceptions do not fit in with what the boys find in a museum of modern art. They are out of phase and anachronistic models that interfere with their capacity of appreciation and enjoyment. In other words, the language codes of contemporary art do not agree with the interpretation codes of the adolescents. (Soriano, 1998)

Here, I would like to introduce the ideas of the art critic Leo Steinberg (1972) about what he calls the public’s discomfort. He refers to the concern before the changes that seem to affect the worth of art and which produce feelings of loss, of the feeling that all the culture or experience we have achieved is hopelessly devaluated. Contemporary art invites us constantly to celebrate the destruction or sacrifice of the values we still hold dear, even if the cause they are sacrificed for is rarely evident.

*Modern art is projected towards a cloudy zone where there are no established values. It always springs from anguish, at least since Cezanne. And it was Picasso who said that what is more important in Cezanne is not his paintings but his anguish. I think that one of*



*the functions of Modern Art is to transmit that anguish to the spectator so that the meeting with the work of art—at least while the novelty lasts—should confront him with a true existential dilemma. (Steinberg, 1972)*

Coming back to John Berger when he states that “all the pictures are contemporary” he refers to the act of bringing together in time the moment of painting the picture and the act of looking at it. As if the historic moment were literally before our eyes. Therefore classic art is also contemporary in the sense that it confronts us with “true existential dilemmas”.

The alternative to educate and enhance the glance consists of proposing experiences where it is possible to trigger an emotive and cognitive experience simultaneously. That is to say an existential appreciation that transforms the way to watch the works and the attitudes towards art (and as a consequence, its way to perceive and understand its surroundings, its world). Although it is certain that, without a planned and conscious observation, there is no possible knowledge; it is also true that to achieve an aesthetic experience, this observation must be, in addition, a sensitive perception. From here onwards, we can arrive to a reflection, be it about the artistic products, or about the reality observed through determined aesthetic principles (Esteve, 1998).

It is an artistic sensitization directed to discover new ways of looking and attitudes that reach the territories discovered by modern and contemporary artists. A place where young people can get control of the symbolic capacity of the objects and their multiple readings.

A place where young people can understand that art gives men and women the possibility of speaking about what they cannot stand in any other way, it can move the boundaries of fear away so as not to fall into chaos. Through art we can build areas of impossible possibilities.

## Crystals to Look Through

The glance that been has educated artistically, aesthetically, historically or scientifically with crystals to look through, is transported to art works, objects and displays in an ambivalent form: it perceives them as absolutely precious and self-sufficient. At the same time it receives them as generators of thoughts, sensations and of sliding glances outside the closed field; it questions them. It is a glance that becomes richer, and remains, alive on leaving the museum.

Let us see some examples of these crystals to watch.

### Microscopic Glances

*How is a picture looked at? What geometric forms are hidden in the pictures? Which is the way followed by the glance in front of a picture? What calls our attention the more, what route do we take? Do we observe according to sizes and proportions, colors, disposition of the elements in the plane, forms and textures, balance, harmony and disharmony, visual weight, et cetera?*



To favor the microscopic glances is to help others see the details, those that go unnoticed by the meticulous minded, but which constitute an important part of the messages to communicate, through ideas, experiences or objects.

### Telescopic Glances

*Is to look the same as to see? What words indicate different ways of looking? For example: to sight, to glance, to observe, to spy, et cetera.* The aim is to help people see beyond what we can see daily; that is to say, to help others construct a meaning that goes **beyond the obvious thing**, what is near and natural, starting off from what is inherited, in order to be able to interrogate it and reconstruct it.

### Kaleidoscopic Glances

*How are things seen...? Playing with our glances. Standing on our head. Lying down on the floor or on the table. Standing on the table, on the chair. Spying between two chairs. Watching through a tube, etc.* Constructing kaleidoscopic glances is to favor the observation of the same thing, but from different points of view.

### Photographic Glances

*Look at different kinds of photographs (family, advertising, artistic, identity card, etc.). Where were they taken from? Who shot them? From what distance? What are the photographed people looking at?* Cameras allow us to change alternatively from group scenes to close-ups, through the zoom lens mechanism. One ampler glance allows us to identify the main parts of a scene and the relations between them. Next we can focus in a specific part to observe it with more detail. Starting off from this analogy, to favor photographic glances in a museum, is to help the visitors understand the details, without leaving aside the whole context, and vice-versa.

### Periscope Glances

*Look at each other in the eye, comparing the different forms, colors, sizes.* The same as the periscopes, that are used for “looking without being seen”, to favor periscope glances in the museum is to help the visitor dive into the **individual experience of watching**. It is to favor the necessary space of privacy, slowness, enjoyment, proximity and seduction, so that he may connect with the ideas, experiences and objects exhibited; he can question, contemplate, enjoy or interrogate them. The idea is that he should be surprised to discover the appeal of being a spectator who is pleased with what he sees, and finds pleasure in the dialogue or quiet monologue that he establishes with the artistic object.

### Binoculars Glances

*How do people see each other? Looking at each other. Looking without being seen. Looking out of the corner of their eyes. From a short distance. From very far away. Through mirrors.* By binocular we mean the eye glasses made up of lenses for both eyes. In this case, by binocular glance we imply to watch with both eyes, but in the



sense of the popular phrase “*two eyes see better than one*”. The aim must be then to favor the shared glances; those that allow us to get off the self-centered perspective in order to watch “through the eyes of the others”.

