

Contemporary Art Museum Education in the United States of America and South Africa

A retrospective analysis and proposals for the future

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A dissertation submitted in fulfilment of the requirements for the award of the degree of Master of Art in Fine Art

Faculty of the Humanities

University of Cape Town

2017

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Abstract

The conditions of tertiary education in South Africa (SA) have recently come under intense public scrutiny. Concerns over the state of higher education in SA reflect global debates, which include those in the United States of America (USA), around institutional accessibility, transformation, and the declining role of the humanities in tertiary institutions. This dissertation, therefore, explores art museum education (AME) as a possible alternative, accessible form of higher education. It interrogates the conduciveness of the profession by reviewing AME's history in both countries, undertaking case studies of pertinent pedagogy at the Iziko South African National Gallery (ISANG) in Cape Town, SA and the Institute of Contemporary Art (ICA) in Miami, USA, and it makes proposals, by reference of the work of Eduoard Glissant, as to how to further develop this academic idea. It is the belief of this research that AME has the potential to offer these tertiary programmes, however, educators must first address their current lack of professional stature and occupational shortcomings.

Evidence uncovered in this four-part study shows that AME in both countries operates in challenging conditions today and continues to struggle with a lack of professional recognition. Case studies at the ICA Miami and ISANG highlight the fact that educators need to urgently address their inferior institutional standing, while they also detail the current conduciveness of AME — by showing the effects of in-depth educator research practices and that experiments with higher education are already taking place. Consequently, the proposals present potential ways to enhance these experiments, and encourage educators to approach their practices in new critical, and academic ways.

This research contributes a new dimension to the field as AME as a model for higher education is a relatively unexplored topic. The research also helps address the lack of documentation of AME in the USA and SA, and it suggests a possible way to create an alternative to increasingly inaccessible tertiary institutions. Additionally, it opens up space for further research by raising questions such as: will the status of AME educators ever change? What still needs to be done practically, administratively, and bureaucratically for AME to become a form of tertiary education? And how might answering these questions help address the need for new academic spaces as well as the demise of the liberal arts and humanities at tertiary levels?

Acknowledgements

Thank you Anna and Barbaro.

To Mom and Moo, words cannot express my gratitude for your support over these two years. It hasn't been easy, but I am forever indebted to you both for standing by me and keeping me on the straight and narrow and always making me smile. Thank you both from the bottom of my heart.

Kayla, this journey has not been easy without you constantly by my side. Thank you for always believing in me, being up for adventures and trusting in my dreams.

Finally, to you Pops, this journey would not have been possible without you. Life was headed in a very different direction until you called me home to realise this dream. I dedicate this work to you my father and I want you to know that I strive constantly to be the man that you were. Love you always.

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Introduction:

In the last two years, universities in South Africa (SA) have become fierce battlegrounds for discontent students airing their grievances about the conditions of tertiary education in the country. This discontent has manifested itself in nationwide protests that have forced universities to close, has seen protestors march on parliament, and has triggered great debate and discourse around the state of higher education in SA. In a general sense, these various protests, sit-ins, occupations and struggle rhetoric have predominantly centred on the pressing need for institutional decolonization and transformation, providing fee free access to higher education for all, and insourcing/improved treatment of certain sections of university workers. Understandably, these protests are varied and nuanced¹ and grievances are specific and pertinent to each context. Yet, nationally, they have become loosely grouped under the banner of #feesmustfall. #feesmustfall also coincides with a recent surge in protests — globally — around access to higher and tertiary forms of education. In the United States of America (USA) the Million Student March movement has mobilized — as #feesmustfall has done — for fee free post-secondary education and improved treatment for university workers. It is therefore urgent in this moment, concerned with the current discourse around the conditions of tertiary education in SA and the USA, to not only consider how these institutional situations can be changed but also to investigate possible alternative sites for such pedagogy. Consequently, this research —an exploratory, qualitative study — seeks to examine how conducive art museum education (AME) in SA and USA is to becoming one such accessible, alternative form of higher education.

#feesmustfall is rooted in protests that erupted on South African university campuses in the middle of 2015. One such protest was the #rhodesmustfall campaign that unfolded at the University of Cape Town (UCT). The contentions of #rhodesmustfall concerned urgently addressing infrastructural and institutional racism, white power/privilege, and the suppression of black agency in education. An iconic example of the actions of #rhodesmustfall was the toppling of the statue of Cecil John Rhodes at UCT— a symbolic gesture of the movement’s quest to bring down white imperialism and capitalist monopoly. During that period in the year, protests also erupted at other universities across SA: protestors at Rhodes University (Rhodes) began calling for the university to change its name, at the University of Kwazulu Natal (UKZN) a statue of King George was covered with white paint, and students at the University of Witswatersrand (Wits) held self-initiated transformation talks.

Building on the momentum established by these protests, #feesmustfall mobilized in October of 2015 in response to a proposed fee increase for 2016. At Wits protestors objected to the announcement of a 10.5 percent increase (Rahlaga, 2015). Meanwhile, at UCT, students led by #rhodesmustfall members occupied the

¹ A list of protest groups include: Shackville/ShackvilleTRC and Umhlangano at the University of Cape Town; TransformWITS at the University of Witswatersrand.

university's administration building after a 10.3 percent increase was announced (Petersen, 2015). By the end of 2015, these #feesmustfall protests had ensured that a zero percent tuition increase at universities across SA was secured for 2016. However, in September 2016 yet another fee increase was announced for 2017 and once again #feesmustfall mobilised — placing general demands for institutional transformation and decolonization, fee free education, and insourcing at the forefront of national discourse. Attempting to make sense of the #feesmustfall situation at UCT, Manjra (2016) explains “the rallying cry around the country is for fee free education: education that is accessible to all. Linked to this is the call for the decolonization of curriculum.” Moreover, the list of demands presented by protestors at UCT and Wits confirm these urgent agendas. At UCT, a three-page document of demands was handed over to university officials at a meeting held at Jameson Hall on 19 September 2016. The list of demands includes, amongst other issues:

Insourcing across the board of all workers who participate in the daily running of the university, a minimum wage of R12500 regardless of insourcing or not, no financial exclusion of any student at the institution, free quality, decolonial education, implement a curriculum which critically centres Africa and the subaltern, remove all statues and plaques on campus celebrating white supremacists and a meaningful interrogation into why black students are most often the brunt of academic exclusion (UCT feesmustfall, 2016).

At Wits, the protestor's list of demands — a ten point document— included some of the same issues as those raised at UCT:

1. Free education now. 2. No registration fees should be paid (regardless of outstanding fees from previous years) 3. Historic debt of students who are graduating in 2016 should be scrapped. 9. Negotiation process regarding the insourcing of university workers must continue in good faith (Pretorius, 2016).

It is important that these demands are understood against the severity of the situation of post secondary education in SA. The statistics around enrollment and dropout rates in the higher and tertiary education sector are discouraging. Firstly, the enrollment at university of matriculating high school students is disheartening. A Council on Higher Education (CHE) Participation Report 2013 found that only 18 percent of graduating matrics registered at university between 2011-2012 (Council on Higher Education South Africa, 2016). Additionally, a StatsSA 2015 report concluded that only 17.5 percent or 171 930 students in SA were first year university students (Lehohla, 2016). Secondly, the university dropout rate is strikingly high. Nkosi (2015) highlights Andre van Zyl's assertion as the director of the University of Johannesburg's Academic Development Centre and head of the South African National Resource Centre for first year experience and students in transition, that fifty to sixty percent of students drop out in first year. Worryingly,

the Department of Higher Education and Training's (DHET) most recent annual statistical report validates Van Zyl's assertion pointing out that the undergraduate graduation rate in twenty-three public universities was only 15 percent and of all the fulltime students enrolled (670 000) only 181 000 graduated (roughly 27 percent) (Department of Higher Education and Training, South Africa, 2015:15-16).

Two possible reasons for these issues are the lack of student support at universities and the high cost of tuition. Student support is important in helping students come to terms with a greater intensity of academic engagement in tertiary education. Consequently, the inaccessible nature or non-existence of student support presents a major stumbling block to improving graduation rates as it restricts the opportunities for students to bolster their learning proficiencies. Van Zyl has described the current approach of universities in SA towards student support as akin to, "(academic) Darwinism...survival of the fittest. If you're good enough you make it" (quoted in Nkosi, 2015). Meanwhile, Mtshali (2013) presents Nicolean Murdoch, a member of the Higher Education Quality Committee (HEQC) and her belief that the high drop out rates can be attributed to a lack of institutional student support. In addition to the lack of student support, the high (and continually rising) cost of tertiary education has put increased financial strain on students. The rising tuition rate has forced students to either rethink attending university, or, if enrolled, take on more debt through larger student loans, find additional employment, etc. in order to cope economically. Frustratingly, fees have increased at a greater rate than that of the consumer price index (CPI), which measures the fluctuations in the pricing of retail goods and other items. In 2015, CPI increase was marginally above 4 percent, whilst the fee increase for universities was 9.8 percent (Lehohla, 2016:32). This alarming increase in tuition is acknowledged by Calitz and Fourie (2016:3) who argue "tertiary education and boarding prices rose significantly faster than other prices in the economy...in some case more than double the rate of inflation." Additionally, government funding — which is a primary source of financial support for both students and universities — has also continued to remain low and has compounded the situation. Calitz and Fourie (2016:3) criticise the fact that between 1996 and 2013 government's spending on higher education accounted for only 4.7 percent of total expenditure — a figure that is low and had also fallen from 4.9 percent.

Despite these negative conditions, the spotlighting of the state of higher education in SA has led to increased discourse with policy makers around these issues and it has also revealed how these concerns over the sector figure into a larger — global — debate around post secondary education. Protests similar to #feesmustfall, #rhodesmustfall, and TransformWITS have played out in Thailand, Finland, Australia, Chile, the United Kingdom, and Germany over the last five to ten years.²

² For more info on the various protests see: Germany <http://www.bbc.com/news/education-34132664>; United Kingdom <http://www.telegraph.co.uk/news/politics/11975489/student-protest-police-violence-latest-updates.html>; Finland

Moosa (2016) insists “South African students aren’t alone in their calls for an overhaul of the higher education system” and Calitz and Fourie (2016:3) suggest that these tertiary education issues are a global phenomenon. Moreover, the human rights monitoring agency Scholars At Risk Network has tracked these unfolding situations through their 2016 *Free to Think* report, which documents recent protests and attacks on higher education — globally. The *Free to Think: Report of the Scholars at Risk Monitoring Project* presents an analysis of 158 reported protests and attacks in 35 countries that occurred in 2015 between May 1 and September 1. The protests in South Africa, Bangladesh, India, Iraq, Syria, Myanmar, and Venezuela are all included in the report. The vast extent of these protests around higher education access and conditions underscores a global recognition of the urgency in addressing the exclusivity/state of higher and tertiary education (Redden, 2016).

This global issue around access to and the conditions of post-secondary education has also become apparent in the United States of America (USA). The student protest movement in the US is the #MillionStudentMarch movement. This protest movement is a group of protestors that include undergraduates, graduates, high school students, and university workers that are carrying out protests across US university campuses. As with #feesmustfall, the grievances of the #MillionStudentMarch vary according to context, however, these protestors mobilized on a national scale on November 12th 2015 to demand tuition-free public university, cancellation of student debt, and a 15 dollar minimum wage for all campus employees (MillionStudentMarch, n.d.). The movement has also campaigned for minority rights in universities and colleges in the USA.³

The conditions against which the #MillionStudentMarch protestors are campaigning are more encouraging than in SA, but they still present cause for concern. Over the last five years college enrollment has steadily decreased. Marcus (2015) outlines a 6 percent decrease in enrollment over the last four years from 2011-2015. The National Student Clearing House Research Center, a non-profit research partner of colleges and universities in the USA, has also documented that enrollment fell from 69 percent to 66 percent in 2013 (Nellum, 2015; Wong, 2016). This percentage of enrollment rate was the lowest it has been for a decade (Norris, 2014). Decreased enrollment has also become a more severe issue with students from low-income families. According to US Census Bureau Data students from low income families enrolling in university straight after high school has substantially decreased over almost a decade. The percentage has dropped 10 points from 56 percent to 46 percent since 2008. In comparison, the percentage of high-income students has only dropped 3 points from 82 percent to 79 percent (Nellum, 2015). Yet, what is most concerning is that these decreases in enrollment have occurred amidst a situation where high school graduation rates are higher and there have been increases in

<http://www.finlandtimes.fi/education/2015/05/30/17138/Students-protest-tuition-fees,-cuts-in-education>

³ Participants of the #MillionStudentMarch participated in a march with African American students at the University of Missouri-Columbia to push for better treatment of minority students (Mulhere, 2015).

federal aid to help meet rising tuition. Just over 82 percent of students who were enrolled in high school as seniors (US equivalent of a matric student) in 2013-2014 graduated (Wong, 2016). This high school graduation rate represented a 7 percent increase from 75 percent in 2005 (Nellum, 2015). In terms of funding, between the academic year of 2008-2009 and 2013-2014 there was a 50 percent increase in federal aid. In 2008-2009 the figure stood at 82 billion dollars and in 2013-2014 it had risen to 123 billion dollars (Nellum, 2015).

As with the situation in SA, the reasons for the current situation of higher education in the USA are manifold and complex. However, they are generally linked to financial support, economic value of higher education, and tuition increases. Nellum (2015) describes four hypotheses for the declining enrollment rates in US colleges and universities: the economic value of a degree has declined, low-income students are now entering the job market at a higher rate than higher income students as a result of a stronger economy, tuition continues to rise rapidly— especially in the public college/university sector. For Thompson (2013) the situation is a result of “ rising college costs and fears of student loan burdens.” Meanwhile, Brown & Hoxby (2015) attribute these failing enrollment rates to the fact that college enrollment usually decreases during periods of strong economic conditions as there is more incentive to join the workforce. The consequence of this situation is that these current enrollment and dropout rates provide a challenge to the higher education sector in the USA. Doug Shapiro, the Research Clearinghouse Center’s executive director believes “fall’s numbers [2015] show ongoing challenges for colleges and universities. Adult students are still leaving higher education in large numbers” (quoted in Marcus, 2015).

These worrisome statistics in both SA and the USA are compounded even further when one considers the state of the humanities in tertiary institutions in both countries. Along with access and transformation, another key issue prevalent in the current conditions of higher education in SA and the USA is the impact on the humanities⁴ of an increased economization/professionalization of the university experience. With students increasingly attending university in order to get a better job post-graduation, this attitude has put strain on those fields in the humanities — in both countries— that don’t guarantee high paying, stable employment. Recently in SA, the humanities have faced a “crisis,” while the liberal arts in the USA has also steadily struggled at tertiary level. The situation in SA is aptly described by Higgins (2011) who claims, “the humanities in SA are caught between a rock and a hard place.” Pillay and Yu (2011) have also asked of the subject “ are we in a crisis?”

⁴ The Humanities is a wide-ranging field that includes many subjects and disciplines. Therefore, for the purposes of this study, the classification of humanities as set forth by South Africa’s Department of Basic Education (DBE) has been used to define the field. The classification includes: Arts – visual and performing; languages, linguistics and literature; philosophy, religion and theology; history. Pillay and Yu (2011:1224) suggest that these subjects form a basis of what the humanities are considered to be worldwide. This point indicates that it would therefore be possible to use this definition to describe the humanities in the USA.

whilst pointing to the fact that the declining value of an education in the humanities has become a central concern to the field in South African post-secondary education (Pillay & Yu, 2011:1220). Both sets of concerns are justified by the declining undergraduate graduation figures for the humanities displayed in the graph below.

Tracking enrolments and graduations in humanities education in South Africa: Are we in crisis?

RACIAL PATTERNS FOR HUMANITIES

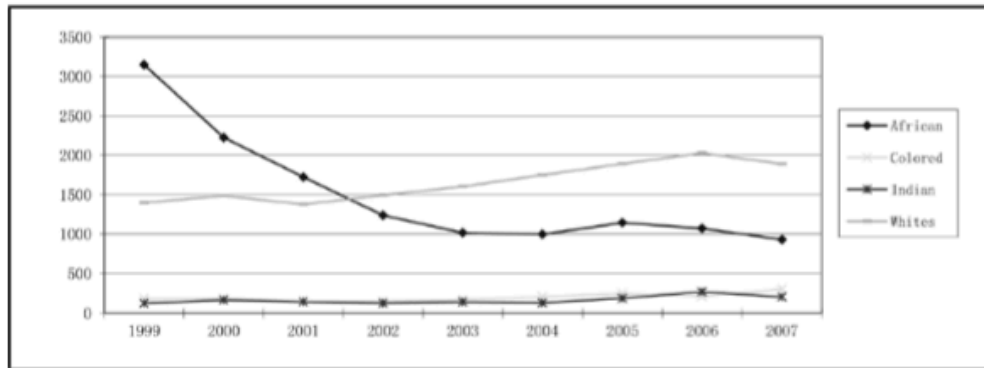


Figure 3: Undergraduate graduation for Humanities across all Higher Education Institution (HEIs) in South Africa

(Pillay & Yu, 2011:1225)

The Department of Higher Education and Training’s annual statistical report for 2014 shows that the humanities was only ahead of education in having the smallest number of graduates at public universities, with 35 617. By comparison business management had 46 044, science, engineering and technology had 48 848 (Department of Higher Education and Training, South Africa, 2014:14). And despite an improvement in graduation rate to 40 384 the humanities was still only above education (Department of Higher Education and Training, South Africa, 2015:16).

As suggested earlier, the reasons for this situation have much to do with the economization of the tertiary university experience. Higgins (2011) reasons that the rock between which the humanities in SA are caught is “a global higher education policy template which increasingly favours applied science over all other forms of knowledge inquiry and training.” Waghid (2008:23) adds that this preference for market value knowledge is a result of neoliberalism’s market driven assault on the university experience. However, for Pillay and Yu (2011:1220) this situation is not solely based on one overarching condition but rather it is a result of three interconnected issues, namely: increased insistence by government on promoting science and technology at every educational level, the shift towards greater vocational training at university level, and the pervading influence of consumerism in post-secondary educational sector. Nevertheless, the situation is so pressing that a revitalization of the field has been called for. Dr. Blade Nzimande, Minister of

Higher Education and Training set up a task team in 2010 and commissioned the *Charter for Humanities and Social Sciences* in order to source recommendations on how to revitalize liberal arts programmes in SA universities from practitioners in the field (Guant, 2011). The South African Humanities Dean's Association (SAHUDA) also met at Rhodes University in 2011 to discuss the state of the field and possible remedies for its revitalization (Guant, 2011).

In the USA, according to Marcus (2013) the humanities now only account for 8 percent of the majors chosen by students in the USA. Wildavsky (2016) stresses this concern pointing to the fact that this percentage has dropped from 17 percent in 1968 (Wildavsky, 2016). The Humanities Indicator Report — which works with major humanities organisations such as the National Endowment for the Humanities and National Humanities Alliance and charts trends in the humanities at various educational levels in the USA — revealed in a 2016 study that core humanities bachelor degrees declined 8.7 percent from 2012 to 2014, standing at its lowest number of degrees since 2003. These degrees accounted for roughly half of business management degrees and only 9.9 percent or one third of the 34.6 percent of degrees in the sciences in 2014 (Humanities Indicator Report, 2016).

As with in SA, the reasons for this decline have much to do with the economization of tertiary education and the increased focus on vocational training. Baker, Baldwin and Makker (2012) state that their recent literature review of trends in higher education highlighted a growing professionalization and indicated less traditional study of liberal arts across US post-secondary educational institutions. Delucchi (1997:414) agrees suggesting that, “ the curricular trend in higher education since 1970 has been towards education related to work.” While Neely (1999) believes this situation to be an inexorable result of a long, steady process, of intersection between market driven education, consumerism and credentialism. Additionally, a 2013 study conducted by the University of California Los Angeles's Higher Education Research Institute 88 percent of freshman interviewed said improved employment prospects were their main reasons for college enrollment (Marcus, 2013).⁵ These trends have ultimately had a significant impact on the approach and attitude towards higher education and the humanities the USA. Wildavsky (2016) argues “ with tuition and student debt mounting and students and parents worried about the prospect of post-graduation unemployment or under employment, many Americans think of higher education in increasingly utilitarian terms.” For Marcus (2013) the consequence of this process is a more intense debate around whether universities should teach or train. Such an institutional shift has called into question the fundamental purposes of tertiary institutions and placed the liberal arts in a position in which it must bear the brunt.

⁵ Unemployment rate for history graduates is 10.2 percent, while for engineers and business majors it is 7.5 percent and 7.4 percent respectively. The National Association of Colleges and Employees state that a humanities graduate is likely to earn around 36 188 dollars a year in income, whilst an engineer will make close to 61 913 dollars in annual income (Marcus, 2013).

Consequently, as university education/credentialism is becoming an increasingly essential part of the employment process. This means that access to tertiary education continues to shift from being a purely intellectual pursuit and privilege to a financial, market related necessity. Today a university degree is no longer primarily about developing one's intellect, instead it is a key characteristic required to be competitive on the job market. In this consumerist model, post-secondary education has a distinct utilitarian function and grows ever more job-specific and less concerned with exposing students to a broad range of subjects, disciplines and skills. This is apparent in the demise of the liberal arts and the increased focus on job-specific, vocational training. As a result, an important type of pedagogy that fosters creative and critical thinking is being lost. Marcus (2013) validates this assertion arguing that what is being lost in this shift is “ the kind of educations that teach students how to think, innovate, communicate, work in teams and solve problems.”

