First We See... Visual learning and 'visuacy'

The following article on a National Review of Visual Education in Australia (2008) is provided by the coordinator and final author of the Review, Dr Diana Davis. The work of a distinguished Australian artist, Peter Tyndall, is introduced as providing a parallel commentary (not illustrations) to this important review, and the discussion of its findings. Peter Tyndall's work is particularly rich in dialogue with Diana Davis's article, since his own work has for many years explored the complex questions of visual understanding, visualisation and recognition of works of art. Museums Australia thanks Peter Tyndall for permission to include his work in this context – and readers are advised of further material accessible in his bLogspot at <http://bLOGOS-HAHA.blogspot.com>. [Ed./BM]

LEFT: TYNDALL, Peter
detail
A Person Looks At A Work Of Art/ someone looks at something ...
LOGOS/HA HA
(Portrait of the Viewer at the Moment of Enlightenment)

RIGHT: TYNDALL, Peter
detail
A Person Looks At A Work Of Art/ someone looks at something ...
LOGOS/HA HA

Diana Davis

Scientists and engineers, historians, writers, artists and mathematicians typically take for granted the capacity to see and to hear. Most people, after all, are born with two functioning eyes and ears. But does the possession of two ears mean that one is able to *listen*? Does the possession of two eyes necessarily confer on one the capacity to *see* across all dimensions? To what extent might specific disciplinary training even serve to create blinkers to *seeing*? The recent report, *First We See* (2008), poses a range of questions in this regard.

Extracts from *First We See. Report of the National Review of Visual Education* (author: Diana Davis), 2008.

Why does Rolls Royce send its engineering trainees to spend a week at Tate Liverpool? The answer is that the company wanted to create 'a new model for learning', which integrated:

> *... [the] acquisition of technical skills with the development of personal, critical and creative thinking skills through engagement with the work of artists.... The training sessions established a direct link between the processes applied in the work of engineers and those used in developing artists' practice. Rolls Royce wanted to develop participants' creative thinking skills, enhance trainees' confidence, communication and project management skills and increase their understanding of modern and contemporary art.* [1]

Neil Fowkes, Rolls-Royce Learning Delivery Manager, stresses the importance of the program in meeting some of the trainees' development needs through 'using art as an exploration vehicle for developing the creativity and innovation we need in the business world.' [2]

Why is the Twenty-Seventh Avenue Solid Waste Management Facility and Recycling Center in Phoenix, Arizona, both a tourist attraction and source of city pride? The answer is that, when the facility was in the design stage, the city's chief of works was dissatisfied with the design submitted by the engineers, so he commissioned two artists:

> *... [who] came up with their own design for the $18 million facility, a plan that separated trucks from cars and rerouted traffic so that it progressed in a grand one-way loop around the site, rising from a desert landscape to the height of the building. They relocated the building to allow for dramatic views of it and from it – and to allow winds to carry the smell of garbage away.*[3]

Their more economic plan was adopted and realised through teaming the artists with engineers and architects. The artists' concept was to turn the *out of sight, out of mind* approach to garbage on its head:

> *Every element of our design contributes to the idea of transformation, reclamation, educating the public towards issues of waste, the need to recycle, [and] the relationship of the building to the landscape around it . . . [I]t was a great opportunity to provide vistas so people could see the city (where the garbage comes from) and its effect, if it is not recycled, on the natural environment, which is also in clear view.*[4]

The result was that Public Works Director Mark Leonard later argued that the inclusion of artists on design teams is 'imperative for waste management projects':

> *A lot of us in the industry look at things in a certain way . . . [but] artists come in, and they look at it differently. They look at ways that you can design a facility differently, or accomplish environmental or ecological education from a point of view that is broader and has many more components to it than, in my opinion, any of us professionals would ever achieve. They look at a way that it could be done that could attract [the public] more, be of more interest to people, that will be . . . more beneficial to the operation, and we're living proof of that.* [5]

In both cases above, the visual problem-solving perspective was seen to be a critical dimension to success and advancement. S.E. Graddy, in a 2007 study of 'Art, Ecology, and Community', examined a number of such projects and, concluded that