Let us consider an example of this type of proposal to discover new ways of looking, in the IVAM of Valencia, Spain, with the didactic workshop on the Dada movement:

It is preferable to suggest, to propose, to insinuate, and to give possible clues. This does not mean to renounce to offer certain interpretation codes. The task consists of intensifying the mystery, intensifying the curiosity, to awaken the interest, to provoke questions. In the museum surprises occur, emotions arise, receptive moods are fostered. Little by little the prejudices, as regards modern art, fall down and are dragged away by the pleasure of the aesthetic game. (Esteve, 1998)

*The discursive attitude would say: “the Dadaists were a group of reactionary artists who rebelled against the society of their time questioning the paper of art...” Dada represents an attitude in front of society, and the nonconformist, transgressive, creative and ironic culture. Dada hung in a museum no longer represents a danger for society. Nevertheless, activities and materials in the area of the workshop can be designed to provoke the contact with that sensation of nonconformism. But it is not a simple fun space, such as a fair; behind each one of the activities that are set out, there are game rules. The game rules have to do with the materials and the works of the artist that are in exhibition. They are interpretations of a creative process, echoes of the possible rules of the self imposed aesthetic game the artist. It serves to acquire codes of interpretation of the aesthetic language. The obstacles referring to technical skill, realism and an idea of beauty are diluted when the young spectators discover the interpretation codes and achieve their own experiences, which take them to enjoy the aesthetic perception.*

*Adolescents enjoy the ironic or antiartistic attitudes of some artists, their way of seeing the world, of turning around the vision of daily things. That is to say, they enter in the same wave length of the avant-garde artists, and turn them into behavior models for them.*

*This type of workshops began in 1992 and succeeded in generating a social demand, and numerous school groups habitually attend the successive proposals. On the other hand, these same participants are the main divulgers of the educative supply of the museum, specially the professors (Esteve, 1998).*

We considered that the students who visit the museums and have experiences of this type are the public of the future. Anyway we will take a step further. It is not just isolated visits of the school to the museum, but an educative program that favors and contemplates the coordinated cooperation of school and museum, as we will see next.

## A Cultural Invitation

*Culture is what increases when we share it. H.G. Gadamer. In Praise of the Theory, 1993.*

I would like to share some concepts elaborated by members of CECA Brazil in June 2005 and some others extracted of the Jornades de Museus i Administració



Local which took place in Barcelona in July 2005, where I had the honor to participate.

1. From the conclusions of the meeting in Brazil, I choose the importance granted to the society between museums and schools and the concretion of agreements between museum educators and school teachers, revealing similar and differentiated methodological strategies that can contribute to the improvement of the quality of life of citizens and to their personal transformation. In this sense, professors and museum specialists must bear in mind that they are also, in a great or small degree, introducers of changes that transform school and museum dynamics and produce fundamental effects on society as a whole.
2. On the other hand, the problems discussed in Barcelona indicate that museums declare that they have arrived at the top, at a limit in their relation with schools and that in spite of having a varied, rich and abundant didactic supply for schools (human, technological, organizational, material resources, thematic cuts, hour flexibilities, etc.), the relation is not satisfactory; there are communication faults, and they are lived as a crisis, generating anguish in the museum educators' staff.

As we can appreciate in both meetings (San Pablo and Barcelona) the emphasis is on the variable of the association between museums and schools in the communication level, and on the effective association between school and museum educators. They are the ones who have to reach an understanding to be able to work altogether, so as to make so many hopeful plans come true.

As we saw previously, the culture-education society must consider that the cultural patrimony displayed and represented in museums (in all its tangible and intangible versions), is a social process that is accumulated and renewed, yields benefits, circulates and is assimilated in uneven ways by diverse sectors of society.

In the face of these inequalities, provoking and far-reaching cultural policies must prevail, not presenting democratization as an antinomy of excellence. The alliances of schools and museums can be an additional instrument in the accomplishment of systematic and continuity projects of construction of citizenships and democratization.

It is by means of them that educators, services and educative departments of the museums can develop effective and in-depth actions, to consider and respond to the demands of the different publics. We consider that if this is not done from the school, there are ample sectors of the population in Latin America that never will attend museums.

In the school as well as in the museum things are taught, shown, exhibited, communicated, exposed and known. In the museums there are gatherings, collections and lessons of things. Also, the lessons of things are the specific task of the school. Nevertheless the relation between the education in museums and the education in the schools, that is to say, between exhibition halls and classrooms, is not a common ground. Both institutions have different logics and actors.



On the one hand, we have the museums as history-laden spaces or as emblematic urban buildings; simultaneously they can also be a place to stroll, a fun place, a recognition place, a forum, a space of interchange and civility, in short, a public space.

From the museums one knows that their opening to the general public is not sufficient to guarantee the equality in the access for all the citizens. There are times in which the museums themselves are the symbol of their own social inaccessibility and constitute, for inexperienced or excluded visitors, very complex places, culturally speaking.

What reunites and summons all of us, who work in the field of education in museums, is the conviction that the glance needs to be educated, so that the patrimony of the museums should be visible and its sense understood by ample sectors of the population, and not only by the most illustrated group.

On the other hand, the school, to educate in the present world, needs collaboration and co-responsibility of other social actors, and thus is open to its cultural surroundings.

But this is not sufficient: the good intentions of museums and schools working separately are not enough. We know excellent educative proposals of didactic museum teams that “do not reach” the schools, and excellent curricular renovations that “do not impact” on the museum proposals.

Gilles Deleuze used to say, that in cultural matters, we respond exceptionally to a necessity, we always create it. The desire for culture is neither natural nor high-priority; it comes in answer to an invitation. The cultural action, considered as an invitation, is the art to provoke aspirations where a demand does not exist. It is a demand to be constructed.

## A Social Production

The society culture-education causes a demand towards schools and museums, so that they look for new ways of alliance that improve and qualify those that already exist. We are not speaking here of the information of the museum supply for schools, that can be based on overwhelming and sophisticated technological devices of the present time. Nor, as we have already anticipated, are we referring to the classic isolated “school visits”, which only reproduce the separation, the project absence, the exceptional.

We must generate actions oriented to the production of a society. A society where each member has its own objective that is intercrossed with the objectives of the other. No institution works “for” but “with” the other. It is a task of cultural negotiation to be constructed. It is a challenge that consists of developing democratic practices that favor the cultural and social cohesion without which there is no possible construction of citizenship.

The cultural society between museums and schools does not appear as a natural, spontaneous situation. Both worlds—museums and schools say that they need each other, but they cannot always listen to each other. Thus, as we said before,



that it is necessary to construct a demand towards culture, the cultural society between museums and schools is a negotiated situation, often with difficulties, on account of specific and multiple obstacles of temporary, administrative, economic, pedagogical, psychological social and cultural order, that often produce frustrating and pointless combats.

The notion of contract then replaces that of the rendered service by the cultural institution. Each one of the “partners” of the contract has propositional force, demands specific services and establishes a convergence of its demands and its projects with the objectives. This form of work, in which each institution is modified based on the shared objective, requires quite a lot of listening before acting.

A cultural society of the school with the museum characterizes itself by assemblies, that is to say, connections and specific didactic combinations, somewhat different from the school didactics and the museum didactics. These negotiations are contextualized by different systems of values, points of view and logics.