In making a case for this research, in both SA and the USA, reduced access to higher education, too great an emphasis on vocational training, and a diminishing role for the humanities, are a few key issues worth addressing. These dilemmas have created a need to not only rectify the demise of the liberal arts in universities but to also consider new spaces and approaches to the humanities in higher education that may operate outside of the university sector. This process of seeking alternative approaches is arguably as important as attempting to rectify — as #feesmustfall and #MillionStudentMarch are doing — the situation unfolding in these universities. This research thus proposes that what needs to be considered is an accessible, affordable form of higher education that is less formal, less rigid, less market-driven and degree orientated than what is offered currently by universities, but still requires a similar degree of academic rigour, and criticality whilst teaching critical thinking/problem solving skills through the humanities. It is also needs to be capable of collaborating with the academic programme at universities. As this research will argue, one such possible site worth exploring is contemporary art museum education (AME). This thesis proposes as much because I have experience in the profession and have seen firsthand the transformative effect on students of this pedagogy. The profession also presents many possibilities for developing academically rigorous programs. This is research is timeous as the field itself faces a critical period in its history. Current research and reports— particularly in the USA — note that in a contemporary art museum where edutainment continues to gain traction, AME faces an ominous deskilling process. Meanwhile, in SA AME continues to struggle with a lack of professional recognition and faces many stumbling blocks that continue to marginalize the profession. In both contexts, the profession is in need of greater agency and authority over what educators do. It is believed in this research that in order to achieve more substantial institutional recognition for educators, they need to develop more academically rigorous programmes, high in symbolic cultural capital. The research question of this thesis thus considers how AME at the Iziko South African National Gallery (ISANG) in Cape Town, SA and the Institute of Contemporary Art (ICA) in Miami reflects a broader, more general conduciveness in art museum educator practices in SA and USA to developing

alternative, higher education programmes in contemporary art museums in these two countries.

Fundamentally, this thesis seeks to explore — through two different contextual case studies— the history of the profession of AME in SA and the USA, the way the field has operated and how it does so today, its historical position in institutional hierarchy and the multifarious role it performs in the 21st century contemporary art museum. All of these tasks are designed to highlight the possibilities and limitations of AME and establish a foundation for future discourse around this idea of the profession as an accessible, alternative form of higher education. This research proceeds from the standpoint that programmes at ISANG and ICA are indicative of larger nationwide possibilities for AME as a space of higher education. However, the limitations of these two cases signal a broader need for educators to integrate — more consciously— critical, self-reflexive, research approaches into their practice that interrogate their relationships to the institution, curators, audiences and knowledge production/dissemination. Furthermore, the hypothesis of this research is that by developing this type of practice educators would be able to better position parts of the field in order to develop new tertiary education programs in the contemporary art museum.

Literature Review:

The concept of contemporary art

Contemporary art is and has been extensively theorized and documented in both the USA and SA. These multifarious engagements with the subject have generated a very fluid and global understanding of contemporary artistic practice. Lee (2010) posits that contemporary art today is simultaneously localized, globalized, and capitalized. She points to an ever-expanding network of interconnected parts and players, in which each relationship plays itself out in its respective context, in a constant state of *becoming* (cited in Foster, 2010). Aranda, Wood and Vidokle (2009) suggest that contemporary art is about plurality, micro-narratives, local and global knowledge. Meanwhile, Smith (2011) has argued that today contemporary art comes from many different parts of the world. He attributes this new sense of worldliness to geopolitical change and the resultant shifting of, “the world picture from presumptions about the inevitability of modernisation and the universality of EuroAmerican values to recognition of the co-existence of difference, of disjunctive diversity, as characteristic of our contemporary condition” (Smith, 2011:174). Contemporary art and the interrelationships between practitioners, subjects, professions, and artworks thus needs to be considered in a manner that acknowledges the influence of this multi-dimensional, local/global network. Smith (2011:176) has suggested that the contemporary condition is/can be defined by multiple ways of *being* in time —both on one’s own and with others. Put another way, the contemporary condition or what Bishop and Perjovschi (2014:5) call “presentism” — designated, as of “our current moment” — is a type of ‘dialectical

contemporaneity,' where focus is less on style or period and rather privileges an *approach* to them.

In reflecting on approach, Danto (1997:5) has argued that contemporary art does not have to liberate itself from art of the past or continue the grand scheme of the master narrative. Instead, it is a process of using these styles in diverse and disorderly ways. This is a process, which Aranda, Wood and Vidokle (2010) suggest is, "savvy, reactive, dynamic, timely, in constant motion, aware of fashion." However, for Belting (1987) there is also potential in contemporary art to create an awareness of history, *without* being under obligation to continue it. Contemporary art is thus considered free from historical constraint, and the will to invent freely means everything is permitted (Crimp, 1999). Yet, this seemingly unconstrained freedom has also presented an issue for theorists. Medina (2010) contends that it is exactly this freedom, which presents a challenge to contemporary art. Accordingly, he argues that the obstacle faced by contemporary art today, "is [its] imperative to deal with the ambivalence of the experience of emancipation." Richards (2009:264) also acknowledges this obstacle, however, he chooses to view this challenge in light of the opportunities its resolution presents for imaging unexplored possibilities in the intersection between human being, agency and relatedness.

These fluid understandings of contemporary art have been important to this thesis as they have made clear that artistic practice today takes many forms and is therefore open to a range of educational applications. These various theorisations of artistic practice have been helpful in solidifying the belief that it is possible to teach a wide range of subjects through contemporary artistic practice. Furthermore, the "will to invent, free from constraints, where everything is permitted" suggests that there is a possibility in the discourse of contemporary art to entrench in educators and the artworld alike the perception of art museum education as an artistic practice in its own right.

The contemporary art museum

As with contemporary art, the art museum (and in particular the contemporary art museum⁶) is the subject of an extensive body of literature. Amongst others, Duncan (1995) has pointed to its civilising and ritualisation practices, Rice (2003) and Einreinhofer (1997) have outlined its role as a symbol of democracy and Coombes (1994), Carman (2006), and Gore (2004) have dealt with it as a colonial apparatus. All of these engagements are outcomes suggestive of the line of inquiry that investigates what McClellan (2008:14) describes as the "evolving relationships between ideals and mission, theory and practice and perceived social commitments and overlapping constituencies." Vergo (1989:10) goes one step further to argue that this line of inquiry essentially uncovers institutional hidden agendas.

⁶ The contemporary art museum has received less attention in SA as there are few examples of these institutions.

Vergo's assertions are part of a body of literature that draws focus to the way contemporary art museums are powerful framing devices. Duncan (1995:118) contends that to be in control of museums means being in charge of the way culture, community and the highest ideals of man are portrayed. In this context, Carrier (2006) articulately details the ways in which architecture, collecting practices and presentation influence the way cultural narrative(s) and community are constructed and defined in the art museum. Additionally, Duncan (1995:118) intimates that this construction is aided by a filtration or editing process whereby, "what we see and do not see in the art museum and on what terms and by whose authority we do or do not see it - is closely linked to larger questions about who constitutes the community and who defines its identity." Meanwhile, for Desvallées & Mairesse (2010) this process of framing has much to do with the changing social and political roles of art museums in accordance with new modes of communication and expression.

The issue raised above is symptomatic of what the literature suggests is a larger disjuncture between theory and practice (what the art museum is seen to be doing and what it is actually doing.) Often the mission statements of contemporary art museums reflect these communal ideals as they refer to the process of caring for objects as being for the benefit of the public. Yet, they never quite establish what they mean by *benefit* (McClellan, 2008:13). Bourdieu and Darbel (1966) have argued that benefit is essentially controlled by 'habitus,' an innate and acquired skill set that determines a visitor's cultural competency. For Bourdieu and Darbel this 'habitus' is derived from class standing and education. Meanwhile, Hooper-Greenhill (1989:63) believes that benefit refers to the way in which art museums were created as instruments of education. She points to the ways in which the styles of display in art museums have changed, growing more important in the process of knowledge production (Hooper-Greenhill, 2000a:5). Bennett (1995:89) believes that this process of education has benefitted not only the visitor but also civil society through what he terms is the art museum's "political rationality." Bennett borrows this term from French theorist Michel Foucault to illuminate the role that the art museum has played in regulating conduct of individuals as part of modern government (Bennett, 1995:89-90).

In contemporary art museums, where institutional operations have drastically changed, their museological foundations remain the same. McClellan (2008:14) points to conservation, acquisition, scholarship and education as the four core values or functions of the art museum today. Yet, nowadays, diversity, inclusivity and subjectivity are arguably all buzzwords of the contemporary art museum. Weil (1999:326) has indicated that contemporary art museums have shifted from object-centered to visitor-centered institutions. Their focus has evolved from collections based to a greater emphasis on visitor experience. Similarly, Chakrabarty (2013:456) states "the museum of today, however, increasingly opens itself up to the embodied and the lived. It provides as much "experience" as abstract

knowledge.” And the shape and manner of these “experiences” have much to do with the fact that visitor’s preferences are now more important (Chakrabarty, 2013:457).

In light of the research problem, these various ways of theorizing the contemporary art museum have been helpful in creating background to the context in which AME functions today. However, it has also raised a few significant issues that the research has to address. Firstly, this research will need to consider how AME forms (and performs as) one part of a contemporary art museum today that is open, multifarious, and caters to many diverse audiences. Furthermore, given that these institutions are powerful framing devices in which the political (de)construction of culture and community takes place, this research has to suggest possible ways for educators to interrogate these processes. In other words, how might examining the academic nature of museums make it possible to reconsider the higher learning possibilities of AME in the contemporary art museum? And, finally, as these institutions increasingly shift away from object and collection based strategies towards visitor-centred approaches, where visitor preferences play a greater role in influencing programming, the question is raised: what more can educators do for (and with) their audiences?

Art museum education, and the university

Literature on AME has greatly expanded in the USA since the 1980s when Dobbs and Eisner (1986) criticised it as an uncertain profession that lacked a theoretical grounding. However, it remains a developing topic. In the case of AME in SA, virtually no literature exists. What does exist is usually sparse, institutionally specific, and lacks depth. In both contextual cases, the existing literature has predominantly been concerned with defining the role of AME and considering the characteristics important to an art museum educator. AME is part of a wider umbrella of arts education. Arts instruction is conducted through various informal and formal means that create an interrelated network. Efland (1990:2) considers this network to be made up of art schools, universities, liberal arts colleges museums and the schools attached to them, the media and elementary and secondary schooling. However, as Curran (1995:6) reiterates “museum education is actually a distinct area of education with its own issues and philosophies,” and in the USA it has a history with nearly “100 years of practice.” Given that education is a foundational function of the art museum, Pitman-Gelles and El-Omami (1988:22) believe that it is vital for the mission of the contemporary art museum to be linked into art museum education. Moreover, they insist that an art museum educator’s primary objective is to develop and teach curriculum, programmes and activities to different audiences for the art museum where they are employed. In today’s contemporary art museum, that is multi-modal and caters to many diverse audiences, contemporary art museum educators offer informal pedagogy and need to be open to opinions and aesthetics that are starkly distinct from those of their own (Mörsch, 2011:5-13). But, unfortunately, as Lou Williams (1996) and Dobbs and Eisner (1987) detail, AME is still primarily concerned with teaching or the *transferal* of knowledge generated through research by curators. AME is not yet

critical enough of where this knowledge comes from and why, nor is it a confident knowledge-producing activity.

By comparison, Wright (1944:169) believes that the university experience can be thought of in terms of three main characteristics: the education of students, the production, investigation and ordering of knowledge, and the use of scientific and scholarly method. It is also based on a community of scholars where scholarship and research contributions are privileged over teaching (Woodman, 1978:310). Humboldt (1810) has suggested that research be divorced from teaching (cited in Boulton & Lucas, 2008). Meanwhile, Boulton & Lucas (2008:3) note that research was to be conducted without the “stimulation of sharing those investigations with young minds.” University education also offers a form of qualification and in this manner it occupies a position in the order of formal education. Of university education Chakrabarty (2013:455) suggests that it can, “train us...to visualise as concrete that which is invisible to the natural eye. But, it speaks to (and of) a disembodied subject of history.”

Recognising that both these forms of education happen in vastly different contexts, with different roles and aims, in terms of the research problem this literature suggests broad differences and similarities between university education and AME. The main difference visible above between AME and university scholarship lies in its approach to research. AME is still predominantly concerned with the transferal of knowledge whilst university scholarship sees research as its most important goal. Therefore, this research needs to examine what the possibilities are for bridging the gap in a contemporary art museum that strives to do more for its visitors? Additionally, being that the audiences also remain vastly different, despite a few overlaps in demographics, what are the spaces opened up in this manner for AME as a higher form of learning? And finally, in the case of both AME and university education, it must be remembered that in any setting no education is *neutral*, it is either *consolidating* the existing order or it is campaigning for *change*.

Critical texts:

Two texts have been important for guiding this research. Rika Burnham and Elliot Kai-Kee's *Teaching in the Art Museum: Interpretation as Experience* has been important because of the way it deals in detail with the practice of AME in the USA today as well as the history of the profession (Burnham & Kai-Kee, 2011a). It is also a recent publication, published in 2011, and thus many of their ideas and the issues they confront are relevant to the present day situation of educators. This thesis draws extensively on their historical work in Part One, while their thoughts on the future of the profession figure into Part Three — the proposals offered in this research. Most importantly, I both derive fervency for my research and identify a space in which to situate it — theoretically — through their work. In the text the authors state that “...in the museum of the future, educators move from the periphery to the center...galleries are redefined as a place of freedom, where visitors

are not overwhelmed by the institutional voice, where they instead are brought together as valued communities of study and reflection, engaged in the enterprise of examining and interpreting art” (Burnham & Kai-Kee, 2011b:152). In this manner, the research presented in this thesis establishes continuity with those that are currently engaged in considering the future of the profession.

Burnham and Kai-Kee (2011a) also uncover the fact that the profession finds itself in need of urgent change. This situation — which refers to the marginalization of the educator in the contemporary art museum — connects the work done in *Teaching in the Art Museum: Interpretation as Experience* to the contributions of the other critical text utilized in this research. Kaija Kaitavuori, Nora Sternfeld, Laura Kokkonen’s 2013 *It’s All Mediating: Outlining and Incorporating the Roles of Curating and Education in the Exhibition Context* has provided a pertinent view into the concept and theories of critical gallery education and critical multiculturalism that have risen up in order to challenge this institutional marginalisation of art museum educators (Kaitavuori, Kokkonen & Sternfeld, 2013). On educator status in contemporary art museums today, Kaitavuori (2013:xiii) states “...despite the reference to education, those working professionally in pedagogical roles in museums have been largely excluded from the debate [around the assumption of pedagogy into artistic practice.]” Consequently, through a series of essays *It’s All Mediating: Outlining and Incorporating the Roles of Curating and Education in the Exhibition Context* provides avenues in which to reconcile the roles of and relationships between curators, educators and exhibitions. This text has been used in Part Two and Part Three, particularly as a theoretical paradigm through which to (re)orient the relations between curator, educator, audience and contemporary art museum in the programmatic and professional proposals.

Research Aims, Design and Methodology:

This thesis is designed as a qualitative, exploratory study. It makes use of historical analysis, case studies, and proposals — all guided by role theory — to critically examine the practice and potential of AME in SA and the USA to provide higher education programmes. This research design is appropriate as it establishes an investigation into a topic on which little information or discourse exists.⁷ It also roots a concept in tangible, practical examples, whilst allowing for oscillation between ideas relating to the field in general and how these ideas may be reflected in the programming of specific institutions. This study forms part of a process of action research and therefore takes on goals of improving personal practice, gaining a thorough understanding of the field, developing a plan of action that may be implemented in the future, and aiding in the improvement of the community (Riel,

⁷ Very little literature or discourse exists on this subject. The literature on AME in the USA has grown considerably since the late 1980s, however, it is still relatively underdeveloped in comparison to the professions of art history, curatorship, and art theory. In SA, the literature on AME is virtually non-existent. The majority of the discourse that exists can almost solely be found in the South African Museums Association Bulletin and the annual reports of local art museums.

2010). This thesis also attempts to establish a discursive foundation for this concept and generate what Ballard (1990:122) has suggested are “questions for future research.”

This study has three main research objectives (RO), guided by the methodological paradigm of role theory.⁸ The first objective (RO#1) focuses specifically on critically investigating the agency, authority, and position of AME in museum hierarchy. These aspects are important to examine because the position of AME within this hierarchy ultimately determines the degree to which educators have control over their work — an act that directly influences the future development of their practices. This examination will be done largely through the method of historical analysis and will focus on the various roles, pedagogies, and approaches to AME at various periods in the history of the contemporary art museum. This analysis pays close attention to how the profession has been shaped by both internal and external forces. Additionally, this act of writing a history of the profession in both SA and the USA is in itself an urgent contribution to the understanding of the field.

The second objective (RO#2) is to highlight the current strengths and limitations of the profession with regards to the research question. In this objective, the three aspects of (RO#1) as well as more practical issues such as type of programming offered, attendance demographics, teaching methods etc. are considered in two case studies at the ISANG in Cape Town and ICA in Miami respectively. These case studies are designed to ground a survey of the current state of the profession in SA and USA. In this manner, the intention is to use these two physical examples as a type of synecdoche for the profession on respective national levels. This process also opens up two distinct entry points into the discourse around the profession as a whole — internationally — which is immensely important to interrogating the field’s conduciveness for programmes of higher education. The case studies are constructed using the portraiture methodology as developed by Harvard professor and theorist Sara Lawrence-Lightfoot.

The third objective (RO#3) of this research is to make proposals as to how a part of the profession may overcome some of the current limitations facing AME as a form of higher education. These proposals are made by reference to the work of Eduoard Glissant, the Martinican philosopher, as well as by reference to the concept of critical gallery education. The first proposal re-conceptualises the position/practice of the art museum educator in a way that is semi-autonomous, and self-reflexive.

⁸ It is also worth noting that in attempting to satisfy these research objectives, the methods employed have incorporated extensive fieldwork that includes visits to the Museum of Art Ft Lauderdale, Institute of Contemporary Art, Perez Art Museum, all Miami; the New Museum, New York, the Getty Institute and the J Paul Getty Museum, the Hammer Museum both Los Angeles; the Crocker Art Museum, Sacramento and the South African National Gallery, Cape Town. I was focused on trying to determine their approaches to art museum education, find out what projects they ran, who ran them, and how they operated. A detailed description of notes taken during research conducted at these institutions can be found in the appendix attached at the end of the dissertation.

The second proposal is programmatic and experiments with critical, place-based learning on a “city-as-classroom” workshop.

These research objectives are guided by role theory as the overarching methodological approach. Role theory, is concerned with interrogating the patterns of behavior of groups and how they are influenced. The roles that people perform in life are both prescribed *and* chosen. Sometimes roles are imposed on them while at other times they have the power to choose their roles. Giosca (1961:146) argues that communication is a form of expression integral to human action that is performed. Put another way, action (or role) is therefore fundamentally linked with the act of communication. Cottrell (1942:374) suggests that role is determined by a set pattern or series of responses that are *conditioned* by a myriad of factors. This assertion posits that before a role can be performed certain roles need to happen prior to it (Giosca, 1961:146). The way that these roles and “pre-roles” play themselves out has much to do with the structure of the network in which they are performed. Linton (1936:114) contends “the individual (in this case it would be the educator) is socially assigned to a status and occupies it with relation to other statuses.” This network thus creates what Beezer (1974:7) has called a “framework of interaction.” Understood in this way, role theory is used as a guiding paradigm precisely because it allows this thesis to determine how the role of AME is (has been) prescribed and/or chosen and it provides a framework to interrogate the way educators typically perform in a series of relationships played out between educator, institution, curator, artist, artwork and audience. The intention here is to reveal what Linton (1936:114) argues is “the dynamic of status,” the power relationships that are determined by hierarchical institutional roles.

Portraiture methodology, developed by Harvard professor and educational sociologist Sara Lawrence Lightfoot, is a pertinent approach for the two case studies. This methodology purposefully caters to artistic expression, and encourages language/description that goes beyond academics, appealing to a broad, diverse audience. Yet, it still seeks to gain a deep, intellectual understanding of the subject portrayed. Lawrence Lightfoot (2016:19) declares that portraiture in this methodological sense is qualitative. It is phenomenologically concerned with both aestheticism and empiricism and how we can move between them. In this way the researcher or “portraitist’s” experiences are integral to the application of the methodology (Grube, 2008:101). Grube’s point means also that portraiture requires a certain amount of reflexivity and engagement with the position of the researcher within this investigative process. Lawrence Lightfoot (2016:22-23) reiterates this fact, arguing, “the relational dimensions and dynamics of this work are very important.” She adds that, “as a portraitist I am also interested in mapping the aesthetic context that surround the person or institution, seeking to capture sensory dimensions, the visual, the tactile, the auditory” (Lawrence-Lightfoot, 2016:22-23). Constructing the portrait thus becomes similar to composing an image or a visual narration (Grube, 2008:101). Through this methodology two separate *portraits* are developed of the ISANG and ICA respectively, that fuse the participatory nature of fieldwork conducted on research visits to these two institutions, as well as

descriptive reflection on their programmes, aims, missions, and ideals. Being that the physical experience of participating and observing at these two institutions has been so important in this research, portraiture creates a vital space for it to be incorporated. Moreover, the reliance of the methodology on self-reflexivity connects to similar ideas in critical gallery education theory. Meanwhile, portraiture's insistence on examining relational dynamics makes it beneficial to the role theory paradigm as well as Glissant's theories on relation.

The work of Eduoard Glissant is essential to the proposals offered in Part Three of this research. Glissant (1997) defines his understanding of relation as being that which makes up the whole. For him relation occurs both internally on an individual level as well as externally, in a collective sense (Glissant, 1997:178). It is important then, as he says, to “ acknowledge validity of each specific plantation yet at the same time the urgent need to understand the hidden order of the whole so as to wonder without becoming lost” (Glissant, 1997:172). Glissant also argues for the importance of creolisation — with its fusion of elements from different places to form something new and unique — as a way of counterbalancing assimilation and preserving difference in an age of rapid homogenizing globalization (Glissant & Obrist, 2011:4). Glissant's thinking on relation is important for this research because of its critical presentation of the concept of archipelagic thought. It explores the way relationships function in a process of exchange that is constantly negotiated and controlled by power dynamics. Furthermore, Glissant's concept of creolisation is a vehicle through which to theorize new conceptual directions in AME, whilst still maintaining the historical tradition of the profession. Glissant's thinking also provides an important link between role theory, portraiture and critical gallery education.