> *Creative thinkers, working with organizations or on their own, have created unique programs and artworks that show the potential art [and artists] have to creatively transform problems into opportunities.*[6]

The application of creative habits of mind is far-reaching and potentially exponentially developmental for a country like Australia, which – being yet too young to rely on a rich national tradition – has the open-mindedness to innovate. Jeanne Liedtka...asks (2006) what might happen 'If Managers Thought like Designers' and argues that design is the *secret weapon* for competition in the 21st century: 'Great design occurs at the intersection of constraint, contingency, and possibility'[7]

Developing from Rishel's dictum that 'Artistic creation is ahead of the curve – it creates the curve', Y. Wind identifies the reality that:

> *[T]he challenge is much broader than encouraging innovation; it lies in cultivating a creative approach and curiosity in life and work, challenging and testing our current mental models, and engaging in active experimentation with new mindsets and approaches.*[8]

And Wind further acknowledges that:

> *This individual creativity is at the heart of the creative leadership that will drive new ideas in our organizations and throughout society.*[9]

This view shows a marked shift from the past, when art was regarded as the province of only the talented élite. Indeed a Saatchi and Saatchi Report (2001) found that the majority of Australians would like to see a democratisation and demystification of the arts, including recognition of 'the 'little a' arts'.... the 'modern' arts [which] help us to push the boundaries of our thinking and enjoy creativity that suits our lives today'.[10] Certainly 'the ubiquity of the visual in all areas of contemporary society points overwhelmingly to the reality that this represents a 21st century skill area so fundamentally important that Australia must ensure that no child leaves school without it.' [11]

1. Cited in Diana Davis, *First We See. Report of the National Review of Visual Education*. Australian Government: Australia Council and the Department of Education, Employment and Workplace Relations, Canberra, 2008. The particular case reference can be accessed at: <08businessconnect.com/Resources/b/6/b6e3f576-927c-4082-aa24-20e8232e2eac.pdf>
2. ibid. See:<http://www.rolls-royce.com/community/community/tate.jsp>
3. ibid. Temin, 1994 – see References.
4. ibid. Singer interview, Finkelpearl, 2000 (References). See further at <http://greenmuseum.org/generic_content.php?ct_id=238>.
5. ibid. (Interview for *First We See* report.) See <http://greenmuseum.org/generic_content.php?ct_id=239>
6. ibid. Graddy (2007), References; and see:http://greenmuseum.org/generic_content.php?ct_id=238>
7. ibid. Liedtka (2006:18). References.
8. ibid. Wind (2006). References.
9. ibid. Wind (2006), p.23
10. ibid. Costantoura (2001), p.431. See References.
11. *First We See* report , op.cit., pp.1-3.

First We See is the report that resulted in 2008 from a National Review of Visual Education. The impetus for this Review was foregrounded by the view of peak body NAVA (the Sydney-based National Association for the Visual Arts) that there is at least some degree of mismatch between the visual education provisions in Australian education and emergent societal realities.

The NRVE Review (*First We See*): context and intent

Commissioned by the Australia Council, the Review's conduct was the result of an innovative partnership between three key government arts and education agencies over two years.

The primary aims of the Review were to:

- provide a preliminary overview of national and international visual education research;
- map the curriculum for visual education in Australian schools and how it is implemented;
- identify the elements of *best practice* in the delivery of visual education;
- analyse the current provision of teacher education (pre-service and in-service) for visual arts, craft, design and visual communication; and to use these data to
- develop options for strategic actions related to visual education for consideration by Government, educational bodies and providers, and other groups with an interest in this field.

In pursuing these aims, a number of key questions were addressed as follows:

- What is the significance of visual education that is different from the arguments for arts education in general?
- What is the current situation in Australian schools?
- What is the national and international experience?
- What are the major issues/concerns?
- What are the knowledge gaps/future research needs?
- What works well?
- What might we do to move towards an *ideal*?