## A Professional Negotiation

In other words the societies and alliances between museums and schools must rest on professional acts of negotiation. Museums and schools understand that museums are privileged places to cater for the cultural formation of the students. With work sponsored by both institutions it is no longer a question of just “visit” the museum but rather go there in search of answers and new questions. The elaboration of such a project implies a close collaboration between this cultural organism and the school team in which both allies will do their best, so that this initiative should attain a continuity perspective.

The professional alliance between museums and schools is defined then as the constitution of a work team between the educational services of the museums and the teachers of the schools, in search of an adventure in creation, production and formation. It is a team to walk together (according to the original sense of the word pedagogy). It is a joint construction; it is not a recreational activity or a reward; it is to be aware of an educative opportunity. A route of trial and error, certainties and ignorances. It establishes deep transformations. It is the re-interpretation of the same thing by other actors in other contexts; it requires of all the patience, all the doubt, all the reinvention, all the time of practices, of observation, of commitment, so that the alliance should work efficiently.

The museum offers itself with determination, for all the people to appropriate it and feel that it is “their” place. This is especially intense in the schools that cater for vulnerable sectors of society. In other words the action of the museum must “make sense” for the members of the school group (teachers and students) acquiring for them certain practical application. It is as if a “place of power” is rendered available, with a strength that makes it productive and produces an experience that makes them feel like coming back again. It is a place of personal interchange, a place of “gain”, election and aspirations, of feeling recognized, and that provokes a desire to participate, to understand, to know new things or to widen the scope of knowledge and experience.



In the museums relations and interchanges take place between students and specialists, curators and guides; and also between educators and specialists. They are not exactly the same as the ones that occur in the schools. Encounters of another explanatory density are made possible. The museums can provide facilities that come nearer to the scientific laboratories, institutes of investigation, workshops of artistic creation, much more than a school classroom can. And this is a genuine and different contribution that the museum can provide to the school. That is the case, for example, of museums that assume the role of objects to be visited and consequently design activities about their operation, the works that are made there, the activities of all the sectors and offices, etc.

It is an alliance to produce educational and cultural activities of the museum, that, although different from the school ones, are systematic and methodical, and they are organized starting from certain objectives, with specific contents, activities, etc. They are precise proposals, destined to the free, occasional and capricious use; they are conceived well and beautifully to transmit knowledge, starting off by proximity, without being exhaustive, based on the collections and exhibitions that are always fragmentary. They present diverse thematic entries but not thorough developments of a program. They enroll in the duration, they insist on the repetition, they produce familiarization and they lead to adhesion, commitment and possession. The illustrated glance moves outside the scope of the museum and transforms our way of seeing the reality.

In its relation with the allied museum, the school is a mediator in a double sense: on the one side the teachers present the theme of the museum before the students, contribute historical, literary, economic and scientific information, track students' previous knowledge; everything connected with the intellectual and social horizon of the subject in question is their responsibility. On the other hand they presents the students to the museum they transmits to their ally who the students are, what they know, which their doubts are. The teachers build a connection between both without making distances and differences disappear between their practice and the one of the museum.

To strike and alliance between schools and museums supposes to be alert to the requirements of the profession of teaching on the one hand, and of the specificity of the cultural institution, the museums. Neither of them must relinquish its specific function. But both must be committed to a work—situation that cannot exist in the absence of one of them. And that results in the students' benefit.

In this crossroads, the preparation of the joint project is essential. Constituted as a team, the alliance does not exist by it self, does not exist without project, this demands a minimum of previous agreements:

- On what we consider to be a common project between the museum and the school and the place that the curricula, type of work and focus occupy; taking into account what the students are really like.
- On which we considered to be a pedagogical project: what is desirable that the students, the subjects of this alliance, should have acquired once the experience ends.



- On the mechanisms of evaluation of the project, in which the teachers, the educators of the museum and the students, participate.
- On the material conditions to be taken into account, the resources and limits of each ally and distribution of the tasks: scholastic rate, conditions of work of the ally, space availability, credits, etc.

In short, we can add that the agreement rests surely on certain feelings of convergence, the sensation that we are going to understand each other and to work in concert. It is worth the trouble of striking alliances that allow the renovation of our practices.

## A Risky Communication

Negotiations fail when the contradictions of systems of values, operation principles and forms of organization of the school and the museum cannot be surpassed. They are the origin of dissatisfaction, difficulties in communication and mutual recognition of the actors such as teachers, museum staff, students, parents.

For the museums to consider the question of the necessities of the school public implies non only to put themselves in the position of listening, observation and affection, but also it involves a displacement, at least temporary, towards the visitors and a decentralization as regards museum collections. We observe that inside the museums, these positions confront, sometimes, opposite sides.

For schools, to share the task of teaching can ignite susceptibilities and competitions. In fact, there are teachers, directors and supervisors reluctant to share “their” students with other specialists. Some risks:

**Confusion of competences:** When the professionals of the museums take part in the activities with the school public they can reproduce, in spite of themselves, the behavior of their own teachers when they were students. In answer to this risk it is advisable to reaffirm the requisite that is at the heart of these alliances: the museum staff does not work instead of the teachers but with the teachers. And also, teachers do not leave the place, although during the activity they do not participate in a loud voice. They are present in their capacity as teachers, with their own competence, the pedagogic one. We can say that this alliance is not really possible if the teachers abandon their place and give in to consuming the proposals that come from the outside. What this alliance needs is for the school to initiate and maintain real projects anchored in the learning objectives that guide its educative task.

**Division:** Division into lots happens when the activity that the museum offers seems to be more a rendering of services and does not respond to an objective of cultural action but of cultural consumption. If the students are constantly submitted to outside activities they lose the reference point and this also leads them to lose the sense of the project and the coherence of the learning. For that reason it is very important that the teachers should not give up what is specific in their profession. They must keep hold of the situation and subordinate the activities, product of the alliance, to the existence of a true project in the long run.



Absence of clear contract: this occurs when there is lack of interchanges and explanations on the project to make it work as a whole. If it is not previously stated what each one wants to do and what it can do, misunderstandings may arise, and on the other hand there is no commitment to the common task, it is but a simple juxtaposition of behaviors.

Schooling the partner: All the museums are conscious of this risk and it is one of their more frequent preoccupations. The processes of pedagogy within the museums should not be the same as within schools.