Critical gallery education is a practice of museum pedagogy that is occupied with the ways in which institutional operation and order can be 'read.' This form of self-reflexive pedagogy takes as some of its tasks: confronting the cultural capital of art, highlighting the way the market influences the way representation, presentation, and institutional order are constructed, and how art museums are involved in the inclusion and exclusion of constituencies. Critical gallery education also attempts to transform the institution by turning it into a space wherein those marginalised from the artworld can create their own understandings and perceptions of art, the institution and reality. Thus, it links — more critically — the art museum to its outside (Mörsch, 2009:20). Critical gallery education not only works with artists, curators, and art museums to transfer knowledge and teach about exhibitions to its audience, but it also actively seeks to foster a meta-discourse which analyses, critiques, and attempts to transform biases, hegemony, and the marginalising tendencies of knowledge production (Mörsch, 2009:36). This type of practice is critical for introducing a greater degree of academic rigor to AME. It also provides a foundation on which to build the idea of a semi-autonomous art museum educator.

Limitations:

The available literature on the topic has raised concerns as to how best to embark on this project. It has made visible the research's limitations. The literature has shown that this research topic forms part of a much greater body of work that involves the realm of contemporary art discourse, museology, and education in its entirety. The literature has also made it evident that this research can be contextualized in many different parts of the world, with subsequent information, findings, and solutions shaped in accordance with the respective socio-economic/political atmosphere of each location. Therefore, it is important to note that this research process does not offer the time, word count, experience or the knowledge to tackle all these issues comprehensively. Thus, the scope of the thesis has been specified: this research is concerned solely with art museum education that is conducted in contemporary art museums.⁹ Vignettes are used to deal intently with certain periods of both the art museum and the AME's history. And finally, the research has been contextualized in two countries — SA and the USA — to allow for comparisons. The reasoning for and limitations of situating the research in SA and USA are clear:

In South Africa's case, it has arguably one of the most mature and efficiently functioning art markets on the African continent, with a solid art education sector to which to contribute. As the country prepares to welcome the new Zeitz Museum of Contemporary African Art (Zeitz MOCCA) the institutional landscape of the country looks set to change, possibly opening up new avenues for art museum education. Consequently, uncovering the history and heightening the discussion around contemporary art museum pedagogy is timeous. Furthermore, the findings and proposals of this research project would be highly beneficial to rethinking the operation of the profession locally. The most pressing issues in the context of AME in SA is that the country has yet to have an art museum solely dedicated to contemporary art and the history of art museum education is virtually undocumented..

In USA, the institutional landscape is well established and the resources are abundant. Being home to these many resources and contemporary art museums, a vastly more comprehensive literature exists on contemporary art museums and art museum education. However, much work still needs to be done on documenting the history of the profession and making proposals for its future. The financial and institutional resources available to contemporary art museums in the USA also suggest greater potential for testing out the proposals made in this thesis. The limitations with the USA are the consequences of the co-option of education as a commercial enterprise in these mega-corporate institutions. There is a real danger, therefore, in working to create/propose alternative avenues for a part of the field that could possibly end up being co-opted and serve to perpetuate the very shortcomings and instrumentalisation of the profession that this research is challenging.

⁹ Although this is the intention, in parts of the research where the contemporary art museum is absent other art museums and their programs are taken into consideration.

Yet, despite these limitations, the structure of the thesis and the arguments presented in the research aim to challenge the passive nature of the educator's work in the contemporary art museum and address the marginalisation/instrumentalisation of AME as a professional practice in the institution. Charman (2012) believes as museum educators it is important to "attempt to uncover the key characteristics of education professionalism in the art museum, in order to better understand how our working lives are shaped and how we might best develop them in the future." Thus, by contributing to the writing of a more comprehensive history of the profession in both SA and the USA, by substantiating the complexity of the field, revealing some of the myriad of aims, creative innovations, and critical engagements of the practice, and by bringing all the interrelated spheres of art, institution, audience, access and education into closer dialogue, it is the belief of this study that it is possible to uncover discrepancies in the balance of the relationship between AME and contemporary art museum, (re)orientate it, and make a case for AME as an alternative, accessible form of higher learning.

Part One:

A brief history of art museum education in the United States of America and South Africa

The literature review has demonstrated that art museum education (AME) is a multifarious and wide-ranging profession that is adaptable and versatile. This adaptability and breadth of engagement¹⁰ comes from a long and thorough history of responding to various symbolic functions and aims of art museums. Changes, shifts, and evolution have shaped the operational structure¹¹ of AME, influenced its aims/goals, and, most importantly, affected its position in the contemporary art museum in the United States of America (USA) and South Africa (SA). The versatility of AME in these two countries is visible through four important periods of its history: 1900-1930; 1940-1950; 1960-1970 and 1980-Present.¹² The episodes of interest within these periods are: the founding of AME and its role as an institutional apparatus for forging new national identities and refining citizens between 1900-1930; AME's response to modernist discourse and the aftermath of world war in the 1940s and 1950s — decades characterized by respective Cold War/apartheid politics; how AME operated during the 1960s and 1970s in an art museum challenged by counterculture and the rise of institutional critique, and, finally, why AME slowly became an important role player in a more diverse, inclusive, and market driven contemporary art museum from the 1980s onwards.

Through the exploratory analysis of histories of AME in the USA and SA, Part One of this research will highlight the field's historical evolution and demonstrate how this process has influenced the way the profession operates today. The intention here is to make visible the intersection between social climate, museum function(s), artistic production, museum pedagogy, and educational theory in order to interrogate how these relationships have influenced the approaches of AME educators in certain periods of history in these two respective countries. In this manner the creativity, adaptability, and versatility of educator practices is uncovered; the lack of a determinate professional autonomy (why museum education came to be labeled "uncertain profession?") is examined; and possible reasons are explored for the position educators still hold in the contemporary art museum today: at the bottom of institutional hierarchy — below the curator.

¹⁰ In this case, breadth of engagement refers to the wide-ranging subjects taught by AME educators through contemporary art as well as the various issues such as identity/race politics, class etc

¹¹ Operational structure is a term used to reference the different teaching methods, pedagogical programs, learning strategies as well as the necessary administration performed by educators.

¹² Despite their vastly different contexts, there is an intriguing connection that existed between the profession of AME in these two countries through the role and impact of the Carnegie Corporation. Established by Andrew Carnegie in 1911, and endowed with the majority of his fortune, the Carnegie Corporation is a philanthropic foundation that has been historically advancement and diffusion of knowledge and understanding." the Corporation has its headquarters in New York (Carnegie Corporation, n.d.).

Chapter 1

Art museum education in an age of forging new national identities 1900-1930

Although multifarious today, when art museum education started taking shape earnestly in the USA and SA around the late 19th/early 20th century it was a simple practice and was understandably seeking an identity. Although the Louvre Museum in Paris had become the iconic public museum through revolution in 1793 and people recognized the educational potential of the art museum through its collection,¹³ when art museums were established in the USA and SA in the late 19th/early 20th century they were institutions that were little understood¹⁴ and many questions abounded as to how to use them efficiently.¹⁵ In these conditions, AME was still a nascent idea but its potential to turn the art museum's symbolic function into graspable terms for visitors through interpretation and appreciation was acknowledged. AME was thought of as an effective method for both helping visitors become familiar with the institution and demonstrate to them how to navigate through and use the art museum. McClellan (2003:18) argues that the main goal for museum professionals during this period was to make, "those silent witnesses [the art] speak and to ensure that they could be shared by all." This meant introducing educational offerings that made works of art accessible and helped visitors appreciate what was on display (McClellan, 2003:18). Despite having such simple objectives, AME was introduced at a period in the USA and SA when there was much debate over how best to use the art museum and make it accessible to new audiences. It was also a period when education and curating in these two countries were yet to be thought of as separate fields (Charman, 2012). Consequently, the debate over museum function and the subsequent emergence of curating out of education as a separate discipline, influenced questions surrounding the identity, role, and use of AME.

¹³ Following on from the democratisation of the Louvre, many countries across Europe — including Victorian Britain — began to realise the importance and potential of utilising museums, and in particular art museums, as a way to construct a coherent national identity. The control of an art museum and its' collection meant authority over the representation of communities and their beliefs.

¹⁴ The lineage of art museums in the USA and SA can be traced back to the colonial expansion projects of Victorian Britain. At different periods and in different ways, Britain had a colonial presence in both the USA and in SA. Rice (2003:10) suggests that art museums in the US derive their lineage from both the Louvre and London's South Kensington Museum in particular. Meanwhile, Carman (2006:3-4) points to the significance of the establishment of the Johannesburg Art Gallery in Johannesburg in 1910 as a symbol of the British occupation of the city after the Second Anglo Boer War (also known as the South African War).

¹⁵ McClellan (2008) maintains the question for those in charge of art museums had become not so much about who was visiting the art museum, but rather how could the art museum be used to influence and mold those visitors in accordance with the political and social needs of the newly formed modern state.

Progressivism, the docent and a “cult of originals” in the USA

In the USA, the early 1900s were progressive. The 1920s were a decade of unbridled economic prosperity, and the 1930s — dominated by the Great Depression — were important for inspiring new strands of social activism.¹⁶ Unsurprisingly, AME in its founding years in the USA was heavily influenced by increases in the private¹⁷ and public¹⁸ funding of the arts and education, and played an important part in a politically progressive ideology that believed that rational governmental action would improve society. It is therefore understood that education at the time was already a key concern for art museums (Hein, 2012:124).¹⁹ The importance of educating through art museums is evidenced by the many different, contrasting, and seemingly competing educational philosophies that existed and were championed by notable art museum professionals of the period. Arguably, the most emblematic approaches to AME between 1900-1930 are the philosophies of Benjamin Ives Gilman, secretary of the Boston Museum of Fine Art, Boston (Boston MFA); John Cotton Dana, the founder and director of the Newark Museum, New Jersey, and the modernist/formalist/art historical approach.²⁰ The basic distinctions between all of

¹⁶ In North America the 1920s are commonly referred to as the “Roaring Twenties” or the “Jazz Age.” Meanwhile, in Europe it is sometimes label as the “Golden Age Twenties.” The economic prosperity of the decade was due in large part to the rapid industrialisation of major cities throughout the world following the end of WWI. Centers like Paris, New York, Berlin, and London were feeding off the impact of the Second Industrial Revolution. Advancements in transportation, mechanized labour, industrial productivity and modern business practice in the early 20th century greatly influenced the post-WWI economic boom. The growth of the consumer market in the wake of the development of these new technologies, reflected the concept of “modernity” and was transmitted through radios and made visible by automobiles(PBS, 2017).

¹⁷ Arguably, one of the most important examples of the influence of private funding during the 1920s was the Rockefeller family’s role in establishing the Museum of Modern Art. MoMA was founded in 1929 by Abby Aldrich Rockefeller (wife of John D. Rockefeller, Jr.), Lillie P. Bliss, Mary Quinn Sullivan, along with A. Conger Goodyear, Paul Sachs, Frank Crowninshield, and Josephine Boardman Crane (Museum of Modern Art, 2016).

¹⁸ A good example of this government funding for the arts is the Works Progress Administration Federal Arts Project introduced as part of FD Roosevelt’s New Deal in response to the Great Depression. Directed by art critic and curator Holger Cahill, the programme was intended to provide professionals in the arts with work in order to help relieve their dire economic situations. The Federal Arts Project commissioned a large number of artists to create public murals and sculptures to enliven public opinion. The artists were offered a \$24 dollar-a-week stipend for those actively participating in the program. A few months after the launch of the Federal Arts Project in 1935, 1100 artists were working for the WPA, a number, which included artists Jackson Pollock and Arshile Gorky (Thackara, 2017).

¹⁹ At the American Association of Museum’s (AAM) first meeting in 1906, this topic was one of organization’s main concerns. The two committees formed at the conference were a direct result of the acknowledgement of museums as educational institutions. One was to explore the possibilities of a partnership between AAM and the Carnegie Foundation for the Promotion of Teaching and the other was to determine the potential for AAM to form part of the National Education Association (NEA) (Hein, 2012:124).

²⁰ Another approach worth mentioning in this list is that of Henry Watson Kent, the Supervisor of Museum instruction at the Metropolitan Museum of Art (the Met.) Appointed to the position in 1907, Kent would later become Museum Secretary in 1913. He was a proponent of modernist formalism

these philosophies are that Gilman's was deeply rooted in aesthetics, and he likened the museum to a temple; Dana's was more utilitarian, and he thought of the museum more as a department store, and the modernist/formalist/art historical approach attempted to fuse both the aesthetic and utilitarian through elements of art and art history.

As secretary of one of the most important American art museums of the period — the Boston MFA — Gilman believed that aesthetic education should primarily be a means unto an aesthetic experience. For him, the viewer was able to achieve this “experience” precisely through the contemplation of *beauty*. His educational philosophy is therefore aptly summed up in his assertion that, “art is an end, education a means to an end...the whole function of spoken interpretation in the museum is accomplished when it ushers the visitor into a royal presence” (quoted in Kai-Kee, 2011:21). This statement demonstrates his firm belief in the primacy of art as a source of enjoyment over education. Yet, in his museological practice, however, his attitude was more balanced. As part of his work for the “Committee for the Training of Art Museum Workers” Gilman outlined three facets of museum work: administrative, curatorial, and educational— the latter of which he suggested be fundamentally concerned with how to increase the usefulness of the art museum to the community (Teather, 1990:303). Gilman believed that it was imperative that museums help develop and refine visitors through the appreciation of great European masterworks. He was adamant that art museums were responsible for collecting the best possible examples of artworks that embodied both genius and skill, because, these examples reflected progressive American ideals and he felt that aesthetics had the ability to take the viewer on a journey *away* from his/her reality to a more abstract, more spiritual place (Gilman, 1918:130-131; McClellan, 2003:18). Gilman thus insisted that appreciation pedagogy was meant to develop a competency in visitors to have this “experience” in front of great masterworks of art.²¹

and believed in the notion of “art for arts sake.” He was important for establishing gallery lectures, publications for schools, travelling exhibitions, and films, all of which pushed the public to, “a love of art and beauty, that [would] be a perennial fount of refreshment and true pleasure.” It is also worth pointing out that Kent and Dana were good friends (de Frost, 1910:202).

²¹ The masterworks that Gilman so passionately believed in were principally part of the European canon. Even though the US had broken away from Europe with the war of independence, in an artistic sense it still remained a European colony. US academies and artists were still considered inferior. Rose (1968:11) writes of the US academies as being, “hardly more than organisations that held annual art exhibits” and points to the fact that American art was held in little esteem locally. This commitment to aesthetics and reliance on the European canon is reflected — albeit in different ways — in Alfred Stieglitz and his exhibition philosophy at his Little Gallery of Photo Secession, at 291 Fifth Avenue, New York. It is suggested that the aesthetic revolution that marked the early stages of American Modernism gathered much momentum from the idea of “art for arts sake” and took place in his gallery. Stieglitz presented, amongst others, exhibitions by Matisse (1908), Toulouse-Lautrec (1909) and Picabia (1913.) And although he was also committed to local American artists, many of the artists that Stieglitz was showing were European, especially those from Paris (Rose, 1968:28-29).

Pedagogically, Gilman was very important for the establishment of the docent system used ubiquitously throughout art museums today. The docent was first used by Gilman in 1907 and operated according to his educational philosophy.²² The docent service at the Boston MFA was offered every day of the week, as well as Sunday and was hosted by both members of museum staff and a few outside speakers (Gilman, 1918:313).²³ For docents reflecting Gilman's educational philosophy, "teaching" consisted of conversing with visitors about the artwork rather than relaying information, and docents were also encouraged to shape the experience to fit a visitor's *individual* needs (Gilman, 1918:315). In this manner, the docent acted more as a companion than a teacher or guide, to meet what Gilman (1918:315) called, "the common experience of travellers." Louis Earle Rowe — one of the first docents used by the Boston MFA — remarked of the position "no settled plan is followed out, for the fact is always recognized that each group or individual has different interests and requires varying treatment" (quoted in Kai-Kee, 2011:21).²⁴ Apart from establishing the docent programme, Gilman also experimented with very detailed and extensive labels for objects on display; he worked actively to rectify visitor museum fatigue; and he took an interest in the effect of architecture on the viewing experience (Hein, 2012:127). Taken together, these avenues only begin to scrape the surface of how acutely attuned Gilman was to visitor experience, the potential within the art museum for refinement in accordance with "civilized," progressive American ideals, and thus the *need* to foster appreciation/edify visitors through art.²⁵

Another professional working during the period who matched Gilman's contributions was John Cotton Dana at the Newark museum in New Jersey. Unlike Gilman, however, Dana was pivotal for influencing a more utilitarian approach to education in the art museum.²⁶ Dana believed that art needed to play an active role

²² Prior to 1907, the Boston MFA had experimented with volunteers giving information to visitors on the museums plaster casters in 1896. In October 1906, Randolph Coolidge Jnr, then temporary director, had recommended a docent service be established (Kai-Kee, 2011:19). Interestingly, the guide-lecturer service was employed almost a decade later, in 1914, at the Tate Museum in London (Charman, 2012).

²³ Garrick M Borden, a Cornell graduate and previous lecturer in art history at University of California, was the first docent used by Boston. Earl Louis Rowe followed soon after Borden. By 1908, these two docents were joined by C.H Colleston and H.L Seaver of the English Department at the Massachusetts Institute of Technology (MIT) (Guidance in the Galleries. The Office of Docent. 1907:9, Boston Museum of Fine Arts Bulletin. 1908:6-7).

²⁴ This penchant for shaping the visiting experience according to the visitor's interests is reflected in another program offered in 1916 by the Boston MFA. This program — which took place on Sunday afternoons and was open to groups of six visitors at a time— allowed a group consensus decision on objects to be viewed. In this manner, visitors were given *freedom* and *control* over the direction of their *own experience*.

²⁵ Gilman (1904:1) felt art had the possibility to edify because "from its contemplation we come as from a respite, strengthened for that from which it has brought relief; and endowed, moreover, with new patterns in the mind to which to approximate the life."

²⁶ Dana's commitment to the industrial arts reflected his belief that all objects were beautiful in their own right. As early as 1914 Dana organized exhibitions, which made these beliefs clear. The

in people's daily lives, instead of existing, isolated, in a space for contemplation (McClellan, 2003:20). He also felt that locally produced artworks/design were more important than European art, and he maintained that an art museum should be grounded in its surroundings.²⁷ Dana consciously devoted space to the industrial or applied arts — especially those that were made in Newark (Forgosh, 2016:120).²⁸ These exhibitions, known as “process exhibitions,” were an important educational apparatus as they intended to benefit factory workers and their families, by generating interest in their products and the processes in which these products were made.

Unsurprisingly, this progressive approach to museum management and community relationships saw Dana establish a strong democratic pedagogical programme at Newark (Hein, 2004:423).²⁹ The Newark museum's educational programming consisted of amongst other examples: a lecture series, art classes, and an apprenticeship programme (Smallwood, 2006:11).³⁰ Dana's museum apprenticeship programme at Newark — appropriately named the Apprenticeship School — was established in 1923 and was devoted to the training of museum workers. Louise Connelly, previously involved with the Newark public school system, was in charge

exhibition series of 1928 and 1929 titled *Inexpensive Objects* proved immensely popular as it showcased manufactured goods, affordable objects and items from 5c and 10c department stores (Guglielmo, 2012:208). He utilized this approach because it was a way to appeal to the demographics and budgets of the surrounding Newark community, which was predominantly a manufacturing town with large working and middle class populations.

²⁷ Another example of Dana's commitment to local and utilitarian/community orientated arts is reflected in his organization of an exhibition of “The Eight.” This group of artists is widely considered to be the first group of American artists to attempt to form what Rose (1968:9) has argued was, “a native style consonant with the American experience.” In contrast to Stieglitz belief in the modernist ethos of “arts for arts sake,” The Eight espoused the notion of art for the sake of democracy. They rejected European traditions and models and proclaimed artistic independence by depicting images that dealt with shabby, derelict neighbourhoods and the working class (Newark Museum, 2016).

²⁸ Hein (2004:423) makes the case that Dana forged this influence by creating programmes and initiatives that made connections between the museum experience and life experience visible. A clear example of this approach the way Dana theorized the museum as a department store. This model was fundamentally concerned with taking the museum to the community as well as bringing the community to it. He believed that art museums should learn from department stores with regards to marketing, lighting, location, hours, and display. For more on Dana's interest in department store innovation see his relationship with retail innovator Louis Bamberger in Forgosh (2016).

²⁹ Dana's progressive approach was closely linked to the progressive education movement fostered by the Progressive Education Association. The association was established in 1919 to espouse ideals championed by John Dewey. Dewey believed in a progressive education that thought consciously about social context. As he states, “whenever we have in mind the discussion of a new movement in education it is especially necessary to take the broader, or social view” (Dewey, 1899:20). Dana, like Dewey, believed that art had a powerful potential to refine and educate people. In particular, it was because people viewing and learning about art were able to consider broad political and social issues through it.

³⁰ Dana also established a popular lending department, which sent objects to schools, libraries and other museums. Today this department is known as the Educational Loan Collection (Newark Museum, 2016).

of developing and running the programme.³¹ At a time in the USA when the role of women was slowly changing, it wasn't unconscious that the programme was run by a woman and students involved with the Newark programme were as predominantly female (Urban, 2014:606; Newark Museum, 2016).