Key findings in relation to schools

The national review found that visual education does have potency and significance that distinguish it clearly from the other arts. While at one level the arguments for arts education *per se* are obviously applicable, the fundamentals associated with *visual learning*, communication and response are so ubiquitous in the 21st century that their demands are at least on a par with the curriculum stalwarts of *literacy* and *numeracy*.

LEFT: TYNDALL, Peter
detail
A Person Looks At A Work Of Art/ someone looks at something ...
LOGOS/HA HA
(Sunflower gatherers with projection-space)

'Visuacy'

In essence the Review found that the traditional *basics* are no longer sufficient to equip students to operate effectively in the innovation oriented, digitally wired 'age of images'. The report argues that, in order to encapsulate this area as part of a new triumvirate of basics, an overarching concept is needed. This resulted in the term *visuacy* which is defined as *the ability to create, process, critique and appreciate the spectrum of visual phenomena in the individual's external and internal environment.*[12]

The findings of the national review raise a number of areas for concern.

1. The 'Arts' – typically comprising Dance, Drama, Music and Visual Education – are one of *eight* learning areas in the curriculum for the compulsory years of schooling in all States and Territories. While since the publication of the Review, the then-Arts Minister, Peter Garrett, and all members of the Ministerial Council on Education, Employment, Training and Youth Affairs (MCEETYA) reached a subsequent agreement to include visual and performing arts in the second phase of the development of the national curriculum (Garrett, April 17, 2009), this new goal remains the good news in prospect only. It is yet to be realised.

The current reality meanwhile, according to the national review, is that

... if one assumes that the four main Arts disciplines are accorded equal time in the curriculum, Visual Arts would have, in New South Wales, between 22.5 and 37.5 minutes per week, and in Queensland 35.7 minutes. If Media were to be included in the Arts area, as is the case in some States/Territories, this allocation would be reduced. [13]

This means, of course, that any program of visitation to a museum or gallery would require creative timetabling over some weeks – as well as co-operation from peers – to have any chance of happening at all.

2. At the junior secondary level the Arts are often scheduled *en bloc* for, say, half a semester – so that a student might choose any two of the four or five arts options over a semester. In the next semester, a similar smorgasbord of foreign languages might be offered. This kind of programming offers even the most dedicated teacher relatively few options in terms of breadth – or depth – of content exploration. At the senior secondary school level during the period 1996 to 2006, fewer than *6 per cent* of students studied any visual education subject at all.

3. An overarching problem besetting visual education (and this may also apply to the other arts) has been the perception that its purpose is to train artists rather than to educate *all* students visually. In the compulsory years of schooling, its role should be to achieve *visuacy* for all students in the same way that Mathematics aims to achieve *numeracy* and English to achieve *literacy*.

4. A further problem is that current visual education inputs at the primary level would seem to be minimal, given an average recommended weekly time-allocation of between 22.5 and 37.5 minutes per week. Such an allocation would seem to pose considerable challenges to teachers who strive to achieve a balance between the key areas of making/ creating, responding/appreciating, and analysing/appraising, as recommended in visual education curriculum frameworks.

5. It is also problematic that the Arts curriculum framework in most States/Territories does not differentiate between the visual and performing arts, with the potential for a *one size fits all* philosophy to drive classroom implementation. Furthermore, there appear to be no mechanisms in place to ensure that an individual teacher's penchant for one Arts discipline does not privilege that discipline at the expense of others.

6. An additional issue is that the Arts appear to exist in isolation from other curriculum groupings; they seem also to subsist at the bottom of the curriculum hierarchy. One manifestation of this is the apparent lack of the specialist physical facilities necessary to support the balance implicit in the visual education curriculum – more than 75 per cent of responding primary schools indicated that visual education takes place in a general purpose classroom. Of respondent secondary schools, it appears that in only half of these is visual education available to *all* students.

The fundamentals associated with visual learning, communication and response are so ubiquitous in the 21st century that their demands are at least on a par with the curriculum stalwarts of literacy and numeracy.