## Partners to Educate

For the educative services, the interest group that is the school group supposes a narrative that can be explored from this type of societies. In this case the interest group comes with a built-in teacher that is the spokesman of his students.

When this type of alliances and societies take shape in proposals, the links with the school curricula occur at the level of the conceptual axes and enrich the task of schools as much as that of museums; because this construction of society gives rises to those assemblies and connections, of which we spoke about above, they are at the same time different from the school didactics and the museum didactics.

We must not forget that the visit to the museum can constitute the possibility of approaching those contents that make up the null curriculum, that is to say, those contents that are not taught in schools, other knowledge, other values, other conceptions of the world.

The visits “decided” between the museum educators and the teachers establish a responsibility of the teachers that is different from the mere consumption of a cultural service. Teachers become a sort of bridge or wharf between the museum and the school.

We can say that the students will see the museum with the eyes of their teachers and professors. If for them the museum is another context of learning where it is possible to have enriching experiences, perhaps the students will want to return. If, on the contrary, for the teachers to visit the museum is an obligation, it is difficult that their students will turn the museums part of their *habitus*.

This does not mean that the students cannot “escape the influence” of their teachers; we all have experiences, examples of having chosen vocations and experience fields “in spite of” the teachers we happened to have. Nevertheless the difference between the planned visits and incidental ones lies in the role of the teachers.

The visits prepared by the teachers in agreement with the museum imply a different role. When the visits are part of education sequences, the principal person in charge and guide of the visit should be the teacher. In this way the methodological continuity is guaranteed and it is connected with the motivations and process of learning of the students.



## Schools and Museums that Can Integrate an Alliance of this Type

### A school:

1. That authorizes the teachers to leave the school premises and where the principal shares the project and makes the necessary contracts and negotiations necessary to establish a lasting bond from which a benefit both for the school as much as for the museum will derive.
2. Where to go out to the museum is part of the global project and not an exception. Therefore the visit is prepared and taken care of in the school in a coherent pedagogical progression.
3. Where there is an interest to link practices with educative potential and there is no fear of introducing new elements and means in the teaching task.
4. Where the teachers are regular museum visitors and are aware of what they are going to see. Thus they can work before, during and after the visit.
5. Where the teachers consider that good education and good learning can happen in the school as well as in the museum.
6. Where it is perceived that the educative action of the museum is a transformation opportunity.

### A museum:

1. Where the education does not appear at the end of the design of an exhibition but participates from the origin of the projects. In other words the exhibition process is not cut off from the educative, cultural and social processes. The educators in the museum are considered to be “lawyers and representatives of the public”, one of them, the school public.
2. Where the museums educators encourage the museums to be spaces where the cultures in tension engage in a dialog between themselves: places of construction of culture, not only of presentation and representation. Where there is constant preoccupation to democratize the information and knowledge offering different alternatives of schedules, durations, styles of visit. Where expectations and experiences of student and teachers are considered, but this does not mean that the visit to the museum is transformed into a disguised prolongation of the classroom.
3. That delves into its omissions, dilemmas, contradictions, that includes the possibility of “other histories”, that does not elude the conflicts and the critic, that “does not impose”, but it puts up for discussion. A museum that denaturalizes and de-neutralizes its speech, that specifies who speaks and who it speaks to and adopts a critical, dialogical and narrative museological model.
4. That shares processes of discussion with the visitors, the professionals of the museum, the communities; where the narratives of the visitors are as protagonists as the objects where the conversation is stimulated.



Surrealist recommended that parents should tell their dreams to their children in order to stimulate the imagination and the capacity to marvel. Who does not dream of museums being taken over by children and young people? We imagine museums and schools working together, expressing their differences and building symbolic spaces of welcoming nearness. Perhaps this is another good start.

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# A Student Perspective

SUZY MORAIS



The beauty of art is that it has the power to unite, deconstruct, evolve and change, all at the same time. Art can cross cultures, religions and time. It can be immensely complex, while just being a grouping of simple images or concepts. It can have many interpretations, depending on the viewer, the place or the time and most importantly it has the ability to change people. The reason art can do all this is because it is ingrained in all aspects of life and in the human condition. If you were to replace the word 'art' for the word 'life' in the previous sentences, it would still make sense. Life crosses cultures, religions; life is complex while still being just a grouping of simple actions/thoughts; life can have many interpretations and life changes. This idea that art and life are so similar is what interested me and made me want to make art a larger part of my life.

I realized this connection while I was in high school (ironically) and it was persistently enforced throughout my college years and further on. It is ironic because I could have gone to Arts High School but when I was a teenager I was convinced that I was going to be a scientist; more out of rebellion than anything else. That might sound strange, especially given the stereotype that art is the more rebellious major and that most parents don't want their child to be an artist, but instead a doctor, an engineer, a lawyer, etc. My teenage years were a little confusing and I didn't quite know where I fitted in or what I wanted to do for the rest of my life. My parents were both art majors, so unlike all of my friends' parents, they wished that I study art. I remember my neighbor trying to convince her mother to let her study art, telling her that it was enlightening, it was creative and it interested her. She would tell me how she wished she had my parents, so they would let her go into an art field. I remember that same night arguing with my parents on how I was not going to study art because I was tired of doing what they told me. I was an adult and I could make my own decisions. So, they let me figure things out on my own and decide where to go to school. I enrolled, took the entrance exam and spent the next four years of my life at Science High School, learning everything from physics to trigonometry, to chemistry, biology, geometry and calculus. There was not one art class offered, and somehow it was during this time that I gained some of my deepest appreciation for art. Talk about irony.



While in high school I enrolled in a program called The Science Explorers, which was a program offered by The Newark Museum. I joined so that I could learn more about science, participate in experiments, and work with other science majors. I tried everything not to do anything art related, yet somehow art always kept finding a way back into my life. On science tours, I would stop and look down the hallway at the art galleries in the museum. During science experiments, I would wind up drawing the molecules or plants that we were dissecting. During science field trips I would take photographs of the landscape or an interesting shape of a rock and make collages out of the photos later on. I started to realize that it was not something I could escape, art was everywhere. From street signs, to nature, to books and even geometry class, art was integrated in all aspects of life. This became even more apparent the year I started working at The Newark Museum.