In addition to Gilman and Dana's contributions to AME, other important approaches to the practice in the USA in the early part of the 20th century were connected to the rise of modernist formalism and the growth of art history as a profession. At the turn of the century art history in the USA was still a nascent profession.³² For much of the period prior, art history was entangled with art teaching and art appreciation. However, by the 1920s art history had emerged from this entanglement and was beginning to assert itself as its own profession (Panofsky, 1955:324-326).³³ With the growth of art history departments in the USA, this profession became an important source of training for museum educators. As many educators were trained in art history, teaching from this perspective concerned providing historical information relating to an artwork. In this regard, biographical details, narrative or lineage of patronage are good examples of what would have been conveyed by the docent or educator. The general attitude towards this type of pedagogy is summed up by a member of the 1918 Association of American Museum's conference session on art museum education who was quoted as saying, " appreciation is frequently, if not always, increased by a reasonable knowledge of facts" (quoted in Kai-Kee, 2011:23). The success of this pedagogical approach lay in the way it bridged the gap between aesthetics and utility: through art history educators and visitors were able to engage with both art's social context as well as its visual qualities.

This mediation of aesthetics and utility through information pedagogy was also apparent in the modernist formalism method of art museum instruction.³⁴ In contrast to the art historical approach, which relied on historical information, adherents of formalism — which had developed out of the late 19th/early 20th century Aesthetic movement in England — felt aesthetic experience was enhanced by the knowledge of the elements of art, such as line, colour, composition, shape etc (Kai-Kee, 2011:24). Therefore, the modernist formalist approach centred on helping visitors understand how the elements of art functioned *individually* and how they

³¹ Both Dana and Connelly were interested in what was happening — educationally — at other museums across the USA. Dana funded a trip for Connelly on which she visited specific institutions across the country to examine the ways in which they presented education programmes (Hein, 2004:422).

³² A department of art history at Princeton University, New Jersey was only established in 1883. It was only the third of its kind in the USA at the time (Chamberlain et al., 1899:508, Axtell, 2006:491). According to Axtell (2006:491) and Smythe & Lukehart (1993), Vassar and Harvard were the first two universities to establish art history departments before Princeton.

³³ From this period onwards art history cemented its reputation as an integral discipline in the art museum, whilst education continued to struggle in establishing a coherent professional identity. This division of AME and art history out of art appreciation is therefore important to note in regards to the relationship between curators and educators in the contemporary art museum today.

³⁴ As previously mentioned, this method was a very important part of Henry Watson Kent's approach to museum pedagogy at the Metropolitan museum.

combined, *collectively*, to create certain moods or atmospheres. This approach meant that the works of art and their elements often times operated as metaphors for the workings of society and were very important pedagogical tools. A good example of this early version of object-centred learning is a series of seminars, organized by the Metropolitan Museum of Art, New York (the Met) in 1917. These seminars were designed to teach people how to identify, understand, and then distinguish these various elements by looking closely at certain artworks (Kai-Kee, 2011:24). Here, in these types of educational programmes, the elements of art rather than historical information provided an opportunity to discuss both aesthetics and utility. Yet, similarly to Gilman, Dana, and art historical approaches discussion was still predicated on fostering appreciation towards the goal of moral and intellectual refinement of visitors.³⁵

Aesthetics or Utility? Thoughts on AME and edification

In analyzing the situation of AME in the USA between 1900-1930, the contrasting nature of these four varying approaches should be considered an inevitable consequence of the relative “newness” of the profession and the quest to craft meaningful edifying programmes. Given that such educational initiatives were new and unfamiliar to art museums, it challenged professionals such as Dana, Gilman, Barnes, Kent etc. to consider new types of pedagogy that employed sometimes overlapping aesthetic, utilitarian, formal, and art historical methods. Despite the differing nature of these various approaches to appreciation, the underlying consensus amongst them was that education was geared towards edification in line with American ideals of individuality, democracy, and freedom and that teaching from/about works of art was *the* essential aspect of pedagogy. Fundamentally, each of these philosophies and approaches to education urged a close interaction or “experience” of the object in the physical setting of the art museum in line with an ideological goal of refinement. The only difference between them was how this ideology was defined and for what purpose these objects were used. Barnes insisted that they be used in programmes that, “present to the observer an aspect of life that the artist himself has experienced and it must be presented in such a form that it communicates the feelings of that experience to the observer”(quoted in Mullen, 1923:24). Yet, for Gilman, these objects were meant to “help us divine what their authors meant to say” (Gilman, 1915). While the Met believed it necessary to create pedagogy that illuminate these objects so as to make the artist’s message, “intelligible to the visitor” (Bulletin of the Metropolitan Museum of Art. 1918).

These respective philosophies — each in their own right — reflect a desire to satisfy the problem of how best to create a method(s) for fostering art appreciation in new and often unfamiliar audiences. They also evidence an instrumental use of AME to

³⁵ Such was the popularity of this approach that Albert Barnes established an art teaching foundation that utilised a version of this modernist formalism as adapted by Barnes himself. The Barnes foundation and its teaching methods continue to be extremely influential in art museum education today.

fulfill certain institutional political agendas. This was a process that was pivotal for helping art museum's realize their symbolic functions of refining and edifying citizens in accordance with new ideas about the progressive, post-Civil War USA nation state.³⁶ Such was the importance of this role of AME in the USA during the 1920s and 1930s that the field was heavily influenced by increases in federal and private funding (Kai-Kee, 2011:25). The WPA was extremely important in the way that it paid for art teachers and museum professionals to continue working in a dire Depression-era economy, while philanthropic organisations such as the Carnegie Corporation and Rockefeller foundation were pivotal parts of private funding. According to DiMaggio (1988:71) the Carnegie Corporation accounted for eighty percent of funding to the arts in the USA during the 1930s. They spent thirteen million dollars — a quarter of their budget — financing many educational experiments in US museums.³⁷ One avenue was the distribution of art appreciation kits, which consisted of slides, reproductions, and books to college students (Kai-Kee, 2011:25). The foundation was also instrumental in working closely with Paul Marshall Rea on his general survey of the arts, museums, and education in the USA titled, *The Museum and the Community: A Study of Social Laws and Consequences* (DiMaggio, 1988:72).

The influence of/responsibilities to funders, as well as these different approaches to pedagogy, were pivotal in creating a professional foundation for AME that was multifarious and wide ranging, that utilized different methods to serve different philosophical and ideological purposes, and it established the versatility/adaptability of educator practices in the USA. As Rawlins (1978:8) puts it "the economic depression of the 1930's proved to be a fruitful decade for museum education." Consequently, there is sense in what Guglielmo (2012:206) writes of the situation saying, " in both theory and practice instituted in the early 20th century by Gilman, Dana and others in their rhetoric, programmes, and exhibitions centered on elevating aesthetic appreciation and public taste. Their educational efforts were all largely intended across their institutions to inculcate the public in accessing the museum space, recognizing exemplars of good art — from high to low across their cities." However, what she fails to deal with in her assertion are the lasting implications of these seemingly divergent educational efforts. Ultimately, these diverse philosophies, combined with the fledging nature of the profession, must be

³⁶ Rice (2003:9) has demonstrated how heroic paintings of prominent leaders of the US operated as symbolic tools to foster patriotism and civic responsibility, whilst simultaneously fostering a specific national identity and heritage for citizens in a relatively new, progressive republic. Einreinhofer (1997:33) has in turn argued that these art museums helped inspire civic pride and national prestige.

³⁷ The expansion of the philanthropic activities of the corporation during the 1920s and 1930s had much to do with the role of president Frederick Keppel. As president, Keppel identified three key areas necessary for funding: college and university, adult education, and education in the arts. By the end of his presidency he had developed a network of museum administrators, educators and art historians, who helped direct and implement these programmes. It is worthwhile noting that John Cotton Dana was an advisor to Keppel and the Progressive education movement championed by Dewey greatly influenced the aims of the Carnegie's philanthropic ventures into arts and museum education (DiMaggio, 1988:70-71).

seen as contributing to the establishment of the historical American AME professional “identity crisis” that has continued until the present day. Moreover, considering that this uncertainty existed during a period in which increased specialization and the separation of disciplines in the museum began to occur, there is an argument to be made that the issues around training of art museum educators, of defining autonomous professional identity (as art history began to do during this period), and developing theoretical and conceptual understandings of art museum pedagogy — that still dog the profession today — are all rooted in this period (Charman, 2012).

The civilising power of British colonial culture in South African AME

During the decades between 1900 and 1930, AME in South Africa (SA) was also a nascent profession. However, it is difficult to determine to what extent, as very little documentation/research exists on the types of programmes and pedagogy used in this period.³⁸ What evidence there is of AME in SA during these decades indicates that an art museum's collection was central to pedagogy, there was a commitment to training young artists, walkthroughs/ lectures were common, a debate between the academic model of art education and the South Kensington approach played itself out at the Johannesburg Art Gallery (JAG), and art appreciation was considered an important part of the colonial edification process by art museums shaped by British imperial culture.

Being that SA had become a new dominion in the British Empire in the early 1900s, the context in which AME was operating at the time was one defined by an institutional landscape heavily influenced by British precedents and art education modeled on British philosophies. Numerous studies on art museums and museum culture in SA — notably Carman (2006), (2011), Bell (2009), Botha & Tietze (2014), and Gore (2004) — have pointed to the British origins of these institutions and the way these imperial values shaped their missions, aims, ideals, and collections. Furthermore, Tietze (2014:9) has detailed the debates around and influence of British pedagogical approaches on art education programmes at the Cape.³⁹ It must be understood then that these two spheres had an important role in shaping a new settler artistry and culture. Moreover, in this context museum collections were considered of utmost importance as a tool in the process of nation building and citizen making. As a result, art museum collections played a crucial role as the focal point of the teaching process in museum pedagogy. Sir Hugh Lane, the first director of JAG, believed that the principle purpose of the gallery's collection was to inspire young citizens of the British dominion and make this new nation artistic.⁴⁰ In a letter

³⁸ The little research that has been done on AME in SA in general can be found primarily in the South African Museums Association Bulletin (SAMAB). Even more disconcertingly, SAMAB was only started in the mid 1930's. Tietze (2014:4) has also pointed to the fact that very little research also exists on art education in SA during this period. Her point is further suggestive of the urgency to uncover not only the history of art education during this early part of the twentieth century, but also the many different, specialized branches — like AME — of art education.

³⁹ With particular reference to art education models in period, Tietze (2014:9) contends that there was a debate around the use of the South Kensington method of instruction at particular art education institutions. Knowing that art museums were modeled on British examples, these two situations suggest that it is likely that AME during this period would have shared British values and their idea of community. To further supplement this argument, it is necessary to consider the way the colonial idea of community was imposed on black South Africans and their access to art education. Essentially, they were deemed unworthy of traditional artistic training by the British imperialists and the art education they received, often with a heavy emphasis on craft and applied art, came by way of their mission school education — itself a form of pedagogy with “civilizing” aims. Mdanda (2004), Rankin & Miles (1992), Klein (2014) and Sidogi (2013) have all dealt with this topic in detail.

⁴⁰ Lane's philosophy was particularly important because JAG was founded at a period in history that was important for both SA colonial history and British modern art. Having defeated the Afrikaner Boers and taken control of Johannesburg during the South African War — the British colonial

penned on 29th of November 1910, Lane states, “ the value of a good collection of Old Masters should not be underestimated.” He goes on to explain why saying “ there can be no doubt of the influence which their presence in the country is likely to have upon its artistic development and upon the various forms of intellectual activity, which together make up the culture of a nation” (Lane, 2015). He also believed that these artworks could be both enjoyable and educative (Lane, 2015).⁴¹ Lane’s commitment to assembling a strong collection for education was also shared by Lady Ada Tatham at the Tatham Gallery, in Pietermaritzburg, Natal. Tatham, who had an interest in Victorian art herself, assembled a collection in order to “improve the cultural image of Pietermaritzburg, but to educate about art as well” (quoted in Bell, 2009:34).

Unsurprisingly, these ideological aims presented potential avenues for offering practical formal and informal education. Being that art museums were new and there was a need to establish a culture of artistic patronage in SA, the settler youth of the country became an important target group for fostering this new creative culture. One way that art museums capitalized on these educational possibilities was through a commitment to training young art students.⁴² Arguably the best example of this sort of approach to museum pedagogy is reflected in the way the Cape Town School of Art was established and bound up with the South African

administration sort to turn the city into a welcoming, attractive centre of wealth for middle class families, as a way to entice new British immigrants (Carman, 2006:3-4). As part of the project to rebuild and reorient Johannesburg — the former centre of the Transvaal Republic — with imperial culture and as a British stronghold, the Randlords funded the establishment of JAG. The wealthy art patroness Lady Florence Phillips — who had resettled in Johannesburg — met Anglo-Irish art dealer Hugh Lane and asked him to put together a collection with the view to establish an art museum. Her pioneering work, along with Lane’s assembled collection, funded by support from Phillip’s husband Randlord Lionel Phillips, eventually led to the establishment of JAG in 1910. Lane was the first director of the art museum and held an honorary position — which was based in London. This situation is made even more significant when considering that Carman (2011:5) posits in SA prior to 1910, there was not an art museum that had been built to reflect, foster or inspire civic pride or refine and edify cultured citizens; all of which changed with JAG.

⁴¹ The “certain pictures” Lane refers to were of those of the European canon and of British origin. He was known for his support of British artists. Lane, together with Lady Phillips, had ensured that a collection for JAG was assembled according to a focused policy: the representation of British modern art and its Victorian roots. With this collection JAG essentially became one of the first art museums in the country to have — although small — a comprehensive, coherent collection. It also did not have a single painting by a South African artist (Carman, 2011:33). The only SA artist represented in the nucleus of the collection was sculptor Anton van Wouw. *Konakontes, South West Africa*, a painting by Cape painter Gwelo Goodman, was only added to the collection in 1916 (Carman, 2011:24-25).

⁴² Other approaches to engaging children include youth programming at the Michaelis Collection at the Old Townhouse in Cape Town and at the Durban Museum. At the Michaelis Collection in Cape Town, a task was set forth to school children at the opening of the collection in which they were asked to write an essay about the art museum as a way to develop a sense of familiarity with a new and unknown institution (Fransen, 1997:20). Meanwhile, at the Durban Museum children from schools were brought to the museum on Wednesdays to participate in various educational activities (Chubb, 1929:48).

National Gallery (now Iziko SANG).⁴³ When the school opened, it occupied a section of the South African National Gallery's premises on New Street, in the city centre (Krut. 1983:96-97).⁴⁴ The school was established to satisfy three objectives: to provide a training to youths similar to that of the South Kensington method, to provide a form of training that would be useful in adult life, and to train teachers in freehand drawing so that they could teach in elementary schools (Krut. 1983:98). Coincidentally, Lane, in Johannesburg, also shared a commitment to young art students. Both he and Philips hoped that a school of art would be built alongside the gallery in Johannesburg, as they believed passionately in the idea of art galleries being places of learning in context.⁴⁵ Lane in particular was a proponent of students learning from and by copying artworks from the collection:

the importance of a modern gallery is undoubted, for, to the student actively engaged in art, it is his contemporaries that teach him most, and their successes that inspire him, since their problems are akin. The South African student enters on his studies with a mind free from pre-conceptions, and coming immediately upon the work of acknowledged masters the result cannot be other than beneficial...He will approach his work not with the idea of imitation in reproduction, but in order to perfect himself in power of expression (Lane, 2015).

These approaches at JAG and SANG were matched by Lady Ada Tatham's educational philosophy in Pietermaritzburg. Tatham believed "the best way to train the eye to look over and appreciate the beauties of creation is by study of pictures..."(quoted in Bell, 2009:35). She was also a strong advocate for the importance of developing a new artistic spirit in SA, and she had similar sentiments with regards to the role of the collection in training young art students. Her philosophy, however, manifested itself, not in the establishment of an art school, but instead in contrast to JAG and SANG, in the implementation of an annual art competition. Introduced in 1904, this competition ran for nine years, and had categories open to all age groups (Bell, 2009:5). This approach to training artists at the Tatham Gallery was predominantly about encouragement and providing a platform to exhibit, rather than offering hands-on training. Yet, together with the philosophies at JAG and SANG, Tatham's approach is suggestive of a growing sense

⁴³ This school was established in 1881 according to conditions set forth by Sir Butterworth Bailey in his bequest of artworks and funds to build an art museum at the Cape. It subsequently seems to have had various names over time. In 1881, it was named the Colonial School of Art. In 1895 it became the Government School of Art, Cape Town before being incorporated into the University of Cape Town in 1925 (Krut. 1983:109).

⁴⁴ Krut (1983:98) points out that this school was the first of three art schools that were established through the collaboration between the government, the South African Fine Arts Association and local arts enthusiasts.

⁴⁵ Carman (2004) maintains that it was in fact a School of Design that Philips was intent on establishing at JAG, as she was a major supporter of the South Kensington method of instruction. Carman goes as far as to suggest that Philips "persisted" but her efforts were to no avail, as the school was never built.

of importance in *fostering appreciation* for art amongst the youth in SA through the study and creation of works of art.

Another noteworthy dimension of AME in this vein of fostering appreciation concerns the use of explanatory programming such as lectures, walkthroughs, and talks. Through these initiatives, E.C Chubb, then director of the Durban Museum, called for art museums to become places of “instruction of interesting and recreational character” (Chubb, 1929:39).⁴⁶ At the Durban Museum lectures were given occasionally and Chubb called for other art museums to organise them “as frequently as possible with the objective of arousing interest and imparting knowledge” (Chubb, 1929:42). Lady Tatham, who was an extremely adept lecturer, also regularly conducted lectures at the Tatham Gallery. She felt that they went a long way to stimulating an art museum going culture as they encouraged people to visit the art museum, and they helped children learn from the collection (Bell, 2009:35). Meanwhile, the South African National Gallery presented weekly lectures in both English and Afrikaans for adults and Junior/Senior schoolchildren. Aside from lectures, Chubb was also one of the earliest supporters of the use of guide-lecturers (docents in the USA). He had recognized the benefit of guide-lecturers on his visit to American art museums in the late 1920s. He felt that these educators were more effective than the self-explanatory exhibitions made possible by introductory series, descriptive labels, printed guides, and descriptive catalogues. In fact he reasoned that all of these materials were “poor substitutes for the influence of the human voice”(Chubb, 1929:38). Consequently, Chubb employed Miss Mary Ritchie to conduct tours of the museum. She offered tours between 10h30 and 15h00, and covered art, culture, and natural history (Dlamini. 2003:122). Interestingly, the South African National Gallery employed an equivalent to Ritchie: their version was a travelling lecturer who visited schools outside of the peninsula(Grobler & Pretorius, 2008:59-61).

Chubb’s appointment of a guide-lecturer and SANG’s use of a travelling lecturer are also suggestive of another significant factor in SA AME during the period: the increasing role of the Carnegie Corporation.⁴⁷ At a time when there was little information published on museums in SA, the British Museums Association, requested the Carnegie Corporation to survey museums in the country as part of an empire-wide research project.⁴⁸ The findings of the report were subsequently

⁴⁶ Chubb was also a proponent of good co-operation between museums and schools.

⁴⁷ Prior to its role in the survey of museums in SA, the corporation was best known in the country for its report the *Poor White Problem* during the 1930’s (Grobler & Pretorius, 2008:46).

⁴⁸ The Carnegie Corporation had been involved with British museums from 1913 and in 1927 it undertook a survey of British museums under the aegis of the Carnegie United Kingdom trust. The report was broken into two parts: museums in Africa and museums in Malta, Cyprus and Gibraltar. Henry Miers and S.F Markham, the head of the British Museums Association and secretary respectively, compiled the African survey. Conducted in 1932, their investigation began in Cape Town and included visits to museums in Kimberley, Port Elizabeth, Grahamstown, East London, Durban, Johannesburg and Pretoria, as well as Rhodesia (now Zimbabwe). For the purposes of the

published in 1933 and then sent out to all South African museums in 1938. In their report, Sir Henry Miers and S.F Markham found that educational programming was offered by most South African museums and consisted mainly of talks and lectures —predominantly presented by curators. They also pointed out that a few museums offered guides— the best being those at the Durban Art Gallery. The report also documented that many museums did not have the funds to employ permanent staff in education departments. Yet, the researchers suggested that many museum professionals in SA understood that there was a *great need* to improve their educational offerings (Miers & Markham, 1932). The report considered the crippling lack of funding and a lack of cooperation with *and* on the part of local educational authorities as the two biggest issues facing museum education in SA. Miers and Markham insisted that it was imperative that museums develop their educational work in order to enhance their effectiveness, and recommended that their programmes include: organized school visits, lectures, personal guidance, comprehensive labels, and museum cases to be circulated to schools who couldn't visit their institutions (Grobler & Pretorius, 2008:53-54).⁴⁹

The Carnegie Corporation subsequently issued a grant in 1935 for the benefit of South African museums — a large part of which went to developing new and/or existing education programmes (Grobler & Pretorius, 2008:59).⁵⁰ Therefore, much like the situation in the USA, in the context of AME in SA, the Carnegie Corporation played a very important role in funding new educational experiments at art museums across the country. This funding was used in a variety of ways by museums: the Albany Museum used their grant to set up their Museum School Service, which consisted of travelling display cases; the South African museum did likewise; the Durban Museum and Art Gallery used their funding to permanently employ guide lecturer Miss Mary Ritchie for three years, and SANG used it for the aforementioned lectures (Grobler & Pretorius, 2008:59-61).⁵¹

Teaching towards a colonial identity in South Africa

In conclusion, the educational philosophies of all the major museum professionals in SA were wide-ranging. Phillips at JAG was a strong supporter of the South Kensington approach, and it was reflected in her desires for a School of Design at JAG.⁵² Contrastingly, Lane prescribed to the academic model, favoring the aesthetic qualities of fine art in a similar manner to Gilman in Boston. At the Durban Museum,

report the museum was broadly defined as anything that included or collected objects for public study, in the realm of art, history, science or industry (Grobler & Pretorius, 2008:49).