The data relating to *teacher expertise*, meanwhile, shows that, across all sectors of schooling at the primary level, visual education is dominantly the responsibility of the classroom generalist teacher. Whilst a discipline specialist is the norm at the secondary level, the number of participating students is commensurately lower. Across all secondary schools responding to the Review, it must be noted that less than 50 per cent of these schools indicated that *all* students were provided with visual education.

Involvement of external providers in visual education

Schools were requested to indicate the involvement of categories of individuals/organisations in the provision of visual education in their schools. Fewer than 25 per cent indicated the involvement of external organisations or providers, the category in which it might be expected that museums and galleries would feature. However there were State/Territory differences in that more than half of the respondent schools in NSW, Victoria and South Australia reported some level of partnership with an art gallery or facility.

12 ibid., p.11

13 ibid., pp.98-99.

Teacher education

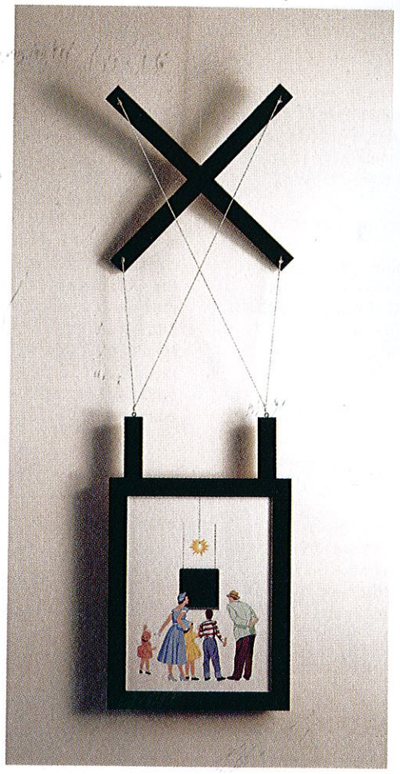
The Review's findings suggested that discipline-related offerings in teacher education programs were neither extensive nor compulsory:

The dominant discipline category ... [appears to be] Studio Practice in which the major aim is to develop student teachers' practical skills, knowledge, confidence and capacity in order to help them value art in education and for them to acquire some basic art skills. The design of such units is predicated on knowledge and experience of entering teacher education students' arts experience. There is also evidence that considerable emphasis in such units is placed on the reduction of 'art anxiety' in students (Genever, 1996). A number of writers in the area (e.g., Jeanneret, Brown, Bird, Sinclair, Imms, Watkins and Donelan (2006)) observe that 'many pre-service primary teachers have had negative prior experiences with the arts' and that '..."unpacking the baggage" that comes with the students is almost as important in some cases as acquiring knowledge and skills associated with the discipline' (Jeanneret et al, 2006: 79).

Dinham's (2003) first-year cohort study, for example, found that nearly 60 per cent of primary student teachers had not had any visual education beyond Year 8 at high school, while approximately 75 per cent had not undertaken any arts education in the preceding five-year period. Of Dinham's (2003) cohort, almost 30 per cent admitted a lack of interest and/or confidence in visual arts. Lack of recency, of interest and prior low levels of skills acquisition no doubt provide a potent recipe for art anxiety. As Eisner (1999) has observed, 'we are expecting teachers to teach what they do not know and often do not love' (Eisner, 1999: 17). [14]

Both the available data and a literature review have revealed the very clear message that generalist classroom practitioners are only too painfully aware of the limitations of their visual education skills, and fearful of taking any risks in the enterprise. Indeed one of the Principals interviewed in association with the good practice case studies identified the 'recruitment of teachers with an education to meet the [school's] vision for visual education' as a significant problem'.[15]

In terms of *good practice,* the data collection team for the visual education review identified a number of learning sites that evidenced perceived exemplary characteristics in respect of visual learning for students. However, the nine case study reports highlighted in the national Review tended to be more inward- than outward-looking, since only two mention activities involving art galleries, and only one mentions a museum.