After being an explorer for one year and doing volunteer work at the museum, you were given the opportunity to work part-time in one of several departments at the museum. One thing that fascinated me and in hindsight am very thankful for, because I would not be the person I am today without this opportunity, was the Newark Museum's ability and concern to integrate science and art. The Newark Museum happens to be not only an art museum, but also a science museum. This made my transition from science to art almost seamless and less obvious to my very stubborn mind. I'm sure my parents saw it all along, but didn't say a word, because I, Suzy Morais, was going to be a scientist.

Needless to say, four years later I went to college and became an art major. There was still however, a sense of process, precision and methodology that stayed with me after studying science for four years. This is why I chose to switch my major from fine arts to graphic design my sophomore year of college. It combined all of those traits with my interest and appreciation for art. This appreciation began at first from my parents and later on as a teenager from working at the museum. My job consisted of doing research, working with other docents, curators, teachers and art managers, in order to create tours that would be interesting and educational for children. These were people that I probably would not have met just from going to school and subjects that were not offered in high schools. Many of the topics that we covered while doing research for an exhibit, were topics that most teenagers aren't exposed to until they reach college, sometimes not even then, depending on their curriculum. Researching art exhibits opened up so many different subjects, outside of art, which was what intrigued me and opened up my imagination and my mind in general. Through researching art and artists, I learned about history, politics, psychology, literature, science, and of course the deeper connection of art and human beings.

I began teaching in the science galleries about geological and environmental science, but due to the variety of museum collections, I soon began teaching about American, Korean, Tibetan and African art. I was also given the opportunity to give tours to adults on a Portuguese exhibit, entitled "Crowning Glory". I am half Portuguese, so this exhibit had interested me greatly because it brought together my interest in art with my cultural background. I also speak two other languages besides English, which are Spanish and Portuguese, therefore I was asked to give bilingual



tours. This was my first time giving both bilingual tours and tours to adults. All of my other tours had been for children, so this was a new obstacle that I had to face. I was going to be younger than all of my audience, I was only 16 at the time, so I had to work twice as hard, in order to be seen as a reliable source of information. This experience was definitely a catalyst in my intellectual, as well as personal growth because it challenged me to learn, perform and behave in a way that most 16 year olds and not expected to. I was even amazed that I was actually given this responsibility. I remember showing up to the first day of training for the exhibit, at 3 o'clock, right after school, in my jeans and sneakers, to find a group of very well-dressed, adult docents. Clearly, they were a bit surprised as to what I was doing there and even more surprised when they found out I was going to be giving the same tours as them. If it wasn't for my boss/mentor at the time, telling me not to worry, that after a couple of training sessions and research I would know as much as anyone else and that I would do great, I probably would have walked right out of that meeting. I knew I had to learn about every piece of artwork in that exhibit plus more, if I was going to gain the respect of my audience. I had to make them forget that they were listening to a 16 year old and actually make my tour a credible source for art information, which was something nobody else had to worry about. I practiced my public speaking, my presentation, my poise and all of my information. I read art history books, listened to the curators, even read the bible. (The exhibit was based on religious art). Any class presentation or book report after that was a breeze. Any public speaking fears were gone, reading assignments seemed small and research projects came with more ease. I realized that the best way to learn is to break down the subject matter and teach it to someone else. People think that it is easy to teach a five year old, but it's actually much harder than teaching an adult, because they don't have much prior knowledge or experience to learn from. You have to sort through tons of material in order to find the most important information and then break it down in a way that it is simple enough for a five year old to understand. This is when you truly realize you learned the material yourself, which was something that helped me in the future because it was a practical application.

In college, I continued working part-time at the museum. Now I was learning and teaching art. It was an overwhelming experience, mostly because I began to see how everything tied in together. My western civilization, cognitive psychology and literature classes all seemed to fuse perfectly into my art history and design classes. I was in awe at how art related and intertwined itself with so many aspects of life and went much deeper than just a pretty picture. To further strengthen this idea, after classes I worked at the museum, where I learned even more about artists, symbolism in art, historical and cultural influences and the power that art has on people. I taught children about art and watched how they processed information and related to different pieces of artwork. This brought me back to my psychology classes. Paintings based on poems, reinforced my literature classes, analyzing Greek, Indian and African Art all in one trip combined 3 or 4 history classes. Not to mention learning about a Calder sculpture or Rothko painting and then actually going to work and seeing one, right in front of you. It was one of the best experiences of my life. It helped the way I think, interact and learn on a daily basis.



Art became a question and an answer in life. It taught me to ask questions, exhaust tons of possible solutions and explanations, relate to different areas of life and come up with brand new answers or thoughts about different problems. Art was a language that everyone could understand, it was simple and complex all at the same time and it changed with life. One thing is seeing a red circle and a blue square in a Calder mobile, another is the gestalt process that occurs when your brain pieces in all these different layers of information, and comes up with a greater concept. Art taught me how to think differently and is now part of who I am.

# A Student Perspective

KAITY TRINIDAD



I do not see my life as being so radically different from most Americans. But in many ways, I am not your ordinary American, if such a term exists. My parents are of Dominican ancestry and I am first generation born American. My mother, a housewife and my father a welder, have always made it clear to me that my culture and belief system is one that surpasses the boundaries of the United States. That in a small country within the Northern Antilles of the Caribbean lies a world that embodies my reason for existence. At a young age, I was consistently exposed to a set of beliefs that in many ways, opposed traditional American values, especially with respect to the role of women. In the eyes of my mother, my social position as a woman is one that is ingrained in my genetic makeup and defying certain traditional gender roles is a way of resisting nature. This along with my diverse racial make up, economic position and being raised in the inner city of Newark, NJ, brought various dimensions to my life and though they were never mutually exclusive, they didn't always complement each other either.

As a result, I have seen myself as the type of person who paradoxically, has many yet very few options in life. I am able to move within many circles, yet my mobility has never been at my own discretion. Rather, it has been something that was imposed on me by society and with time, has enabled me to develop a unique, and yet troubling, trait of selective schizophrenia. I withheld my "urban" slang when surrounded by people who are not of my similar race or ethnic group; ignore my skin color as an essential part of my aesthetic in situations where I was the blackest person in the room; straighten my hair with chemical relaxers to appear less "ethnic"; and finally switched my dress in way that would make me seem less "urban" by wearing tighter clothes and removing any jewelry that hung too low from my ears or neck. Moreover, all these traits were directly linked to the social enigma that society imposed on my identity as an urban minority, which in turn manifested into my alternating aesthetic.