⁴⁹Additional findings include: the fact that South Africa presented an array of mixed races and civilisations, and that museums were to be more successful in predominantly white areas.

⁵⁰ This report and grant was also significant in the formation of the South African Museums Association in 1935 and helped fund the publication of early versions of the association's bulletin.

⁵¹ These programmes came six years after Chubb was invited by the Carnegie Corporation through its Visitor's Grants Committee to survey museums and their programming in the USA and produce the report titled *Museums and Art Galleries as educational agents* in 1929.

Chubb reflected a philosophy reminiscent of Dana, saying “a museum’s first duty is to the inhabitants of its town” (Chubb, 1929:41). These philosophies were geared towards developing appreciation programmes, such as Tatham’s lectures or SANG’s travelling lecturer that would stimulate arts patronage and make people familiar with art museums. This process was an important aspect of developing a new national identity for SA in line with British values after the conflict of the South African War. The role that the British Museums Association played in AME through the funding of the Carnegie Corporation as well as the importance of the South Kensington approach to pedagogy indicates the visible influence of British culture. For example, so visible was this influence that Krut (1983) has argued that the South Kensington system of instruction in linear drawing pervaded South African art education at every level in the period prior to the Union.

Consequently, this section in the history of AME in SA has shown why the profession used the collection as a key tool in pedagogy, how was committed to making the new nation artistic, and what allowed it play a significant role in helping art museums realize their responsibilities in edifying and refining citizens in line with the new British dominion. Yet, it has also highlighted the fact that funding for education was scarce, permanent education staff were almost non-existent, and there was a disruptive friction between museum professionals and educational authorities. This lack of funding and non-existence of permanent education staff are two issues that plague the profession throughout its history. But, most importantly, these thirty years demonstrate the way in which interpretation and appreciation became the foundation of AME. It is a foundation on which all further theories, programmes and philosophies would be built.

Re-evaluating AME education at the onset of the Great Depression

Taken as a whole, what is evidenced above strongly suggests that AME in the period between 1900-1930 in the USA and SA should be understood as responding to art museums symbolically charged with an important role in nation building, national identity making and citizenry. In the period leading up to the Great Depression, AME played an important role in turning the art museum's symbolic nationalizing functions into tangible, edifying, and refining pedagogical programs. This is especially apparent when one considers the educational philosophies of notable museum professionals such as Gilman, Dana, Philips, and Lane etc who were at the forefront of developing museum pedagogy in their respective countries during the period. Their commitments to education and national identity making are reflected in their quests to assemble collections that supported certain nationalizing agendas and were of the highest order. This made museum education a prime target for funding in the US — especially in the 1930s — by both the federal government through the WPA and by private foundations like the Carnegies and Rockefellers. AME in SA by comparison suffered from a scarcity of funding, as art museums only benefitted from a substantial grant from the Carnegie Corporation for a short period in the 1930s.

With regards to style of pedagogy, this need to assemble strong collections is also indicative of the belief during the period that the art museum's collection and the study of objects were the most important educational tools and teaching strategies respectively. In both the USA and SA there was a clear image of the aims of AME—to foster in visitors a greater appreciation for and awareness of the benefit of the art museum and its artworks—but there was not an agreed consensus on how best to achieve it. The influence of the philosophies of museum professionals generated much difference of opinion. Aesthetics, utilitarianism, formalism, and art historical studies all existed together somewhat uneasily. However, these different approaches were also influential in inspiring a range of programmes that consisted of lectures, talks, and educational exhibitions. Initiatives like the docent, guide-lecturer, travelling lecturer and gallery tours — all newly developed and implemented during the period— also emphasise how interpretation and appreciation became the foundation of AME in both the USA and SA. Yet, the consequence of experimentation/various approaches to pedagogy means AME struggled to define its identity. Thus, as Kai-Kee (2011:28) noted the field in the USA was chaotic while, in SA, Chubb (1929:37-38) reiterated that art museum professionals needed to better understand the profession and develop more efficient co-operation with the local education authorities. Moreover, art history in the USA grew out of art appreciation during the 1920s and began to define itself as an autonomous discipline during this period. The lack of professional identity and the strengthening of art history are two situations that would ultimately have a lasting effect on the educator/curator relationship that defines AME's current situation.

Chapter 2:

Art museum education and social justice in the radical, ideological aftermath of WWII 1940-1970

Prior to WWII, AME in SA and the USA played very important roles in realising the symbolic nationalising function of art museums. In SA, right up until the 1930s when militant Afrikaner nationalism began to grow, nationalism was constructed along the lines of British imperial culture. Meanwhile, in the USA AME worked towards a post-Civil War progressive, democratic national ideal. Pedagogically, appreciation and interpretation were the two most important methods used to inspire intellectual and moral refinement — two principal aspects in developing citizenry during the period. These techniques were used to convey nationalist ideals present in art museum collections dominated by European masterworks of art in both SA and the USA to specific, stratified audiences through various programmes that included lectures, talks, guides, and school tours. Thus, the thirty years prior to WWII in AME are to be considered in an art museum charged with fostering nationalism and “civilizing” citizens. And if that is the case then the thirty years post-WWII should be considered against an institutional backdrop in which both the entrenchment of and rebellion against certain nationalistic agendas took place. It is the task of this research to deal with AME in SA in the context of the rise of apartheid⁵³ and the anti-apartheid struggle, whilst in the USA it must be considered in view of Cold War politics⁵⁴ and the rise of the counterculture movement.

⁵³ Afrikaner nationalism had begun to find expression in South African museums from the 1930's onward and was connected to an interest in Afrikaner history centered on the centenary of the Great Trek (Gore, 2004:39). The impact of the Great Depression pre-WWII had also led to the formation of a coalition government between the National Party and the Jan Smuts-led South African Party in South Africa. At the request of Britain, this coalition government led the country into WWII. Having fought with dignity and honor, South African soldiers ensured that the country emerged from the war with a great deal of prestige. Just how highly regarded the South African war efforts were, was evidenced by Prime Minister Jan Smuts representing the country in San Francisco at the signing of the United Nations Charter in 1945. After WWII and prior to the ascension of the National Party into power there was a push to foster a united nationalism. However, despite these attempts at fostering a unified nationalist rhetoric post WWII, it did not do enough to placate the tension between the British and the Boers, socially and in the coalition government. As a result, Afrikaner nationalism grew ever stronger in this tense atmosphere. Consequently, the growing impact of Afrikaner nationalism, divisions in the coalition government and the socio-economic situation in South Africa post WWII, ultimately led to the defeat of Smuts and the South African Party at the 1948 elections, by the National Party (NP) (Marks, 2001:205).

⁵⁴ Politically, the US was in a conservative position post WWII. The emergence of the US, alongside Russia as superpowers, thrust the two countries into competition. Capitalism and Communism were competing ideologies and both countries worked to assert power over the other. Therefore, Cold War agendas played themselves out in different spheres of daily life. This intense, “cold” conflict used sports, a space race, and distant military operations, to mention only a few, as platforms on which to assert dominance. Fearing the spread of Communism, US society was consumed - ideologically - with a sense of heightened anxiety. And, the US government used whatever means and tactics it could to champion capitalist values, whilst simultaneously repressing communist agendas.

After WWII, AME was operating in societies in which global conflict had changed peoples' psyches and challenged accepted conventions/ideas about democracy. Van Robbroeck (2011:3) believes "1945 heralded the end of a bloody war that shook to the core the West's confidence in its own values, precipitating an intellectual and ethical crisis." Butt (2005:21) concludes that the period immediately following WWII, "was simultaneously a period in which modern art, and repressive ideologies consolidated itself and begun to get 'undone.'" And in the wake of this conflict, new sects of nationalism grew increasingly stronger. Militant Afrikaner nationalism led to the vetting of Apartheid legislature in SA and Red Scare/anti-communist tactics in the USA became more prevalent as a result of the Cold War. It wasn't long, however, until these ideologies were met with great resistance. The anti-apartheid struggle in SA and counterculture movements in the USA fought back with liberation rhetoric. For AME this conflicting situation further exacerbated its identity crisis: the field was still relatively new, and its professional identity was yet to be defined, but it was undoubtedly understood that educators had both the potential to convey certain nationalist agendas and the responsibility to address social issues. Therefore, in certain parts of the profession, in each context, propaganda responsibilities mixed uneasily with social critique as AME was tasked with performing various roles from different angles of these respective political situations.

Reconstructionist art museum pedagogy amidst Cold War anxiety in the US 1940-1950

The USA emerged from the war as one of two superpowers, and it experienced a period of economic prosperity.⁵⁵ In a thriving USA, departments of AME played notable roles in supporting pro-American, democratic ideals championed by institutions such as the Museum of Modern Art (MoMA). Roberta Fransler has commented that American educators of the period “had to show that art was ideologically committed to preserving freedom and democracy.” She went on to reiterate that it was felt that AME provided the perfect opportunity, “for the examination of those values in our civilization for which we are fighting and out of which we must make peace” (quoted in Kai-Kee, 2011:32). This post-war ideological dimension is reflected in certain approaches to teaching in the 1940s and 1950s. Educators developed programmes that championed US values by experimenting with different, unique ways of presenting pedagogy. For example, one of the major concerns in the field was how to move away from lecturing and teaching simply by conveying information didactically, as this method was increasingly critiqued as authoritarian (Kai-Kee, 2011:31).⁵⁶ This shift became the impetus for many of the experiments in teaching strategies that were conducted in this period.

As part of this shift, discovery learning became a catch phrase for innovative pedagogy as part of post-war reconstruction and Cold War ideology. This teaching strategy encouraged students to explore and find *their own* meaning in artworks, and it challenged them to experiment, innovate, and *discover* knowledge. It was a learning process that was predicated on the ideals of individuality and free exploration. Moreover, discovery learning was employed in a context where the avant gardist Abstract Expressionists were being championed — as part of a type of cultural imperialism in the Cold War — by institutions such as the Museum of Modern Art (MoMA) for their ability to make *breakthroughs* or find “new discoveries” in the practice of abstract painting.⁵⁷ These *pioneering* practices — both

⁵⁵ Despite the onset of world war, the US continued to experience consistent economic growth, through the military-industrial complex. Thanks to this economic expansion both during and after the war, the US produced roughly half of the world's industrial output. Spurred on by the spirit of individualism, consumer credit and this growth of the war economy, the 1950's saw a substantial growth in consumerism and the US middle class. The relationship between consumerism and the middle class, coupled with the distribution of the television and the strengthening of advertising, perpetuated a strong post war, consumer culture. So strong was this culture, that by the beginning of the 1950's, almost three quarters of US households owned an automobile. With the middle class having significantly expanded, along with access to automobiles, the suburbs proliferated as a result. This mass exodus from the “old” city to the “new” city: the suburbs, was also in part due to urbanisation and the influx of African Americans to the cities in search of work (Logemann, 2008:527-528).

⁵⁶ Didactics essentially situates the teacher as a controller of knowledge as students depend on them to impart it. In contrast to experiential or open learning, it implies that other knowledge outside that of the teacher is not valid.

⁵⁷ In art history, particularly the early to middle of the 20th century, progress and innovation in modern art was centered on the degree to which abstraction was achieved. Simply put, the greater

artistically and pedagogically — embodied the benefits of specific American ideals such as individualism and freedom of expression etc. Ironically, though, discovery learning was promoting the values of free will at a time in American society where certain sections of the population were still deeply oppressed and segregated.⁵⁸

Another strategy employed by educators in this context was discussion learning. This method of pedagogy involved using conversation instead of didactics and it was used specifically to help citizens come to terms with the consequences of WWII. This form of “informal” learning did away with hierarchy by making the learning process less authoritative, and it encouraged participation. The Met’s Gallery Conversations programme held in the 1940s is a good example of this type of pedagogy. Proposed by Fransler, these programmes facilitated the discussion of democratic, US ideals and provided an avenue for participants to deal with the psychological trauma caused by war (Kai-Kee, 2011:32). Participants shared their thoughts on their personal situations, how they were presented in art, and reflected individually with a staff lecturer (The Metropolitan Museum of Art, 1944:30-32). This programme formed part of what was then a larger nationwide institutional commitment to discussion learning. In addition to the Met’s Gallery Conversation programme, the Boston MFA also used discussion pedagogy as part of their “Gallery Discussions”

the distance achieved between representation of the natural and purely abstract form, the more progressive the work of art (Duncan, 1995:108). Therefore, the Abstract Expressionist had gained a degree of international stature for their innovation. Abstract Expressionists were considered extremely important also because of the ways in which their respective practices were felt to embody US ideals such as freedom of expression, and individuality through non-figuration. Harris (1993:4) maintains “the paintings could be (and were) represented as essentially to do with being ‘American’ or ‘essentially individualistic’”. It could be argued that in fact they were both as the former always seemed to imply the latter. For example, the work of Jackson Pollock was seen as a way to speak about the triumph of US individualism. Modern art’s insistence on the artist-as-genius was important for reinforcing the USA’s faith in capitalist innovation and Pollock was considered “revolutionary;” an innovator *defined* by the fact that he was American. The general American public thought of him as a cultural hero (Einreinhofer, 1997:90-91). He was photographed and written about in magazines such as *Life*, as a way to *celebrate* his work and to use his international stature to champion the benefits of US values. Therefore, MoMA had a very particular agenda when exhibiting the Abstract Expressionists: the museum’s international programme was reorganised in 1956 and introduced as the International Council at the Museum of Modern Art. A brief glance at exhibitions titles — both local and travelling — reveals a lot about the nationalist theme: *Exhibition of Modern Classics and Controversial American Painters, A Statement on Modern Art* both (1950); *Abstract Painting and Sculpture in America* (1951); *15 Americans* (1952), *12 Americans* (1956) and *Jackson Pollock* (1957). A good example of the nationalist overtones at MoMA was evident in *The Family of Man* exhibition. it was sponsored by the United States Information Agency and this was widely publicised. Now it is generally thought of as a clear indication of arts use as a cultural weapon in the Cold War (Staniszewski, 1998:256). Interestingly, it also travelled to the Durban Art Gallery in the 1950s (Brown. 2005:36). For more information of the role of MoMA in the Cold War see Guilbaut (1983) and Sandler (1976)

⁵⁸ The USA in the 1950’s was still a deeply segregated country. Jim Crow laws remained, and the idea of a “separate-but-equal” stance with regards to African Americans only served to reinforce their subservient status. However, by the mid to late 1950s the Civil Rights movement gained traction. The Brown vs Board of Education ruling by the US Supreme court in 1954, which opened up equal and fair education to all US citizens regardless of race, creed or religion, was a key moment in the beginnings of the struggle for human rights (Allen & Farley, 1986:278).

initiative, which was centred on dealing with controversial subject matter (Kai-Kee, 2011:33). Meanwhile, Robert Tyler Davis, the director of the Portland Museum of Art in Portland, Oregon ascribed to the belief that “the art museum educator, this time in role of instructor, would find himself a discussion leader, concerned with relating the essences of human experiences as expressed in the visual arts to the commoner experiences of daily life” (quoted in Fransler, 1946:6-8). Davis’s comment, along with the programmes at the Met and Boston MFA are indicative of the ways in which perception and participation became the basis of AME strategy in the 1940s and 1950s: both discovery and discussion learning were fundamentally about increasing active participation and helping visitors themselves find “new ways of seeing old things and new ways of seeing new things” (Low quoted in Kai-Kee, 2011:33).⁵⁹ And as Kai Kee (2011:31) notes, all these strategies were important avenues through which “educators continued to espouse active engagement and freedom through the 1940s and 1950s.”

These rapid changes and reorientation of the profession in the postwar period did also, however, plunge AME into a more chaotic state. What made the situation worse and unlike anything before it was that university attendance increased dramatically post-WII. Art and art education departments expanded almost overnight, and did not return to the attendance figures of pre-1945. These art departments that existed as two or three person entities, teaching the odd art and production class to education majors pre-WII, suddenly became degree-granting programmes teaching many different ideas and methods (Logan, 1975:7). Additionally, there was an influx of professors from the progressive German Bauhaus School to the US during this period as they were forced to flee the Nazi Regime. Having taken up posts at various tertiary institutions across the country their philosophies influenced institutional policy, approaches to teaching, and their students’ work.⁶⁰ With many new approaches to training and teaching, art museum educators were thus forced to ask critical questions of their profession.

One consequence was that the scale and activity of art teachers associations changed. Victor d’ Amico, the Director of Education at MoMA, inaugurated the National Committee on Art Education (NCAE) in 1942. Bringing together a wide range of teachers and educators to meet annually, this committee adopted the philosophical standpoint that as professionals they needed to engage more

⁵⁹ The field of art had seen a steady increase in interest around perception studies — different ways to view, or look at artworks or exhibitions — and participation, through the work of the Minimalists and Fluxus groups. Existentialist literature and in particular *Nausea* — a work by Jean Paul Sartre — and Maurice Merleau Ponty’s *Phenomenology of Perception* resonated with an artistic practice in the USA that was growing increasingly interested in the experience of viewing, both in and of itself and with the world at large (Butt, 2005:21). The Beat generation — a group of writers, poets and musicians — typified the move of cultural practitioners in the USA towards the process of *experience*.

⁶⁰ Nowhere more obviously did this occur than at Black Mountain College. Such was its success that from the mid 1940s to mid 1950s there was said to be no more influential art community in the US (Buchloh et al., 2004:344).

consciously with artists and the thought of theorists, museum directors, curators, and art historians (Logan, 1975:8). Soon after the NCAE was established, the National Art Education Association (NAEA) was started in 1947-1948. It played a more political role than the NCAE and was tasked with building a nationwide art teacher network. The association's most important contribution in its early years was to help stimulate the relatively new field of research in art education and museum pedagogy (Logan, 1975:8).⁶¹

However, despite this increase in collective discursive engagement, unsurprisingly, but perhaps importantly, the success of AME during this period had much to do with the impact of particular, "individual" educators. As Kai Kee (2011:34) points out, "the experiments with gallery discussion programmes for adults in the 1940s and 1950s thus appear always to have relied on particular educators who were committed to the format for various, social, ideological, and pedagogical reasons." Educators were also still simply unable to develop a consensual rationale for their experiments in a difficult professional environment (Kai-Kee, 2011:34). But, events in the field of AME in the 1940s and 1950s, amidst Cold War reconstruction politics and the burgeoning Civil Rights movement, did ultimately set the platform for major experimentation and the reconsideration of the practice, role, and position of the profession in the 1960s and 1970s.

Counterculture and the rise of inclusive activity-based programming 1960-1970

Whilst the 1940s and 1950s had a distinct post-war reconstruction theme, influenced strongly by Cold War politics and the beginnings of Civil Rights multicultural reform in education, the late 1960s and early 1970s were characterised by the strengthening of counterculture in the USA.⁶² As a result, art

⁶¹ One of the major research questions concerning AME in the USA during this period was how best to train art museum educators. In a 1940 study, Thomas Munro — a philosopher and art historian — commented, "the fact is to my knowledge there is no course on museum work in the country which offers a person satisfactory training in the peculiarities of museum teaching" (quoted in Kai-Kee, 2011:28). Art museum educators were predominantly being trained in art history at the time.⁶¹ Theodore Low — working at the Walters museum — noted that most art museum educators were trained in art history (Kai-Kee, 2011:29).

⁶² During the 1960s in the US, consumer-orientated Americanism continued to abound. Presidential reports published in the later part of the decade also showed that civil society in the USA was significantly polarized, divided between rich and poor, black and white (McClellan, 2003). These racial and class divisions had come to the fore at the turn of the decade as the Civil Rights movement continued campaigning for minority equality and human rights. Amidst this rise in racial disparity and tension, the 1960s also saw the escalation of US involvement in the Vietnam War. The growing public dissatisfaction with government through the increased involvement in Vietnam was further exacerbated by a spate of significant assassinations, which included president John F Kennedy, his brother Robert Kennedy, Martin Luther King Jnr., and Malcolm X. These assassinations and their conspiracy theories, in conjunction with the disconnect in information about Vietnam and repressive anti-communist political propaganda perpetuated a conflict between civil US society and what seemed to be an authoritarian US government (De Leon, 1994:xiii-xviii).

museums and art museum educators had to reassess the material that they were presenting, they had to reconsider the types of pedagogy used, offer programmes reflective of a changing society, and find ways to provide assistance to growing attendances at art museums across the country.⁶³ These responsibilities ultimately led to a fifty-one percent increase in museum educational offerings from 1966 to 1974 (Rawlins, 1978:9).

Reflective of this drive for social inclusivity and equality, parts of AME in the USA during this period began to shift further away from information instruction — the didactic approach to teaching — and towards activity-based programming that was student centred and emphasised a more critical use of multi-sensory perception. In these types of participatory programmes, the emphasis became even less about supplying information for consumption and more about direct, active, and critical engagement. Rather than simply relay art historical facts or technical details, students and visitors were encouraged more consciously than ever before to participate in activities that taught skills of perception, *how* to see, and how this act can be framed — all as a way to help them create worthwhile *critical experiences* with works of art.⁶⁴ Furthermore, students were given greater agency over their learning experiences as a result of this move towards a student-centered pedagogical theory. This approach to education in the art museum meant that the student was the focal point of his or her own learning experience. The teacher-student relationship in this process was deemphasized and students were encouraged to utilize their own experiences as well as their range of senses in order to develop a greater *sensitivity* to the way things operated.⁶⁵ In this manner, the

⁶³ A pertinent example of these institutional pressures is the criticism and protest of the Met's 1969 *Harlem on My Mind: Cultural Capital of Black America 1900-1968* exhibition. Curated by Allon Schoener, the exhibition displayed photographs, film, and audio recordings that documented life in Harlem. The audience, critics and politicians took issue with the show because of the lack of black artists on display, for the way the subject matter was represented sociologically and culturally, and the privileging of multimedia over painting and sculpture (Cotter, 2015).