LEFT: TYNDALL, Peter
detail
A Person Looks At A Work Of Art/ someone looks at something ...
LOGOS/HA HA
with PUPPET CULTURE FRAMING SYSTEM
Collection: City of Ballarat Fine Art Gallery

RIGHT: TYNDALL, Peter
detail
A Person Looks At A Work Of Art/ someone looks at something ...
LOGOS/HA HA
(Head of the Viewer)

Recommendations

The 2008 Review of visual arts education makes four overarching recommendations, the third of which has direct implications for Australia's museums, galleries and collecting institutions:

The Review recommends that the potential of partnerships between schools and appropriate external agencies/ organisations to contribute to visual education be explored and a program of implementation determined.[16]

What might such partnerships achieve? How are they likely to add value to what can be achieved within the context of school learning? The *First We See* report begins – as this article reiterated as a lead-in – by posing the question, 'Why does Rolls Royce send its engineering trainees to spend a week at Tate Liverpool?'.

In fact the Tate gallery in Liverpool pairs engineering trainees with visual artists and poses problem-solving tasks that they must undertake and

14 ibid, pp.178-9.
15 ibid., p.160.
16 ibid., p.214

The 2008 Review of visual arts education makes four overarching recommendations, the third of which has direct implications for Australia's museums, galleries and collecting institutions.

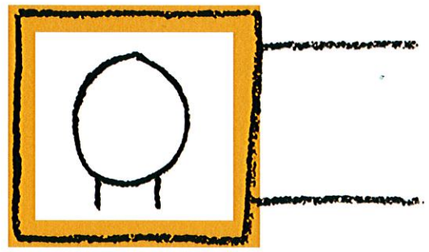
resolve jointly. In thereby taking both groups out of their respective comfort zones, and juxtaposing often mutually unfamiliar ways of approaching problems, both groups are exposed to and potentially acquire new habits of mind. For neither group would their typical learning context provide such an opportunity, such out-of-field challenges.

With whom might such creative, problem-solving partnerships be formed in the school learning context? There are a number of external agencies, organisations and groups of individuals who have the potential to contribute in diverse and powerful ways to visual education across the educational spectrum. Obviously these encompass museums, galleries, libraries, archives and related bodies, as well as individual artists.

Potential implications for museums

While there can be no doubt that museums and galleries in Australia already have very strong, imaginative and vigorous education programs, the national Review suggests a number of concerning facts that impact negatively upon the reach of such programs. Put baldly, these are as follows:

- The maximum recommended curriculum time provision for visual education is scant at less than 40 minutes per week;
- Forty minutes makes it logistically impossible for a teacher, however enthusiastic she or he may be, to plan museum or gallery visits under normal school timetabling circumstances;
- The data collected by the Review team suggests that, although there is a dedicated budget in most schools for visual arts subjects, there is no data in relation to what such budgets are designed to cover; their perceived adequacy in terms of what teachers would like to achieve in their learning programs; or their provision for external collaboration;
- The good practice case studies provide little evidence of integral relationships with museums and/or galleries;
- Many classroom primary teachers are anxious about their own levels of knowledge and skill in the visual education area – and, moreover, teacher education and professional development in this area are perceived to evidence significant room for improvement;
- Finally, human nature being what it is, teachers are likely to avoid or, at the very least, minimise involvement in areas in which they feel uncomfortable. It is not unreasonable to surmise that exposure to trained and knowledgeable museum staff may well be perceived by teachers as a little threatening.



What, then, are some of the consequential challenges for the museums and galleries sector?

- To begin with, what might be the possibilities for involving schools with museums on a *cross-curricula* basis – which could make it possible, first, to create blocks of school time in which meaningful collaborations could take place, and second, to create an entry point for teachers through, say, history or science? It is worth noting that such a measure could potentially nullify the anxieties inherent in a visual education entry point?
- Second, we might consider how such cross-curricula partnerships/collaborations might be used also as a professional development opportunity to educate teachers visually.
- We might also ask, what other forms/styles of partnership might be initiated productively to serve similar ends?

Further salient questions might be posed as follows:

- What might/ought to be the curriculum reach of museum collections?
- To what extent might there be hitherto unexplored roles in community/social inclusion education?
- How might museums take a leadership role in pre-service teacher education? And in other forms of post service professional development?
- To what extent might museums/galleries initiate programs designed to reduce/remove the 'art anxiety' experienced by many teachers?