Unfortunately, my educational experience through most of grade and high school had never provided me with the tools that would not only allow me to understand why I was in the position that I was in, but also use knowledge as a way to combat it when needed and assert my autonomy as an individual. What exacerbated this dilemma even further was the fact that I attended a science-based magnet high school. Needless to say, this was an environment that was never eclipsed by any abstract and non-concrete ideology. This not to say that my English and History teachers did not attempt to provide the balance that that was ever so lacking in my



education, but my strict beliefs in science and math, encouraged by my then ambition to attend medical school, overshadowed their efforts to a great extent. In sum, my world was a very technical one with very little space to deviate from the typical curriculum of a science-based education. I could not question my reality simply because I had never been widely exposed to a contradicting set of ideals. My education had not done a suitable job of problematizing my condition or identity because there was little room for imagination. However, all this drastically changed once I was exposed to art.

My second year of high school, I was member the Newark Museum's Science Explorers program. Though the main focus of the program was aimed towards the natural sciences, as an intern at the Museum, I worked within various sectors of arts administration: from development, to education. For the first time in my life, I was exposed to a truly eclectic environment. The museum was a place that housed a collection of courageous individuals who tackled the diversity and complexity of our world as curators, educators and artists, instead of searching for questions that had definitive and subjective answers, as so common within the sciences.

In my case, I always knew that whatever career I chose, my ultimate goal would be to help people. As ambiguous as that might sound, I only related my beliefs through executing my plan of becoming a doctor. But at a certain point, it seemed illogical that I would continue working at a museum rather than a volunteering at a hospital or a clinic. Yet my affinity towards the artwork that I was surrounded by was a sign that possibly, medical school might not be where I belonged.

During my senior year of high school, I worked as a docent for the Santos de Palo (Saints carved of Wood) exhibit at the Museum, a collection that was on loan to the museum from El Museo del Barrio in New York. In researching and conducting tours for this exhibit, I was fascinated not only by the craftsmanship of these pieces, but also by the way in which each one of those Santos was emblematic of various stages of Puerto Rican history such as the traditions inherited by the African slaves, as seen by the squared carving patterns in the faces of the Santos, a trait that is common in many west African carving traditions. It was a history that was not only unheard of, but given the overwhelmingly large and long-established Puerto Rican population in Newark, I was surprised to see the lack of history that was taught within our schools about places like Puerto Rico, rather than the typical western-based educational system that overemphasized the vast empires of Europe as means to explore the origins of civilization (as oppose those in Africa that existed concurrently).

This study of Puerto Rican art served as a catalyst for me to analyze my personal history and cultural identity. I realized that art could be a tool and a means to an end. At that time, I started asking my mother about her family and what she knew about art in the Dominican Republic. The first thing she told me was that her father's brother was a painter, and then I remembered that this man had paintings on every surface of his house in the Dominican Republic. In opening this dusty memory box that I had hidden up in my head marked the first step in my development of a personal relationship with art because it was in my family. I got super-interested in art. Every time a family member went to the Dominican Republic I would ask them to bring back an artifact or a painting.



I came to the conclusion that there was something missing in my school textbooks, and if it was there, then the education system was it doing an inadequate job of teaching it. Looking at the way in which various cultures came together to create these remarkable Santos de Palo pieces, I began the process of questioning who, what, where and when, not only with relation to these art forms, but to myself. Using the one thing I knew best, I took the methodological teachings I had learned in the sciences and began my investigation to find out about the truth of this world and all the little secrets that lie hidden away in Pandora's Box. I decided to let art be my guide.

To my surprise, I spent the summer after my freshman year at Barnard interning at El Museo del Barrio in the Curatorial department. As a community based museum, El Museo has been dedicated to preserving the culture and voices of Puerto Rico and of Puerto Ricans within the diaspora. But in understanding the ideological framework that which artists such as Rafael Tunfino and Carlo Raquel Rivera constructed their art works from, I could not help but notice the choice and depth of colors in their paintings. Some of them provoked anger while other had this mundane yet intriguing tone which invoked powerful images. Without me knowing, I was looking at political history in the making.

I learned that many and if not most of these Puerto Rican artists used their art as a democratic mechanism to combat the economic and political oppression that was and continues to oppress Puerto Rican people as an island under colonial status. I tried to connect this with my experience and culture as a Dominican woman, and came to the conclusion that many of us who are descendants of Latin America come from countries where our history and culture is expressed through the arts and the tradition of oral history as opposed to literature and other forms of written communications. This was a tradition that has helped to firmly establish artists as the bridge between the common people, which in many instances are the oppressed people, to the rest of the world. They express the frustrations and the injustices faced at the mercy of racist, classist and sexist institutions that silence the voices of the everyday man and woman. One would even go as far as to refer to these kinds of artists as diplomats.

To make a long story short, art has become the prime instigator in my passion for history and political advocacy. Though I am no longer intending to become a doctor, my social consciousness has led me into the field of public health. In three years, my ultimate goal will be to enroll in a PhD program in Latin American History where I will dedicate my dissertation to analyzing the reproductive rights of Puerto Rican women during the US's globalization efforts in Puerto Rico of the post World War II era. The presence of art in my life has allowed me create an educational environment for myself that is not only multifaceted, but also objective in its curriculum. As an aspiring historian, I would like to become an academic revolutionary by using art as a weapon to enhance education in this nation and open the public's mind to a past that is not only the reason for our being, but one that will continue to haunt us until we recognize its existence.

# Discussion Summary



*The neglected aesthetic experience: visual arts are rich and useful for secondary education, but are largely unused.*

Art has a demonstrated, positive impact on intelligence although it remains underutilized in education. The expert panel identified the missed connections between secondary education and art.

In many societies, areas of intelligence other than linguistic and logical-mathematical intelligence are marginalized, but this very marginalization prevents the synergetic ‘cross-training’ that could enhance further those linguistic and logical-mathematical skills that are so highly prized. Phyllis Magrab reflected in her presentation, “We now know that when a learner becomes proficient in one area of intellectual analysis, other areas get enhanced, thus multiplying the effect of the aesthetic experience. This is an important argument for developing all areas of intelligence in the adolescent.” The underutilization of art, both as a tool and a discipline, was a repeated topic of the discussion. It is important to note that the power of art should not focus solely on its independent utility but also its role as a tool for other disciplines of secondary education. One of the panelists stated that “We don’t need to integrate art into other content, we just uncover it.”