⁶⁴ This shift in teaching methods once again should be viewed in relation to an artistic context in which socio-political avant garde, dematerialised and performance practices were prevalent. In the 1960s and 1970s, artists began to conceptualise of the artwork's status as in dissociable from the socio-political climate of period. This belief, which has its roots in the Happenings of the late 1950s, was closely connected to what was happening in counterculture movements in the USA (Dezeuze, 2005:56). Frascina (1993:90) holds that artists were involved in "a moment of transformation in practices and debates concerned with the politics of representation." (1993:90) As such, many artists critiqued material/consumer culture and the commodification of art; female artists, like the Post-Minimalists Eva Hesse, Louise Bourgeois, and Judy Chicago, engaged with feminist ideas more radically and artists like Robert Smithson, experimented with land art, moving outside of the gallery and the art museum as a form of institutional critique.

⁶⁵ It was important that this approach was reflected in AME because artists such as Daniel Buren, Micheal Asher, Andrea Fraser, Hans Haacke, and Marcel Broodthaers were all challenging the supposed neutrality of art institutions. In projects such as Asher's *Installation Münster (Caravan)* for the Skulptur Projekte held in Münster in 1977, 1987, 1997, and 2007 or Haacke's *Condensation Cube* 1965, these artists highlighted the social, political, and economic relationships of art museums to both the "inside" and "outside," and the stark class distinctions between the private and public spheres.

student or visitor was placed into what Logan (1975:13) has called, “ a totality of environment” where all of their sense were engaged.

For example, students at the Philadelphia Museum of Art were asked by educators to apply the personal perceptual skills that they used everyday — in relation to friends, family, school etc —to works of art in order to seek certain responses (Kai-Kee, 2011:37). Meanwhile, at the Cleveland Art Museum educators employed multi-sensory, activity based pedagogy in their Dancers in the Gallery programme. In this initiative, art museum educators utilised integrated arts education and the pedagogical approach of “learn by doing,” and encouraged students to use their bodies in dance or performative gestures to describe or articulate what they were viewing (Kai-Kee, 2011:37). This participatory, sensorial sort of approach was also visible at the Met in their Arts Awareness project offered in 1972. This initiative was organised by the head of high school programmes, Phillip Yenawine, and was designed as a way to break down cultural barriers between high school students and the art museum. The main aim of Arts Awareness, as Yenawine notes, was to allow “ young people to respond on their own terms to things that they see” (Fisher, 2011). Moreover, being that some of these programmes were made possible by a swell in federal funding (the Comprehensive Employment and Training Act (CETA) was one of the most important federal funding schemes available to AME in the USA⁶⁶) they sometimes targeted marginalized minorities and had empowerment objectives (Kai-Kee, 2011:36). Both the Whitney Independent Study Program (WISP) and the Metropolitan Old Masters programme were designed to offer marginalised minorities access to a critical art education, one similar to that offered by tertiary institutions.⁶⁷ The WISP offered studio classes at the Whitney, while the Metropolitan provided fundamental drawing classes to underprivileged youth (Bohnen, 1968; Whitney Museum of American Art Independent Study Program, 2008).

These examples appropriately describe the ways in which educators sought to expand the educational experience beyond instruction, make it more critical and more personal, and provide students with greater agency over their own learning experience. However, what they do not detail is the strain placed on AME as a result of the gradual diversification and opening of art museums in the USA during the 1960s and 1970s.⁶⁸ These two decades saw attendance at US art museums rise

⁶⁶ The CETA was the largest federal funding scheme since the WPA (Marshall, 1981).

⁶⁷ The critical nature of the WISP is evidenced by the fact that scholars such as Hal Foster, Benjamin Buhloch have been involved with the programme. Additionally, artists such as Felix Gonzalez-Torres are alumni.

⁶⁸ The 1970s were especially important for the rise of alternative spaces. Organisations such as the Museo del Barrio, The Kitchen, Artists Space, all New York; The Mattress Factory, Pittsburgh; and The Woman’s Bulding, Los Angeles were all established during the decade with very specific agendas. However, arguably the most emblematic example was the founding of the New Museum in New York in 1977, by Marcia Tucker. This has come to be seen as a defining moment in this process of institutional change. From 1977 to 1998, founder and director of the New Museum, Marcia Tucker initiated and developed an experimental project challenged the ways in which art museums

steadily. By 1970 attendance figures stood at an estimated seven hundred million—over triple the two hundred million that it was in 1950 (Kai-Kee, 2011:34). Whilst educators were now providing more accessible programmes for these diverse audiences, coping with the sheer numbers was a challenge. Consequently, volunteers grew more desirable to art museums.

In 1934, at the Atkins Museum in Kansas, Missouri, Paul Gardner worked with Jane Gordon of the Kansas City Junior League to provide volunteers for a youth programme. This initiative brought together the Junior League, the supervisor for art education at the Kansas City Schools department and the chairman of curriculum, to provide tours and training courses for two hundred students. In the space of almost twenty years the number of school children participating in these volunteer-led tours increased to forty-six thousand (Kai-Kee, 2011:29). The success of this endeavour became an example for other art museums around the country to follow. The Toledo Art Museum implemented a similar scheme in 1946, followed in 1950 by the National Gallery of Art, Washington D.C., and by 1974, a survey published by the National Endowment for the Arts (NEA) estimated that seventy-five percent of art museums in 1971 made use of volunteers, and that they constituted *two-thirds* of museum staff — the largest concentration working in education departments (Kai-Kee, 2011:35).

For smaller art museums, these volunteers proved vital; it allowed them to expand their programming, increase their audience, and gain valuable funding. However, in larger institutions volunteers proved more of a nuisance. Despite rigorous training, many were still the most inexperienced parts of the museum staff, and this was a problem. Theodore Low, visionary Director of Education at the Walters Art Museum in Baltimore, commented “in a museum like the Walters, where so much emphasis in teaching rests on an understanding of the historical background of objects, to use volunteers would inevitably result in a lowering of standards” (Kai-Kee, 2011:30). Whilst, Raymond Stites, curator of Education at the National Gallery in Washington D.C, distanced the museum from its volunteers by emphasising the difference between permanent art museum staff and volunteers (Kai-Kee, 2011:30). Low’s comment and Stites’s actions demonstrates their recognition of the need to maintain professionalism and criticality, but, unfortunately, not everyone adhered to this and it was often lacking in volunteer-led programmes. And the use of volunteers

displayed, collected, and supported contemporary artistic practice. Tucker’s idea to open another art museum in New York, which already had a host of similar institutions was essentially two fold: Firstly, to create a space that would fill the gap in attention giving to living artists. Secondly, she wanted it to be a space that addressed the institutional discrimination of women and minorities (Shaked, 2012). Tucker sort to “redefine the concept of the museum altogether, to turn it upside down” (Rachleff, 2012:34). She also wanted the museum to welcome art that was excluded elsewhere because it was difficult, out of fashion, unsaleable, or made by artists who were not white or male or straight” (Smith, 2006). Through these multifarious, diverse programmes and exhibitions, Tucker was intent on reaching an audience that was as large as possible, and aspired to be multicultural and multiracial. She carried this mentality through to the demographics of the staff and how governance was handled. She even expected the museum security guards to be knowledgeable of the art (Smith, 2006).

remained ubiquitous, ultimately negatively impacting educators. The main consequence of volunteers teaching education was that the profession was undercut and educator expertise was questioned. Educators had made exciting strides since the early 1920s in developing new programmes, implementing learning theories, and incorporating artistic practices that addressed social issues — all of which allowed them to develop a particular set of skills. But, given that partly trained volunteers were now seen as fit enough to teach, these situations challenged the supposed criticality and professionalism of AME practice. The latent consequence was that AME as a profession was delegitimised, and the increasing hierarchical relationship between curators and art museum educators was exacerbated. This reliance on volunteers thus suggested very strongly that education in the art museum was undervalued and not taken seriously enough.⁶⁹

It was in this context that two major attempts at defining the profession occurred. Educators and education administrators met in Cleveland, Ohio in 1972 for a landmark conference. The participants held discussions over the objectives of the profession, best practice standards, and the training of educators. At the conclusion of the conference the "credo for museum education," which laid out a framework for the goals/aims of the profession, was adopted as well as a working document of the skills an educator should possess and the training they should undergo (Kai-Kee, 2011:34). Six years later, the Ohio conference was followed by the second major attempt: the publication in 1978 of a large compendium entitled *The Art Museum as Educator*. Supported by a grant from the NEA, it was published by the Council on Museum and Education in the Visual Arts. It was the first comprehensive attempt to document art museum education programmes in the USA, and it included essays on the history of the profession, learning theories, case studies, and audience surveys (Newsom & Silver, 1978; Kai-Kee, 2011:35-36).

Despite the significance of these two events and the expansion of pedagogies, the unintended consequence of this period of institutional uncertainty, experimentation, and the ubiquitous use of volunteers was that the profession became even more confused over its own identity. Whilst the Ohio conference and *The Art Museum as Educator* were positive developments in the field, these two decades perpetuated the latent concerns of the 1940s and 1950s of a situation, which was set in motion in the 1920s. The idea of AME educators as jack-of-all-trades was both extremely positive and negative. Experimentation and the wide range of programmes did serve vast and diverse audiences, showing the creative and critical nature of educator practices, but they also gave the impression that AME was attempting to do everything for everyone. Rice (2003:15) argues, "museum educators at this time developed new methods for making art relevant to their audiences, and embraced dance, music, poetry and a variety of language based approaches to help diverse populations discover the visual arts." While Mühlburger (1985:100) has asked

⁶⁹ It cannot be understated that the implications of this situation continue to be felt seriously today. The current educational deskilling trend across art museums in the USA, highlighted in Part Two, is a direct consequence.

"how did we grow from institutions where guided tours were the main business to learning centers with such rich and full offerings for so many?" However, Marcella Brenner, founder and director of the master's programme in museum education at George Washington University, was more critical of this need to do "everything for everybody"(cited in Kai-Kee, 2011:38). Attempting to cater to everyone meant relying on volunteers, and this greatly affected the perception of the practice. Educators effectively suffered an unintended further loss of status in the institutional hierarchy; a loss, which Kai-Kee (2011:35) believes had serious implications for the work of educators moving forward. The need for volunteers, along with the various experiments outlined above; however, indicate how creative these professionals were in broadening the programmes offered by AME in the USA and in adapting their practices to changing requirements of an institution under pressure in a society fraught with escalating tensions.

Learning through art and museums in turbulent times

AME in the USA in the 1940s and 1950s laid the foundations for the experimentation that came in the 1960s and 1970s. Counterculture and changing artistic practice challenged art museums to open up to new audiences. Educators were challenged to diversify their practice and create programmes that were inclusive and open to all sections of American society, as social relevance became more important. Faced with this challenge, educators demonstrated their creativity and innovation by expanding AME to include marginalized audiences and by shifting the pedagogy from information-laden didactics to participatory and activity-based learning. Experimentation was important for highlighting the creative and adaptable nature of educators' practices, but it also further confused an already chaotic profession. Disconcertingly, visible signs emerged over the perception and status of educators in the art museum. The ubiquitous use of volunteers severely threatened the agency and expertise of educators and this negatively affected their position in relation to curators. Moreover, a consensual understanding of the field remained elusive. Thus, while the period witnessed important attempts at theoretical and practical engagements with AME and the expansion of literature on the field, educators still had a long way to go to fully understand the complex workings of profession.

Apartheid, Armed Resistance, and AME in SA
1940-1950

During the 1940/1950s AME in SA operated in a period defined by strong nationalist, post-war ideological shifts in politics, society, and art.⁷⁰ However, at a time when the apartheid regime grew increasingly draconian there seems to be very little documentation of AME in SA. Therefore, there is an urgent need to uncover what does exist because by comparison, art education during this period has been more thoroughly documented.⁷¹ What is evident of AME in this period though is that black South Africans were forced by apartheid conditions to predominantly receive art training and appreciation outside of the art museum in community art centres, even though access to museums was not legally denied to them⁷² and one of the biggest challenges the profession faced was how to cope in the aftermath of the Carnegie grant, which ended in 1940.⁷³

⁷⁰ By the time the National Party (NP) came to power in SA in the mid 1940s the visual language of Afrikaner nationalism was almost canonical in its articulation. It was conservative, and it was largely concerned with the social depiction of the Afrikaner Volk — with the Afrikaner mythologised as a hero in a hostile world (Freschi, 2011:9, Hillebrand, 2011:151). This image of Afrikaner nationalism was expressed visually in two ways: through the depiction of the beautiful, untouched landscape and the folkloric expression of Voortrekker history (Freschi, 2011:9). So strong was this visual language at the time that it eclipsed the impact of the Cape Impressionists who had hitherto dominated the South African art world, greatly impacted the way politics were constructed artistically, and influenced how art museums and institutions collected and displayed works of art. By mid-century, the practice of collecting in art museums in South Africa had also become more focused and consciously articulated. Therefore, this Afrikaner canon — with works of art from artists such as J.H Pierneef, Willem Hermanus, Erich Mayer and Coert Steynberg — functioned conveniently, through exhibitions and museums, in the interests of the NP's apartheid state. Von Robbroeck (2011:3) writes of how “art embroidered an Afrikaans imagery in national force, which united a divided white, Afrikaner population into a seamless political body.” It was a way to “showcase newly established affluence, urbanity and cultural sophistication of South Africa.”

⁷¹ Art education in tertiary institutions remained reserved for whites only. The introduction of the Extension of University Education Act of 1959 essentially denied any formal entry for black South Africans into tertiary education. Black South African students were extremely scarce in the tertiary landscape. Students like Selby Mvusi, who studied art through correspondence at UNISA from 1954-1957, and Abu Mashugane, who was enrolled in a BA(FA) programme at the University of Witswatersrand in 1950, were rare examples (Rankin, 2011:52). This purposeful denial of tertiary education was a way for the apartheid government to maintain and sustain a cheap labour force, by only providing access for black South Africans to basic skills training (Daehnke, 2011:31).

⁷² The apartheid system of segregation simultaneously both *denied* access to art education, and *perpetuated* the significant impact of alternative pedagogical spaces as students of colour were forced to find alternatives outside of the apartheid education system. Early examples of these art centres include the informal art class founded by John Coplans in Cape Town in 1947. Chiefly catering to members of the District Six community, the class met on Tuesday evenings and Saturday mornings and focused on still life and figure studies. Amongst those that attended, were artists such as Albert Adams and Peter Clarke (Rankin, 2011:53). Both Polly Street and John Mohl's White Studios in Sophiatown were also founded in the 1940s, and the impact of the Ndoleni Teacher Training College cannot be understated (Rankin, 2011:37, Klein, 2014:1355).

⁷³ What was possible to deduce is that AME continued — programmatically — in much the same vein as in previous decades: talks, film screenings, lectures, museum school services, guide lecturers and

The anti-apartheid struggle and socially relevant pedagogy 1960 and 1970

In contrast to the 1940s and 1950s where information on and documentation of the profession is scarce, the evidence of the profession in the 1960s and 1970s indicates that these were fertile decades for exciting new AME programmes that sought to address — more consciously — the marginalisation of certain sections of South African society.⁷⁴ There was recognition by parts of the institutional community that art museums and AME needed to do more for all sectors of the community amidst a tense social atmosphere⁷⁵ and new activist approaches to artistic practice.⁷⁶ For

school tours seem to be the predominant offerings. For example, at SANG the weekly lectures and school tours had become commonplace as a result Carnegie grant. Children were increasingly seen as a target audience in order to address the lack of interest in attending art museums. This was a point reiterated by the decision of the Cape School Board to appoint an itinerant art teacher at SANG who was to give lectures to children both in the art museum and at their school. By going to their school it was hoped that the teacher would be able to persuade children to visit the museum outside of school interests (Roworth, 1945:3).

⁷⁴ From an institutional standpoint, the changing situation at the Durban Art Gallery is worth highlighting. In this period, the institution shifted between the reinforcement of social order, neutrality, and resistance. Brown (2005:39) claims “ this role of resistance was effected through displays, through some of the art purchased and through the beginnings of a new “non-racial” participation in defiance of politics at the time.” Attempts to include artists of colour in exhibitions would be felt strongest in the *Art South Africa Today* exhibitions that started in July 1963. The ASAT exhibitions appear to have contributed to DAG becoming one of the first art museums in SA to systematically collect the work of black South African artists. Brown also describes how through these exhibitions the space of the gallery changed from, “ that which previously reinforced the social order to one that was able to challenge it,” and, “ apart from affecting the type of art purchased for the permanent collection, it [ASAT] also assisted in changing understandings around the meanings of gallery spaces” (Brown. 2005:53).

⁷⁵ In South Africa, the decades of the 60s and 70s were characterised by the heightened enforcement of apartheid policy and legislation. The National Party became increasingly more authoritarian and oppressive. Friedman (2011:29) argues, “ by the 1960s, the institutionalised policies of racial segregation had translated into an era of unmitigated oppression and censorship. The South African government had already earned the badge of international reprobate.” A host of General Law Amendments and Terrorism acts in the 1960s gave the apartheid government even more power to ban organisations deemed unlawful and allowed them to arrest, detain, and imprison political activists, often times without a trial.

⁷⁶ In the late 60s and early 70s a dimension of politically dissident conceptual and performance art practice emerged. Arguably the most pivotal point in this process was the *Art South Africa Today* exhibition of 1971. This exhibition — an earlier version of the 1975 exhibition over which Clement Greenberg presided as juror — brought together artworks by Paul Stopforth, Gavin Younge, Malcolm Payne, Omar Badsha, Jochen Berger, Clifford Bestall, Nils Burwitz, Norman Catherine, Cyprian Shilakoe, Timo Smuts, Harold Strachan, Kanu Sukha, and Mahommed Timol all of whom as Clark (1992) notes “exhibited works the titles and imagery of which satirise, criticise or refer to the South African government, its practices and its policies.” This exhibition came on the back of these artists participating in regular gallery exhibitions around the country. Badsha had his first solo exhibition at Artists Gallery in Cape Town in 1970, Stopforth along with Younge exhibited in Durban at Walsh Marais gallery in 1972, while in that same year the Dashiki Art Museum, was founded by artists in Ga-Rankua near Pretoria. This space was important because it exhibited artwork by artists and activists like Lefifi Thladi. David Goldblatt also published his first photo essay titled, *On the Mines* in 1973, which positioned documentary photographic practice as a compelling device for recording

example, Duxbury (1976:41) declared in a presidential address to the Southern African Museums Association:

Gone are the days when a museum director proudly collected and built up his collection for the almost exclusive use of the museum research officers — this inward policy has been replaced by a more vital outward policy — a policy which stretches beyond not only the walls of the museum but of the city, and even the country in which it stands...

Meanwhile, Barry (1967:404) believed that art museums had to work harder to become more essential to communities and this was to be achieved through education. Voight (1972:162) however was more scathing of the position of art museums. She criticised them for not exploring the possibilities in “the extension of our services to have nots.” By the “have nots” Voight referred in particular to the blind, the elderly, and to rural South Africans. Consequently, in these decades it was paramount that AME received reappraisal in relation to the needs of the public and the ever-changing responsibilities of the art museum. This reappraisal was important in order for AME to evolve, make people more aware of how to *efficiently* use these institutions, and to extend their services, in an outreach capacity, beyond the art museum’s physical walls (Barry, 1967:407). Therefore, as part of this drive to open up AME to new communities in SA, the blind, elderly, and rural communities were identified as key target audiences, new approaches to pedagogy were adopted, and museums experimented with volunteers.

Voight's vision for expanding programmes to these marginalised audiences — especially to rural communities of SA — was to develop a “mobile museum.” She suggested repurposing a four-wheel drive or ex-army vehicle for the mobile museum, as it would be able to cope with difficult terrain. She indicated that it should be repainted, should carry film, slide shows, taped commentaries, two and three dimensional display cases, and collapsible screens all tied to sections of a museum’s collection. This mobile museum was to be operated by a lecturer and would travel, taking the museum to those who could not visit it (Voight, 1972:166-167). Despite her enthusiasm and passion for this project, she did, however, recognise that her vision was part of the painstaking process of developing extended museum services. Voight (1972:169) conceded that an idea such as the mobile museum “requires long-term planning and could only be developed slowly.” Yet, in part as a result of Voight’s thinking, the concept of the mobile museum has become an important part of the educational activities conducted by the Iziko Museums of South Africa today.⁷⁷

daily, lived realities. Furthermore, people like Neville Dubow at the University of Cape Town (UCT) had created supportive and incubator-like environment for young artists acutely aware of their socio-political responsibility. Dubow believed “art has a moral basis; that it is an ethical process...that art has got a core of moral responsibility” (quoted in Proud, 2011:135).

⁷⁷ This initiative is an integral part of the outreach scheme that is provided to the public free of charge. The mobile museum is operated under the tag: “Museum without Walls” (Iziko Museums, n.d.).

With regards to the blind community, SANG was instrumental in setting the agenda for programming. Their *Sculpture for the Blind* exhibition held at the museum during December 1967 and then again in March 1968 is a pertinent example. The idea for this type of exhibition stemmed from similar ideas being used in the USA at the time. Educators at SANG collaborated with Mr W.P. Rowland, the Public Relations officer for the South African National Council for Blind, to adapt the ideas from the USA to a South African context (Bokhorst, 1968:168). The first exhibition was designed specifically for adults, while the second exhibition was designed for pupils from the Schools of the Blind in Athlone and Worcester, Cape Town. Twenty exhibits were selected from SANG's collection and arranged on tables and pedestals. Sculptures from artists such as Gerhard Marcks, Alexander Archipenko, Nel Kaye, and Anton van Wouw were on display. These sculptures were all manageable sizes and allowed visitors to "visualize" them through interaction and Braille captions. Additionally, tools normally used by a sculptor such as a hammer, chisel, carving knife etc were displayed alongside the sculptures (Bokhorst, 1968:168).