Certainly what emerged from the visual education literature review focusing on the preceding decade was that there seems to be a much more expansive vision for the educative role of museums and galleries than had been revealed initially – yielded in the data collected by the team for the Review.

Certainly what emerged from the visual education literature review focusing on the preceding decade was that there seems to be a much more expansive vision for the educative role of museums and galleries than had been revealed initially.

Sampling international practice

Towards the end of the national Review, when it had become clear that there were many museum and gallery initiatives worth exploring both in the Australian and the international context, there was one window of opportunity for me to pursue in association with an international conference. Sadly this exploration could in no way be described as systematic, since it was very much constrained by time, opportunity and word-of-mouth report. For the last of these reasons, however, it is worth sharing some sense of the initiatives that intrigued me in my all-too-brief and restricted scan of practice and thought abroad.

- In the UK, Alex Woodall had, as a student, encountered the *Object Dialogue Box* produced as part of an inter-generational project by the Norfolk County Council, then commemorating the 60th anniversary of the Second World War. The aim of the box was to stimulate creative thinking around the themes of loss, conflict and memory. Later, as a staff member at Sheffield Millennium Galleries, Alex Woodall commissioned Hedsor – the same art educationalists who had worked on the Norfolk project – to develop a box to stimulate connection to a touring exhibition entitled *Palace and Mosque*. The hexagonal box that resulted unravels to reveal about 20 mysterious objects – either unusual in themselves or rendered unusual because of their connection with another object – each designed to allow students to explore complex questions, and to be challenged by objects to think in diverse and creative ways about issues concerning identity.
- The Ashmolean Museum in Oxford has a *Schools Outreach Program*, which introduces the museum collections to schools. Museum staff teach classroom-based sessions in ways not available to classroom teachers. The Ashmolean has also partnered with teachers at the Oxford Hospital, exploring the potential for use of the museum's exhibits in therapeutic art activities for-long term hospitalised children. In addition, the Ashmolean partners with both the National Gallery (London) and the teacher education program at Oxford Brookes University in relation to the *Take One Picture* project.
- The *Take One Picture* project is the National Gallery's countrywide scheme for primary schools. Each year the Gallery focuses on one painting from the collection to inspire cross-curricula work in primary classrooms. During a one-day Continuing Professional Development course at the Gallery, teachers are given a print of a painting. The challenge is then for schools to use the image imaginatively in the classroom for work across the curriculum, as well as using it as a stimulus for artwork.
- National Gallery Education in the UK also organises one-day professional development courses for both individual primary teachers and whole staff groups, using paintings from the National Gallery's collection as a focus for integrating art into the primary curriculum. Courses offer general principles of working with images – either reproductions in the classroom or works in local galleries. These courses also look at ways of using pictures in the teaching of subjects such as literacy, history and science.
- Of the 20 or so co-located museums and galleries in Frankfurt, 16 offer children's birthday celebration events. A number also offer other family participation programs. One runs a program for unemployed youth that uses the museum context to raise both self-esteem and work-readiness for participants.

Overall, despite the small scale and restricted nature of this scan of international institutions, a broad and evocative snapshot emerged:

[T]he dominant impression was one of museums/galleries which

- *are aggressively and creatively democratic in their reach into their communities*
- *cater for identified community sub-groups (and age groups) in highly inclusive ways*
- *establish connections with the reality markers of ordinary people's lives (birthdays, family outings, childcare, Third Age) to create engagement with museum/gallery collections*
- *create programs which value the genuine and idiosyncratic response from the perspective of each individual*
- *and perceive the reach of education more broadly than the formal schooling years, and hence utilise collections and programs in socio-cultural engagement programs with targeted groups in need of community assistance.* [17]

Finally, in view of the current scoping of the arts in the second phase of national curriculum development, the museums sector has a wonderful opportunity to participate, to contribute, and to shape the future.

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RIGHT: TYNDALL, Peter
detail
A Person Looks At A Work Of Art/someone looks at something ...
LOGOS/HA HA

17 ibid, p.198.

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