## **Art, culture, and knowledge development**

*Art is for everyone, it does not belong solely to the culture of the artist who created it, but rather is the heritage of all who would claim it.* UNESCO has taken on the challenge of providing an overarching goal that promotes and supports many visions of how to use art in secondary education, each vision arising from different cultures, countries, neighborhoods, individuals and families. The expert panel noted this important link between art, culture and community, including political and economic development. Wosene Kosrof talked about what it is like to be an artist in a poor family, neighborhood, or country. “If you are an artist, where is your job?”

Kaitly Trinidad likened artists to pregnant women—extraordinarily sensitive to the environment and a measure of the level of wellness *for all* in their culture.

Suzy Morais, in sharing her experience as a Science Explorer at the Newark Museum, reflected on her view of art as something that both provided links in and between cultures and contributed to her personal cognitive growth. “Art was a language that everyone could understand; it was simple and complex all at the same time and it changed with life. One thing is seeing a red circle and a blue square in a



Calder mobile, another is the gestalt process that occurs when your brain pieces in all these different layers of information, and comes up with a greater concept.”

### **Adolescents, art and risk**

Panel members reflected on the relationship between the risks of adolescence and the risks of art. In her presentation, Sonia Bahri stated, “In the case of visual arts, the viewers are brought face to face with issues which challenge their own interpretation of the world.” Wosene Worke Kosrof, in his presentation, reflected on the effects of learning to see by viewing art and stated, “Seeing differently, we then begin questioning our habits of mind and feel a new urge to create visions and images of what can be.”

Several people commented that the risk-taking of adolescence while, at times, dangerous also is a drive toward novelty that can be creative and adaptive. In her presentation, Phyllis Magrab observed the potential role of art in resolving the adolescents’ developmental tasks of exploring feelings and risk taking, “Viewing works of art allows for the projection of these feelings and provides an opportunity to understand these feelings in a safe environment.”

### **Model partnerships: Newark Museum**

The Newark Museum, from its inception, has been dedicated to community education. Currently its numerous secondary education partnerships represent outstanding role models for other museums and school systems. The Newark Museum presenters, Linda Nettleton and Kevin Heller, described a museum has been “all about education”. It has one of the largest museum budgets in the country dedicated to providing structured educational opportunities to the community. Specifically, the school programmes offer tours that are tied to school curriculum, work in meaningful partnership with teachers, and engage adolescents respectfully into a programme of the highest quality and authenticity. Linda Gates Nettleton and Kevin Heller identified the following core factors for success:

- Conversation as an important part of the art experience,
- Use of professional level materials and actual objects,
- Integration of displays of student work and museum collections which sends a powerful message that the students’ work is taken seriously, and
- Mentoring over time as the most powerful vehicle for learning in the fields of art, history, and science.

### **Theory and the museum experience**

Silvia Alderoqui, in her presentation, reflected on the “glance” as a social construction. The glance is formed by visual sensation, knowledge, language, and cultural concepts. She stated that “to educate the glance should not be understood as helping the visitor ‘discover the essence’ behind the ideas or objects that are exhibited, but rather understand that they have been selected in a certain sense, and



may be interpreted from different points of view. To educate the glance is not to impose ‘the legitimate glance’ but to help others construct their own.” The group discussed how the museum experience fosters this experience. Silvia Alderoqui described the Buenos Aires programme as one in which the museum “is a place of power rendered available” to children, adolescents, and families.

### **Advocating for the role of art in learning**

The group asserted that it is vital to advocate with policymakers on the importance of art *as a tool* to enhance:

- literacy,
- language arts,
- social sciences,
- interpersonal skills as a listener and collaborator,
- abstract and analytical thinking,
- emotional intelligence, and

*as a discipline* that leads to an improved society, and, as Wosene Kosrof put it, “the good life”.

## **Thoughts In Conclusion**

The panel discussed some key questions that arose from the work of the day. The following represents a selection of these concluding thoughts.

### **Professional development and integration of art throughout school curriculum**

It is very important to support enthusiastically professional development for teachers, including valuing the role of art teachers and helping all teachers use art to enhance learning across the curriculum.

### **Changing Schools**

One of the participants stated, “It is easier to mover cemeteries that to change schools.” The panel recognized with humor the difficulty of change in school systems. Nevertheless, the panel emphasized the importance of building partnerships with school leaders such as principals. Art is a strategy to empower people, and uniquely to empower adolescents.

The group determined that there are multiple ways for schools to achieve partnerships with museums and other cultural institutions. Principals and teachers must both embrace the importance of such partnerships. Such partnerships can occur at the individual level among parents, teachers, students and artists; at the administrative level with principals and other school leaders, and at the organizational level between the schools, museums, and cultural institutions. Importantly, *living artists should be connected to the partnerships*.



### **Translate that magic into something affordable and practical for diverse countries...but how?**

The panel discussed how to provide a catalyst for art programmes in secondary education in all the diverse lands of the world. Master artist programmes were seen as the most feasible, but there are places that lack even the raw materials for art. What is the relationship between resources and art programmes in secondary education? What is the relationship between motivation and will and these art programmes? The panel recognized that these questions needed to stay on record, although no clear answers emerged. A particular recommendation was to keep up the rich conversation and exchange on this theme at the UNESCO World Conference on Arts Education in Lisbon in 2006. The role arts education can play in furthering the Education For All agenda was integrated into this recommendation. Reaching disaffected youth through art could be a powerful tool in achieving EFA.

The final reflections from the panel were illuminated by an enthusiasm for what art can mean and do for all of us. One of the presenters said “A person can only become a person because of other persons—as others share their knowledge.” All seemed to agree that learning in the arts offers a profound understand the beauty of the earth, creates wisdom and brings forth the joy of being alive.

*One of these days we will stop seeing the sky properly, we still stop paying attention to the trees that line the route between home and work. You see, I am afraid that we will be hypnotized by the computer, hypnotized by all the superfluous information we keep receiving. On the other hand, it seems that when one is enriched by culture, a knowledge of the history of one's country, by architecture, painting and music, one develops a completely different sphere: that of the emotions and one's perception.* Rostropovitch, from UNESCO Letters to Future Generations

# APPENDIX A:

## Background and Objectives



### Background

This workshop is organized as part of UNESCO's efforts to contribute to the renewal of secondary education.