The pedagogy that accompanied these exhibitions consisted predominantly of interactive tours. For the adults, two visitors at a time were taken through these exhibits and were assisted in relating the artworks to objects they came into contact with everyday such as utensils, plates, etc. Once familiar with the objects, the discussion then shifted to cover the artist's intention —their inspiration and how they translated it into the sculpture. This entire process lasted for an hour (Bokhorst, 1968:169). For the second exhibition, three hundred and twenty students were invited. Education officers worked with groups of between six and ten students in a similar process to the one conducted with adults, the major difference being that a more general discussion of the sculptures in the exhibition was encouraged due to the high number of students (Bokhorst, 1968:170). The impact of this programme was empowering: Bokhurst (1968:170) writes of these experiences as having "represented an important step in self esteem and self confidence for the blind." He argued this point because he believed for the students it was "yet another field of experience hitherto reserved for the sighted [that] had been opened for them." Such was the success of these exhibitions and education programmes that SANG opened a permanent education department for the blind in 1969 and then later established the Touch Gallery in 1973. Aware of the success of these exhibitions at SANG, JAG also implemented tours run by voluntary guides for the blind and partially sighted in the late 1970s and early 1980s (Senior, 1981:39).

In addition to their work with the blind, SANG and JAG were also prominent role-players in the discussions and attempts around opening up AME in SA. Both institutions employed volunteers and made use of progressive teaching methods in order to extend their services. Arguably, the two most emblematic events in this regard are the establishment of an education department at SANG in 1967 and the implementation of a volunteer programme at JAG in 1975. Both events shared progressive approaches to pedagogy and they set a benchmark, which other art

museums followed.

SANG established its education department in 1967, and it was run by two part time educators.⁷⁸ The establishment of an education department was a result of the recognition of the need to do more for people. Eastwood and Du Plessis (1968:190) have stated " the aim of the education division [was] to make people — children and adults, laymen and connoisseurs — more aware of the gallery as a vital centre and as a rewarding cultural experience." The main aim was thus to draw visitors into the gallery and give them an experience that would encourage them to return (Eastwood & Du Plessis, 1968:190). The division set out to achieve this aim through a schedule of lectures, school tours, travelling exhibitions, and lunch hour/evening meetings hosted at SANG and the Michaelis Collection at the Old Town House museum. These events catered to a wide range of audiences: school children, business people, teachers, art and non-art lovers. This wide-ranging scope of audiences is reflected through the 1967 schedule of events at SANG: a teacher-training programme was conducted with student teachers from Zonnebloem Training College whereby a group of coloured South African student teachers attended 10 meetings by appointment during the year, tours were given to the Hout Bay Women's Agricultural Association, a discussion of Le Corbusier's work led by architect Fred Leighton was held, a lecture was presented on pre-Colombian art by B.F Peairs, Professor of Art History at the University of California, and a screening of the Florence Floods film was offered, all during the same year (Eastwood & Du Plessis, 1968:192).⁷⁹

The establishment of this new department also turned education into a more focused undertaking and this influenced a shift in approach to pedagogy. Alexander and Kaplan (1978:283-284) describe changes in the style of pedagogy away from didactics towards the process of learning by doing and perceptual experience; a shift that saw teaching move away from conveying information to passive students to actively engaging students' senses, encouraging them to explore knowledge, and crafting activity-based initiatives. Alexander and Kaplan (1978:280) have suggested that this shift at SANG was part of a broader change in philosophy across the country. They indicate that, at the time, " there [seemed] to be a tendency towards narrowing the gap between art and everyday living...[as] a change in the attitude of the public towards the museum could be mutually beneficial." At SANG, educators implemented this philosophy through children's workshops. The traditional tour was felt to be outdated and the workshop was seen as the antidote. The workshop was important because educators believed that if younger children participated in them outside of school requirements and had a meaningful experience, it would make them more likely to return on their own will (Alexander & Kaplan, 1978:281).

⁷⁸ This was two years prior to the founding of the blind education department of 1969.

⁷⁹ The establishment of this education department was also important for influencing other events at SANG during the period. One example is the purchase of the Marist Brothers School, the neighboring property to SANG in 1970. This space ultimately became the Touch Gallery and today it hosts the offices of the education department.

In these workshops students were encouraged to learn by making and through understanding artistic production. Educators also emphasized that the creative and experimental process leading up to the final artwork was more important than the final product. Alexander and Kaplan (1978:283) emphasise that " experimentation and observation [became] of primary importance."⁸⁰

This type of participatory, multi-sensory pedagogy was also visible in the educational activities at JAG. Erasmus (1966:335) described the educational programming at JAG as being geared towards a situation where, "all our faculties, eyes, feelings, mind, etc are working together towards a whole experience of the work of art." She believed that the best way to encourage this "whole experience" was to get visitors to stop passively listening to what others have to say about the artwork on display and encourage them to actively do and develop their own opinions.⁸¹ JAG utilised this approach to pedagogy in their newly introduced volunteer guide service.⁸² JAG began its volunteer initiative in 1975, at a time when the museum still did not have an education officer (Senior, 1981:39). For the docent programme, JAG drew heavily on the Friends of JAG society for volunteers. Four guides completed the training and provided three tours a week at the art museum.⁸³ The most important tool in this programme was the collection and volunteer guides made use of learning through play and participation techniques. Senior (1977:296) maintained that in these tours everyone was "encouraged to express their reactions to works of art, to talk more than listen and attempt to answer their own questions." The impact of the voluntary guides was a success as they helped to raise attendances at the museum: in 1975 attendance stood at 62 412 while by 1980 attendance was at 86 628, which included 172 school groups and 73 adult groups in addition to their regular set tours (Senior, 1981:39).

But, what is most significant about these two events at SANG and JAG is that they arguably stand as emblematic of the types of education programmes on offer in SA during the 1960s/1970s. For example, the Tatham Gallery — like JAG — experimented with a volunteer system, although it was short lived. The gallery also presented a series of films in 1971 that were designed to help schools and the larger general public feel more at home in the gallery. This initiative was enthusiastically

⁸⁰ In their description of the use of children's workshops at SANG, it is worth pointing out that the *The Art Museum As Educator* compendium edited by B.Y Newsom and A.Z Silver that was published in the USA during the 1970s heavily influenced Alexander and Kaplan. This publication, as previously mentioned, was the first attempt at documenting education practices in art museums in the USA.

⁸¹ Erasmus (1966:336) further details JAG's educational philosophy saying "the aim of our education is to actively engage the onlooker. Left to himself, he will find that he is constantly reevaluating. Let us in our education in the art museum not pander to the demand for lectures for lectures sake."

⁸² In detailing the establishment of this type of programme, Senior (1981:35) and Erasmus (1977:185) have pointed to the origins and connection of the volunteer concept to museum pedagogy in the USA.

⁸³ There was a tour every Wednesday, two on Saturday and one on the first Sunday of every month.

received (South African Museums Association, 1971).⁸⁴ The Pretoria Art Museum also held regular film screenings as well as lectures for both adults and children. They also held a children's art exhibition. The King George VI Art Gallery (now the Nelson Mandela Metropolitan Art Museum) held lectures and film shows as well as offering library facilities to the public. The William Humphreys Art Gallery presented the SANTAM child art exhibition in 1971 (South African Museums Association, 1971). Finally, DAG offered Saturday morning art classes to students between the ages of 5-12. The programme was an activity workshop — like those offered at SANG — that lasted for two and a half hours and was taught by Derek Stanilan, a lecturer in Basic Design from the art school at the Natal Technikon. These workshops were also free of charge (South African Museums Association, 1971).

The experimentation with these wide-ranging programmes, coupled with the recognition of the need to do more for visitors and marginalized audiences, made the decade of the 1970s an important moment in the process of defining the AME profession in SA. The Educators Week held in Durban at the Natal Museum in 1972 was the first conference of its kind in SA (Pringle, 1972:128). The conference was organised by Maureen Michan, the education officer at the Natal Museum, and brought together ten participants — those being either guide lecturers or education officers from various museums around the country. The conference took shape as a workshop, rather than a platform to present papers. Participants engaged instead in educational programming, dialogues, and discussions. The topics that were covered included:

- Role of the Education Officer
- Methods of Instruction
- Teaching of History in Museums
- Infant Classes
- Primary School Classes
- Adult Education
- Extra Curricular Activity

As a result of these dialogues it was agreed amongst participants that children should be given agency over their own learning experience and conduct it independently, an education officer needed to be considerably adaptable to meet the various needs of different audiences, instruction in museums should supplement school teachings, and a memorandum should be prepared on the status of education officers in SA museums (Pringle, 1972:128).

What made this conference particularly important — apart from the fact that it was the first of its kind — was that it was a manifestation of many years of trying to organise such an exchange. Pringle (1972:127) points out “for sometime education officers in museums in Southern Africa have felt that there was a need to meet and

⁸⁴ JAG had also run a programme of syllabus related tours for high school students that had similar aims (Senior, 1981:39).

discuss such topics as the education programmes of their various museums, to exchange ideas and information and to plan improvements for the future." The success of this first conference led to similar iterations being held biennially as a way to constantly engage with the ever-changing nature of the profession and provide a platform for educators to present and exchange ideas and strategies. The Educators Week was also held at a time when the literature on the practice was also greatly expanding. A brief glance at the South African Museums Association Bulletin in the 1960s and 1970s made for encouraging reading. Bigalke (1974:318) recognised this point of interest and commenting "the last few years have seen the publication in South African museological literature of three papers dealing with ways in which museums can involve themselves more meaningfully in their communities." Meanwhile, on the same subject Herbert (1985:280) states, "if we look specifically at the seventy-three references to African/Southern African [educational] material, an analysis shows that most of it was published in last five years and in fact since the 1970s."

Unfortunately, these developments in the field took place within a discourse around the separation of research and teaching in the art museum. Both the Du Toit and Booysen commissions, setup to review museums in SA, debated this division of labour, whilst some prominent museum professionals raised concerns over distracting educational responsibilities, its hampering of research, and the need for separate education departments (Fitzsimmons, 1964:147; Schaefer, 1979:147). Taken together, these examples demonstrate the attitudes prevalent to AME in the period and show how educators had to work in situations where their work was deemed less important.

Working towards a definition of the profession in SA in times of radical social and artistic conditions

This era in the history of AME in SA was an important period for professional development and innovation. Whilst AME in the 1940s and 1950s requires substantial research, the developments in the profession through the 1960s/1970s gave rise to new approaches to education in line with a growing need for social inclusion. Marginalised audiences were identified as key target groups for new programmes, progressive, participatory, and perceptual pedagogy grew in stature, and outreach programming was suggested as a new dimension for creating familiarity with the art museum in new audiences. Great strides were also made to define the profession and share ideas through the establishment of Educator Weeks and expanding literature to better. However, the separation of research and education was considered extensively and educators continued to work in challenging institutional environments.

Reflecting on diverse educator practices in relation to social justice
1940-1970

This period of AME between 1940-1970 truly evidences the creative and adaptable nature of educator practices. The transition from 1940/1950 to 1960/1970 was rapid and was conducted under intense institutional and social pressure. Faced with these challenges, educators introduced innovative approaches such as discovery, discussion, participatory, and perceptual learning — all of which served to satisfy the need for institutional inclusion and diversity. Marginalised audiences in both USA and SA became key target groups and the process of developing programmes for these audiences widened the scope of AME even further. Whilst appreciation and interpretation were identified as the foundation of the profession during the first thirty years, in the following thirty years educators sought to make pedagogy in the museum more critical and empowering, giving agency over the learning experience to students and visitors, crafting pedagogy that was increasingly concerned with how content was framed and what the consequences of this process were. This period also saw important engagements with the definition of and potentials within AME. Landmark conferences such as the one in Ohio in 1972 or the establishment of Educator Weeks in SA in addition to expanding literature on AME in both the USA and SA is evidence of this. These events were especially timeous because as AME became more important, the need to better comprehend the profession became more urgent.

This is also a period, however, in which the reactionary development of the profession is most evident. The shift in approach from ideologically committed pedagogy to socially inclusive pedagogy is a direct result of the changing approach of institutions from immediate post-war agendas to institutions challenged by counterculture and increasingly more concerned with their social relevance. The changing requirements of art museums had a profound effect on educator practices. Working on the ground directly with audiences, educators were challenged by institutions to help realise their inclusivity agendas. Whilst this instrumental use of educators has always been a factor in AME, what made this situation different was the way that the resultant experimentation exacerbated an already chaotic understanding of the profession— especially in the USA —and made the lack of professional consensus even more of an issue. The fact that the first surveys on the state of the profession were published in the late 1970s is testament to the worrying lack of engagement with the goals, aims and operations of AME, and in spotlighting these shortcomings, the divide between curators and educators becomes even more glaring. The consequence of this situation was that AME in the USA faced an uncertain future; whilst in SA it continued to occupy a very specific marginalised position in the art museum.

Consequently, whilst the period between 1900-1930 saw the establishment of AME programmes — through interpretation and appreciation — towards a particular nationalist goal, the legacy of the period between 1940-1970 is that AME's creative,

innovative, and critical nature was exemplified, educators grew in personal stature having taken steps to better under the profession, yet education still remained marginalised, instrumentalised, and faced increasing delegitimisation — institutionally — in the face of increased volunteerism. Charman (2005) sums up the state of the profession during this period:

education services were repositioned, but nevertheless remained second cousin to exhibition planning and curatorial work; the notion that a museum is primarily an institution of culture and only secondarily a seat of learning echoed throughout the twentieth century by generations of museum directors and curators who perceived the role of education as secondary to the mandates of collection and preservation.

Therefore, AME in the USA between 1940-1970 must be characterised by immediate post-war concerns of pro-democratic, pro-American ideals education and latterly by more socially aware and engaged motives that emphasised inclusivity, active participation, social critique, and empowerment. Whilst, AME in SA should be considered during this period to be defined by that which it did offer, as much as by that which it did not, to whom it was offered, and by its public.

Chapter 3

AME in an age of rapid globalisation

1980-2010

In the thirty years after WWII, AME educators in the USA and SA experimented and attempted to push the profession forward by expanding programming and engaging more consciously with the definition of their field. These attempts took place in political and institutional climates of social critique and protest. Programmes and teaching strategies that encouraged participation, inclusivity, learning by doing and the expansion of offerings to marginalised communities sought to rectify exclusionist policies set forth by historical precedents as well as respective Cold War politics and apartheid legislation. Furthermore, important conferences and expanding literature during the 1970s helped generate necessary dialogues around the definition of certain aspects of AME. These progressions were a result of an understanding in both USA and SA that art museums needed to do more for their audiences.

Comparatively, in the period between 1980-2010 AME must be considered — in both countries — within the contexts of globalised, postmodern discourse and enhanced agendas of inclusivity, diversity, and pluralism.⁸⁵ In the US, the profession operated through Ronald Reagan-era Culture Wars, the AIDS crisis, and expanding corporate museum culture,⁸⁶ while in SA, the AIDS crisis, Rainbow Nation rhetoric and democracy occupied educators. AME thus came to play an ever more crucial role in realising the art museum's symbolic agendas of diversity, inclusivity, and meaning-making, whilst fulfilling certain commercial functions as the educators played a more prominent role in public relations. Consequently, over these thirty years, interpretation is rethought, agency over pedagogy is shifted more intently to the visitor, and meaning-making/constructivist pedagogy plays a more vital role. In the USA these agendas are visible through the popularity of Discipline Based Art Education (DBAE), Visual Thinking Strategies (VTS) and object-centered learning. Meanwhile, in SA heritage practices and the process of meaning making are paramount pedagogical tools in line with the reorienting of SA art museums with post-1994 democracy.

⁸⁵ By the 1980s it was clear that the modernist project had failed in its quest to achieve a universal, essentialising paradigm. The crisis of modern architecture in the mid-70s preempted an explosion of discourse in relation to art, culture and visibility. As Pruitt Igoe — a mass housing scheme symbolic of the modernism — fell in 1972, demolished, it came to represent the failure of modern architecture and in the grander scheme of things, the demise of the modernist project (Gathercole, 2005:61).

⁸⁶ Through globalisation, corporate business and international markets were able to reach new places and essentially reduce state power by distributing wealth through large, multinational financial companies (Pissarra & Majavu, 2011:2).

Reagan Era Culture Wars, the AIDS Crisis, and AME in US Mega-Museums
1980-2010

Over the thirty years following the turbulent 1960/1970s, AME in the USA was required to do more for art museums that grew increasingly more diverse, inclusive, and commercialised. Contemporary art museums from the 1980s onwards began to diversify more drastically; shifting from object-centered institutions to visitor centered ones, amidst a social and artistic situation defined by events such as the culture wars⁸⁷ and the AIDS crisis.⁸⁸ These diversifying institutional approaches inspired educators to develop and implement student-centred constructivist pedagogies that drew on Discipline Based Art Education (DBAE) and Visual Thinking Strategy (VTS) teaching methods. Yet, as a latent consequence of this need to do more for expanding audiences, the mid to late 1980s and early 1990s also brought about intense scrutiny and subsequent criticism of the profession as professionals raised major concerns over the scholarly and theoretical foundations of AME.

After much experimentation and rapid change in the 1970s, the profession had much to offer. However, there remained little engagement with or agreement on the central tenets of the field. Newsom (1978) recognised the implications of this situation and expressed concern for what lay ahead for AME in the 1980s (cited in Kai-Kee, 2011:39). Her concerns were also emblematic of a larger consensus developing in the profession that felt AME was in urgent need of an intellectual grounding. Assistant co-ordinator of Education at the Herbert Johnson Museum of Art at Cornell University, Inez Wollins, felt that the profession needed a "solid theoretical framework" (Wollins, 1981:17). Meanwhile, Director of Education at the Denver Art Museum, Paterson Williams (1984:10) reiterated Wollin's point, stating, "museum education administrators desperately need to articulate the theoretical superstructure within which they operate." These concerns preempted the publication of Stephen Dobbs and Elliot Eisner's scathing report on the profession in 1986. The report titled *The Uncertain Profession* was commissioned by the Getty Center for Education in the Arts and it profiled twenty large to medium scale art

⁸⁷The Culture Wars made evident a hostile relationship between the conservative economic attitude and progressive art. One of the many points of contention was the role of federal funding. For example, the Reagan administration first drastically reduced, and then effectively ended the Comprehensive Employment and Training Act — which had become the largest federal funding scheme ever in the US under previous president Jimmy Carter — in 1982. This was a situation, which essentially reduced crucial resources for the alternative spaces that had cropped up in criticism of the art museum and gallery scene in the 1960s and 1970s.

⁸⁸ Singerman (2005:85) argues that the US administration refused to acknowledge the epidemic by marginalising the disease and its victims using their shame and silence as a repressive devices. Collectives like Group Material directly confronted the AIDS issue as well as the subsequent lack of government recognition of the severity of the problem. Foster (1996) has theorized this situation and the artistic discourse that engaged with it as 'the return of the real.' It was theorised in this way in part so as to evoke a sense of trauma, reflecting the devastation of the AIDS crisis and the criticism of the way the government handled the situation.

museums and their respective education departments (Williams, 1997:83). The report unapologetically concluded that the field was characterised by a lack of consensus regarding the basic aims of AME and pointed to an alarming dearth of scholarly literature and the non-existence of a basic theoretical foundation. It also took issue with the fact that there was little to no agreement on specific museological training for educators (Eisner & Dobbs, 1986:30-31). The reaction to the report was mixed, but the underlying consequence was that educators in AME in the USA felt that they should take more control over the definition of their profession.⁸⁹ As Kai Kee (2011:41) details educators agreed that they "should speak for themselves about the state of their profession."

Accordingly, a summit of educators was organised in part to address the questions and concerns raised by Dobbs and Eisner's report as well as those of other professionals. Held in Denver, Colorado from November 13 to November 16 1988, the "Denver Meeting" brought together twenty-three educators and two representatives of professional bodies — one from the education commission of the American Association of Museums (AAM) and the other from the museum division of the NAEA (Kai-Kee, 2011:41).⁹⁰ The goals of the participants at the conference were to create a working definition of museum education and raise potential issues that would figure into the profession's future (Kai-Kee, 2011:44). Building on the work done at conferences like the 1972 Ohio meeting, the participants discussed the impact of teaching various content; how the roles of teacher and information were shifting amidst rapidly changing social, economic, and political settings, and they theorised the ideal characteristics of an art museum educator. The result of this conference was that important ideas were generated that would rapidly develop in the new millennium.⁹¹ Kai Kee (2011:41) outlines the fact that "the group recommended that teaching was object based, took place within a trusting environment, was respectful of learner abilities, actively engaged the learner, encouraged divergent outcomes but also distinguished opinions from fact and taught looking skills." These were sentiments that had strong roots in the philosophies of Gilman, Dana, and Kent and mirrored ideas of educators in the 1960s and 1970s. These ideas also essentially became the basis for implementing constructivist pedagogies, multimodal experiences/processes of audience meaning-making and the change in perception of the educator to facilitator rather than teacher.⁹² Taken together these ideas reflect arguably the most important change in

⁸⁹ This process should be seen as an important moment in the development of the critical museum education practices that exist in art museums in the USA and Europe today.

⁹⁰ It is worth pointing out that this conference was the first time that these two bodies met along with educators to work together (Kai-Kee, 2011:41).

⁹¹ This conference was also really important because it was a major attempt by professionals in the field to develop an agency over their profession. The criticism of the practice had come largely from those outside of the field, such as Dobbs and Eisner, and it spoke to the particular position AME had come to occupy in the museum as a result of a lack of theoretical, scholarly and professional definition of the profession.