The issue of quality is a main challenge facing secondary education today. Both the pedagogy and the learning contents need to be renewed to better respond to adolescents' learning needs. This is more accurate in the case of students with special needs, from the learning or psycho-social point of view, or for ethnic minorities and marginalized groups.

Art education, both as a discipline and a tool for teaching, is one of the means to improve the quality of education; to stimulate children's creativity, emotional learning, sensitivity and critical thinking; and to strengthen the acquisition of knowledge and life skills.

In November 1999, the Director-General of UNESCO launched an International Appeal for the promotion of Arts education and creativity at school on the occasion of the thirtieth session of the Organization's Conference. UNESCO's programme for arts education and creativity has been carried out by UNESCO's Culture Sector, in co-operation with its Education Sector in the context of the World Forum on "Education for All", and in the spirit of the 1996 report entitled *Learning: the treasure within*. This report underlined the urgent need to reform and reinforce the school system, paying special attention to creativity and arts education. Within this framework, regional conferences (in Africa, Latin America, the Caribbean, and the Arab States) have been organized since 2001 to exchange information on arts education among local experts, to develop a new pedagogical approach to arts activities and to study ways of introducing arts education into school curricula.

Furthermore, a World Summit will be organized in Lisbon in 6-9 March 2006 to examine the various conclusions and recommendations that have been prepared. The recommendations of this workshop will be presented on the occasion of this Summit.

### Justification

The secondary school period of education represents a time of extraordinary psychological and physiological change in students that significantly impacts the ways in which they access learning. Works and bodies of art represent a unique



vehicle for motivation, conceptual shifts, and new understandings on the part of the adolescent learner. The movement encouraging arts activities within schools has attempted not only to facilitate the practising of arts in formal and non-formal settings, but also to improve the quality of education, appreciating the role of arts and creativity in the school environment as a tool for promoting ethical values and cultural diversity.

The main purpose is to study how partnerships could be established between cultural institutions (museums, foundations, etc.) and secondary schools. It is necessary to emphasize the important role of such partnerships to reach quality education as well as to fight against school disaffection.

### **Specific Objectives**

- To prepare accurate recommendations in the framework of the World Summit on Arts Education which is to be held in Lisbon in 6-9 March 2006.
- To explore how art can serve as a catalyst to intellectual and personal growth in the secondary school learner in different cultures.
- To examine possibilities of efficient partnerships between cultural institutions and schools.

# APPENDIX B: Agenda



- 9:00 AM **Welcome and Workshop Overview**  
Sonia Bahri, *Chief of the Section for General Secondary Education, UNESCO*  
Lucy Brotman, *Director of Education, The Newark Museum*  
Phyllis Magrab, *Professor of Pediatrics, Georgetown University*
- 9:30 AM **Educating Through Art in Secondary Education**  
SPEAKER: Sonia Bahri, *Chief of the Section for General Secondary Education, UNESCO*
- 10:00 AM **The Adolescent Learner and the Aesthetic Experience: A Brief Overview**  
SPEAKER: Phyllis R. Magrab, *Professor of Pediatrics, Georgetown University*
- 10:30 AM Discussion
- 11:00 AM Coffee Break
- 11:15 AM **The Pleasures and Dangers of Learning to See: The Artist Perspective**  
SPEAKER: Wosene Kosrof, *Visual Artist/Painter and Arts Educator*
- 11:45 AM Discussion
- 12:15 PM Lunch
- 1:15 PM **Changing Minds: Adolescents, Art and Learning in Museums**  
SPEAKERS: Linda Gates Nettleton, *Assistant Director of Education for Youth, Family, and Adult Programs, The Newark Museum*  
Kevin Heller, *Assistant Director of Education for Instructional Programs, The Newark Museum*
- 2:15 PM Discussion
- 2:45 PM Coffee Break
- 3:00 PM **Educating Through Art: Museums as Partners**  
SPEAKER: Silvia Alderoqui, *Director, Buenos Aires City Museum of Schools, Board of Education, Buenos Aires City*
- 3:30 PM **The Student Perspective**  
SPEAKERS: Kaity Trinidad, *Columbia University Mailman School of Public Health*  
Suzy Morais, *Rutgers University graduate*
- 4:00 PM **Synthesis Discussion and Recommendations**
- 4:45 PM **Closing**  
Sonia Bahri, *Chief of the Section for General Secondary Education, UNESCO*

# APPENDIX C: Participants



**Silvia Alderoqui**  
Director  
Buenos Aires City Museum of Schools  
Board of Education, Buenos Aires City

**Sonia Bahri**  
Chief of the Section for General  
Secondary Education  
UNESCO

**Spring Banks**  
English/Social Studies Supervisor  
Essex County Vocational Schools

**Lucy Brotman**  
Director of Education  
The Newark Museum

**Saundra DeGeneste**  
Supervisor  
School-to-Career and College Initiatives  
Newark Public Schools

**Clare Dunne**  
Research Associate  
Center for Child and Human  
Development  
Georgetown University

**Gail Griffin**  
Assistant Superintendent  
Teaching and Learning Department  
Newark Public Schools

**Kevin Heller**  
Assistant Director of Education  
Instructional Programs  
The Newark Museum

**Ann Jacobsen**  
Program Officer  
Victoria Foundation

**Wosene Kosrof**  
Visual Artist/Painter and Arts Educator

**Judith Lieberman**  
Trustee  
The Newark Museum

**Phyllis R. Magrab**  
Professor of Pediatrics  
Center for Child and Human Development  
Georgetown University

**Bill May**  
Supervisor of Visual and Performing Arts  
The Newark Public Schools

**Suzy Morais**  
Rutgers University Graduate

**Linda Gates Nettleton**  
Assistant Director of Education for  
Youth, Family, and Adult Programs  
The Newark Museum

**Mary Sue Sweeney Price**  
Director  
The Newark Museum

**Prabha Sahasrabudhe**  
Director  
Center for International Art Education

**Kaity Trinidad**  
Graduate Student  
Mailman School of Public Health  
Columbia University

**Ellen Weisbord**  
Art Teacher  
Columbia High School