⁹² This approach to pedagogy is important to consider against a particular dimension of artistic practice during the late 1980s and early 1990s that was concerned with examining institutional

art museum pedagogy during the 1990s and 2000s: the shift of agency over the learning process from teacher to student. This shift in pedagogical approach built upon ideas first generated in the 1960s and 1970s and was more radical in the way it redefined the student-teacher relationship. Here, the student was now almost solely in charge of their learning experience and the teacher was merely a facilitator, prompting their exploration. This underlying change was evident in the three most popular approaches to AME during the period —DBAE, VTS and visual literacy. Each theory was constructivist, object/object-based, 'visitor-centered,' and a form of inquiry learning.⁹³

DBAE was an approach to pedagogy that divided the study art into four disciplines: art making, art history, art criticism, and aesthetics. DBAE was a content-based curriculum and was predicated on the belief that students should study and examine many different cultures and artistic styles. By encouraging a broad-based engagement with each discipline and its ways of working, DBAE expanded AME away from simple activity-based objectives toward a more theoretical and professional understanding of artistic disciplines. In this manner it challenged the traditional, modernist studio-based practices for teaching art appreciation (Seabolt, 2001:47-48). Seabolt (2001:48) contends that the success of DBAE lay in the way that it generated confidence in students by teaching them art vocabulary and concepts and how to apply them to artworks. DBAE also championed open-ended inquiry education methods and employed more structured and discipline based curricula. The Denver Art Museum's *Piecing together the past: A humanities approach to learning from objects*, is a pertinent example of an education programme that demonstrates the way DBAE functions. The basic premise of the programme was that students were required to piece together the past — i.e. explore and be critical of the social context in which the artwork was made —using the disciplines of art history and art criticism. Educators at Denver collaborated with two hundred humanities scholars to develop a teaching model and curriculum reflective of the arts and humanities. The initiative was aimed at 10-15 year old students, and it was taught through two-week summer workshops (Kai-Kee, 2011:42-43).

Denver's use of DBAE was part of a ubiquitous employment of the strategy throughout education departments over this period— a process that had much to do with the support of the Getty Museum. The Getty Centre put 3.75 million dollars into

representation. Working through themes of gender, sexuality, and identity artists asked questions of US art institutions and the way they represented certain demographics. One way that this artistic practice manifested itself was to ask questions of the art museum, from within the institution. Unlike institutional critique of the 1960s and 1970s, the "third-wave" of institutional critique used a process of *mining* to interrogate representation. Characterized by Fred Wilson's *Mining the Museum* exhibitions, the artist operating in this manner became an ethnographer, identifying, and critiquing the way(s) in which art museums, their collections, and display strategies were implicated in the production and dissemination of knowledge (Foster, 1996:306-307).

⁹³ This educational philosophy was inline with what Weil (1999) has argued was the shift in the focus of art museums from object-centred, to visitor centered.

the development, implementation, and support of DBAE and did so predominantly through their newly established Education Centre (Seabolt, 2001:47; Kai-Kee, 2011:42). Despite this wide reaching use, DBAE was felt, however, by some professionals to be too rigid. Rice(1988:14 & 17) argued that DBAE focused too heavily on the methods and vernacular specific to each discipline. She believed it did not allow students to "derive meaning" and instead it focused on teaching them "the particular language or vocabulary of the discipline." She also reasoned that it was not flexible enough for educators who were constantly "switching hats, being an art historian...a critic or a philosopher or an artist."

As an alternative to DBAE, visual literacy was used because it was more flexible; owing to the way students were taught how to *read* the elements of art. Visual literacy posits that it is necessary to view these elements of art as part of a larger, culturally bound system for understanding and exhibiting art. Rice (1988:13) describes visual literacy as "making sense of art and being able to apply to daily life the learning and experiences derived from original objects in the museum setting." As an educational approach, it connects into Bourdieu and Darbel's (1990) idea of 'habitus.' It also has similarities to DBAE as it acknowledges that art and its disciplines have certain protocols or methods for dealing critically with works of art. For Rice, visual literacy was an important part of her information layering approach to visitor interpretation (Kai-Kee, 2011:48). A pertinent example of this type of pedagogy is the New Museum's Global Classroom (G:Class) initiative. It is a programme that weaves contemporary art and core school curriculum together to develop innovative, critical, and creative thinking skills in high school students. According to the New Museum (2016) the programme "emphasises inquiry-based education, problem solving, and self-expression by connecting the New Museum's mission, resources, and programmes with students' personal, political, and cultural realities." Unfortunately, visual literacy did not ever reach the heights of DBAE or arguably the most popular approach to pedagogy in the 1990s and early 2000s: VTS.⁹⁴

VTS was developed by educator Philip Yenawine and psychologist Abigail Housen and is connected to the educational philosophies of Jean Piaget and Lev Vygotsky. VTS is a form of inquiry-based learning that is predicated on asking students and visitors three open-ended questions:

What do you see?
How do you see it?
Why do you see it that way?

These consciously formulated questions were designed to prompt visitors into active engagement, centre their efforts on meaning making, and help them learn the skills of observing, comparing, classifying, and hypothesizing. Furthermore, VTS lecturers were discouraged from acting as the source of information or opinion and

⁹⁴ VTS continues to have a substantial influence on the practice of AME in the USA today.

were encouraged to foster an environment where every participant's opinion was considered valid (Kai-Kee, 2011:47). VTS was important during this period because it promoted active looking, rather than passive reception, and was reflective of student-centred pedagogy. For example, MoCANoMi had success with VTS as part of their teen afterschool programme in the early 2000s, using it to help students discover what narratives certain artworks were portraying and how those narratives related to their own lives.⁹⁵ But, despite its success, as with both DBAE and visual literacy, VTS also had shortcomings and was heavily critiqued. It was felt that this approach fostered and supported rampant relativism, because no meaning was privileged over the other (Rice, 1998:10-11; Hooper-Greenhill, 2000b:119; Meszaros, 2007).

Learner centered pedagogy in a visitor-centered museum

Despite the respective shortcomings of each of these approaches, DBAE, VTS and visual literacy evidence how between 1980-2010 AME in the USA was challenged to do more for increasingly diversifying institutions and audiences. The ways in which these philosophies operated exemplify the complexity of the practice and the idea of educators having to "wear many hats." The insistence on facilitating various audience interpretations required that educators emphasise particular skills of their own, as they were expected to be skilled in listening, supporting, prodding, and negotiating (Kai-Kee, 2011:46). These processes suggests that in order to be a proficient educator during this period one needed to possess knowledge of the ways in which different disciplines worked, their professional standards, and how to be critical of what was on display. Educators thus required a rich understanding of a variety of artistic fields and they needed to grasp a broad scope of content in order effectively cater to large, diverse audiences with different interests. All three of the approaches mentioned above also detail the importance of meaning-making pedagogy and a newfound agency on the part of the visitor. These approaches made visible a change in teaching strategy whereby visitors had an "active role in creating meaning through the authority they bring to 'reading' an exhibit or work of art" (Silverman, 1995:11).

AME in the USA was also not without its usual criticism. There was pressure on educators to perform, as museums became more visitor-centered, more business-like, more plural, and more open. This scrutiny ultimately led to criticism of the fact that the profession lacked a theoretical and scholarly framework. Being that this criticism came predominantly from those working outside the field, such as Dobbs and Eisner, meant that educators realised the importance of detailing their professional expertise. The consequence of this situation was that educators resolved to speak for the profession themselves as well as reaffirm their roles and importance to the art museum. This process was vital for the development of the

⁹⁵ Moreover, during my time as an educator at the museum, I used these three VTS questions often in art history and painting programmes.

critical, self-reflexive practice we see educators employing today. And it has ultimately affected the breadth, depth, and academic nature of the field.

AME and the Rainbow Nation 1980-2010

AME in SA between 1980 and 2010 developed during a period characterised by the end of apartheid and the onset of democratic, Rainbow Nation euphoria.⁹⁶ This transition had an immense impact on the way art museums in the country operated, as these institutions underwent a significant repositioning in line with new democratic principles.⁹⁷ AME during the 1990s and 2000s thus took on a new role in

⁹⁶ 1985 in particular was a pivotal year in the impending realisation of democracy. That year the ANC called on the youth to make South Africa ungovernable. The country plunged into violent chaos as the government issued a State of Emergency — a last ditch effort to stem the tide of resistance. The unstable nature of the country, the cultural and economic boycotts, the Mass Democratic Movement and the growing militarisation of the liberation movement combined to force a socio-political situation that made the National Party consider opening negotiations. Furthermore, amidst this chaotic situation the Cold War ended in 1989, with the fall of the Berlin Wall and ultimately forced the apartheid government to realise that the time had come to let liberation run its course. The decade of the 90s for SA was one of a transition. The liberation struggle and the end of the Cold War had influenced a list of political reforms. The National Party — now with F.W de Klerk as president — unbanned all anti-apartheid struggle organisations and freed political prisoners. With Mandela freed, it was a momentous opportunity to open up political dialogue and negotiation. However, despite this development, 1990 - 1994 was effectively a transitional period, one that was marked by a mix of events/social unrest and characterised by what is termed the “third force.” The third force was linked to the military establishment and was responsible for covert killings, neutralising political opposition, and inciting violence between the ANC and IFP. Despite this period of excessive and underhanded violence, Joe Slovo’s proposal of the “sunset clause,” paved the way for a transitional government that united the nation and ultimately led to the first free and fair, democratic election on April 24, 1994 (Pissarra & Majavu, 2011:11). Fundamentally, this progression paved the way for South Africa to again participate in the globalised international economy. The isolationist stance of the National Party government was replaced by a pluralist rhetoric typified by the concept of the *Rainbow Nation*.

⁹⁷ The watershed 1987 South African Museums Association Pietermaritzburg Conference was born out of the need to bring about a significant change in thinking around institutional representation, access, and inclusivity; specifically focusing on how South African museums operated, who their audience(s) were and why. This intention is reiterated by the theme of the conference, which centered on the idea of *museums in a changing and divided society*. The conference members of the local museum community came together to take a critical look at their institutions and to ask if they were relevant, conducive or applicable to all South Africans. The outcome of this conference was the signing of the Declaration of South African Museums, a document that held every museum accountable for access, diversity, and inclusivity (Martin, 2000:11). The full list of commitments — as part of the document — reads as follows:

1. That South African museums in their various programmes purposefully direct their efforts to promote the dissemination of information to and enjoyment of museums by all South Africans.
2. That South African museums actively assist all our various communities better to understand the circumstances of both their separate and common history so as to give them a clearer view of their present relationships and thereby how they can be more harmoniously involved one with the other in the future.
3. That South African museums sincerely strive to be seen to belong to all South Africans irrespective of colour, creed or gender.
4. That all South Africans be encouraged to express openly their views as to how the country's museums may better serve the interests of all in South Africa. (Martin, 2000:11)

attempting to turn these democratic ideals into tangible programmes. The profession in SA played a crucial role in facilitating an institutional shift from exclusivity to multicultural pluralism (Gore, 2004:46). Fundamentally, AME was seen as a way to address what Gibb (1985:259) has suggested was a situation whereby museums had been under utilised. Moreover, the political atmosphere made the period important for developing a concerted engagement with the nature of the profession. As part of the changing dynamic of art museums, a result of events such as the South African Museums Association conference and the distribution of a government White Paper on Arts and Culture in 1996, AME came under scrutiny and a critical evaluation of the profession was undertaken.

Practitioners from within the field questioned both the profession's status and its role. Oberholzer (1985) for example detailed numerous constraints facing museum education in the country: he pointed to the fact that there was a lack of research on behalf of educators on the general public — specifically concerning its composition, its perceptions, its preferences, and dislikes; he highlighted that an effective relationship was lacking between museums and schools; he argued that education and educators were not integrated into other departmental activities within museums, he took issue with the fact that not enough museum educationalists occupied decision-making positions in museums or in SAMA; he also lamented that no adequate training for educators existed, and that there was no best practice framework or updated job description for educators (Oberholzer, 1985:365-366). Similarly, Van Zyl (1986:193) stressed the need for a strong framework of best practice for testing and evaluating the profession as she noted "until now we have had limited success in tangibly demonstrating our educational worth to government agencies." Other professionals took issue with the absence of an intelligible theory of museum learning and that no philosophical framework existed in which to create and test theories (van Zyl, 1986:193). Yet, arguably most concerning was Tietz's (1985:235) contention that there was a severe lack of educational personnel in art museums. She argued that it was often the case that one person ran the education department at most museums.

A consequence of all these concerns was that a working committee was appointed to research, draft, and test a framework policy for museum education in SA, which was to be tabled at the 8th conference for education officers in 1987. The working committee identified three major issues to be addressed: firstly, there was a need to demonstrate and illustrate the role of museums as educational institutions; secondly, the policy needed to serve as a guideline for broad, standardised practice, and procedure in educational activities for all museums; finally, it needed to serve as

What was telling about this situation is that this Declaration of South Africa Museums, was signed with the end of the decade imminent, and the country on the verge of entering into a period described as, "a schizophrenic space" (Pissarra & Majavu, 2011:9). The consensus of the need for museological reforms, worked itself into a concise document of strategy at a time when citizens, politicians, and the world alike were trying to make sense of what exactly freedom for SA might bring.

a basis for the evaluation of these practices (van Zyl, 1986:193-194). As part of this process a policy statement was formed,⁹⁸ a survey on the profession and a document on museum education literature were published,⁹⁹ and there was greater recognition of the need to better define the goals of the profession. The consensus within the field after the conference was that educators felt " that before evaluation can be undertaken a clearer perspective of [their] goals and practices must be achieved" (van Zyl, 1986:193). The impact of the findings of this working committee along with the discussions held at the subsequent conference are evidence that a more conscious engagement was taking place in the articulation of the profession during times of institutional change. Moreover, parts of the pedagogical activities of the period reflect a need to assert the necessity of education departments and their work. The establishment of an education department in the late 1980s at JAG was an emblematic event in the process of highlighting AME's importance in this impending democratic transition. Carman (2000:9-10) has reasoned that although the museum had previously provided educational programmes— that included tours and lectures — the formalising of this function in the late 1980s was particularly significant. Additionally, Keene & Wanless (2003:14) have argued that this event is noteworthy because it reflects the results of a continued push through SAMA to prioritise education as a central function of art museums in SA.

The effect of prioritising education meant that educators took on more responsibility in the mid 1990s and 2000s. The transition to democracy challenged the profession to meet the needs of the art museum for more inclusive programming that enticed visitors to the museum and fostered institutional familiarity.¹⁰⁰ In this discourse, areas of engagement that are of interest include attempts to improve education officer and schoolteacher relationships, the increased focus on programmes for children, the growth of volunteer services, and the use of education initiatives to make the museum experience more appealing and enjoyable. These programmes — like those in the USA — also employed constructivist and meaning-making approaches to pedagogy, as well as activity based learning strategies that were culturally sensitive and inclusive. Kearney and Leyde (2015:67) at the Witwatersrand Art Museum (WAM) have suggested that AME of the period was "learner centered, activity-based pedagogy that [understood]

⁹⁸ The policy statement reads as follows: " the museum must have an operational structure which determines and organises its educational objectives according to its overall purpose or mission. Such a structure must ensure that the educational function is integral to the museum as a whole" (van Zyl, 1986:199).

⁹⁹ Tietz (1985:228) published a survey on the field, which sought to " review the scope, function, requirements, status, and career expectations of those persons involved in museum educational service in this country, whether they be education officers, teachers or guides." Herbert (1985:278) published a document titled, *The education function in museums and related institutions* to make visible patterns and topics in literature on the field.

¹⁰⁰ This process was especially important because as Holliday (1984:170) asserts museums attendance numbers were worryingly low; only 283 000 people visited museums in 1998. Out of a population of 24 936 000, those figures visiting South African art museums only accounted for 9 % of the population.

learning as embodied, experiential and situated." Meanwhile, Alexander (2015:11) maintains that after democracy museum education was defined by a practice of:

social justice and inclusivity [that] ensures that museums constantly apply values of equity and respect for diversity and community participation that is cognizant of the marginalised and powerless in our society to allow us to relentlessly strive for a strong sense of humanity and in different ways contribute to social cohesion and nation building.

One of the most important avenues that educators utilised to open up access to the art museum and encourage community participation was to develop better relationships with primary/secondary schoolteachers. This process was especially important because by the late 1980s and early 1990s the overwhelming consensus within AME was that schoolteachers did not understand how the art museum might be beneficial to their own pedagogy. Bell (1983:4) believes that this situation was a result of ignorance on behalf of teachers as to what the art museum can offer as a teaching aid. Yet, Holliday (1984:171) argued that the main cause of teachers under utilising art museums had to do with the government's failure to acknowledge the arts as an important dimension in school policy.¹⁰¹ After all, the school curriculum did not exactly aid teachers, as the arts were not considered an important subject.¹⁰² However, in the early 2000s the implementation of Outcomes Based Education (OBE) provided an opportunity that allowed AME to play a more central role in school curricula. As Keene & Wanless (2003:14) posit " the methodology of OBE presented museums with opportunities to form partnerships with schools and other learning institutions to provide programmes that would not simply enrich curriculum but become a vital element of learning programmes themselves." ¹⁰³

Thus, one of the ways in which educators in the art museum attempted to demonstrate the benefits of the institution to schoolteachers was to provide them with in-service training. In order to help teachers become familiar with museums and how best to use them, the act of taking teachers around the museum and showing them how to operate inside of it was crucial. This type of approach helped develop institutional familiarity as well as confidence in teachers teaching within the art museum. Gibb (1985:260) felt "if teachers attend a course at the museum dealing with specific galleries, exhibit quiz sheets that are used during the course

¹⁰¹ Therefore, this failure to position art as a key dimension of the curriculum meant that the visit to the art museum was viewed as a type of "entertainment," as it came to symbolise a "day off" for the teacher and their students.

¹⁰² According to Holliday (1984:172) school visits to museums were "not even as important as a regular swim."

¹⁰³ This new policy and relationship also positively affected the way educators in art museum approached teaching and how they perceived their relationship to students. Keene & Wanless (2003:14) again note that the focus in teaching shifted to encourage active participation and the relationship between teacher and pupil evolved to facilitator and learner.

can be used and adapted when [the teachers] bring pupils to the museum."¹⁰⁴ Similarly, Bell (1983:2) remarked that this approach was important because “ if one can take an art teacher around the collections and discuss ways in which [the collections/museum] can be made use of, [teachers’] resistance falls away almost immediately.”

This conscious redefining of the relationship to schools also influenced another important dimension to pedagogy in this period: the implementation/publication of curriculum specific exhibits and resources. Curriculum specific exhibitions were curated according to sections outlined in the national school curriculum, while the resources, such as teacher guidebooks, cross-referenced important sections of the curriculum with appropriate exhibits. For example, *Looking as Learning I and II* at JAG in 2011, an example of a curriculum specific exhibition, was curated according to the grade 11 art syllabus and covered modernism and post-WWII artistic production. Tiny Malefane has stated that the exhibition was “ curated to utilise the collection as an educational tool, not only to target art students but also to assist teachers in navigating visual arts curriculum” (Art and education at JAG. 2013). These two exhibitions were accompanied by a resource called the *JAG-ED Booklet*, which included images of artworks in the exhibition and the curriculum as well as essays by curators explaining what was on display (City of Johannesburg, 2017). The publication and distribution of these guidebooks such as the *JAG-ED Booklet* attempted to rectify the fact that there were often not enough resources for teachers teaching art. These resources were also a way to help teachers better utilise art museums by showing them how to relate what they saw on display to the content taught in their classrooms (von Veh, 2009:46).¹⁰⁵ In addition to JAG’s example, ISANG, DAG, William Humphrey’s and WAM all experimented with these initiatives. Educators at WAM used this approach to familiarise teachers with the art museum and its benefit through learning resources developed for the exhibitions *Doing Hair: Art and Hair in Africa* and *Ngezinyawo-Migrant Journeys* ((Kearney & Lyde, 2015) DAG published and distributed, free of charge, sets of art charts — which included twenty-one images of artwork from their permanent collection — that were designed to prompt discussion between teachers and students. These were distributed after a visit to the art museum and were aimed at grades eight through twelve (Anonymous 2003) Meanwhile, ISANG’s exhibition *Studio: Celebrating the Lives of South African Artists* was curated according to the 2015 Matric syllabus.¹⁰⁶

¹⁰⁴ This type of approach is reflected today by the Oliewenhuis Art Museum, Bloemfontein where they host regular teacher training workshops and by ISANG who regularly conduct meetings with curriculum advisors at the museum.

¹⁰⁵ JAG also worked closely with Matric students, through their seminar programme, on revision and syllabus related tours. They also catered to students in grades eight to eleven (Senior, 1981:39).

¹⁰⁶ This exhibition forms part of the case study in Part Two conducted of ISANG. The education department has strengths and limitations that are important for demonstrating how AME may better position itself in order to become a form of higher learning.

Outside of schoolteachers, educators also attempted to make the art museum more familiar to new audiences. This process was necessary for addressing the historically exclusive and oppressive image of the art museum as part of the new democracy project. This drive for inclusivity and diversity played an important role in generating populist educational programming. Holliday (1984:172) pleaded that “our exhibitions must consider and exploit the new electronic age; we must compete in the recreational.” In a similar way, Addleson (1985:257) suggested that at DAG they “tried to maintain the highest standards in all these [educational] activities but the emphasis was on the concept of a popular gallery rather than on an institution for an educated elitist minority.” Three programmes that evidence this populist approach operated at DAG, Nelson Mandela Metropolitan Art Museum (formerly King George VI Gallery), and JAG respectively. At DAG a workshop was organized in collaboration with the Natal Provincial Institute of Architects in which children were encouraged to design and build a cardboard house for Michael Jackson and his pet snake (Addleson, 1985:260). At NMM Art Museum, this type of approach influenced their implementation of cultural days that were aimed at encouraging the engagement and participation of young people in artistic and cultural life in Port Elizabeth. As part of the cultural day, schools were invited to visit each other to be entertained by one another through dance, music, singing, and drama. It was a way for schools to learn about each other and the different ways in which they operated (Dlova, 2002:17). Whilst, at JAG in 2009 the education team ran the *One Square Mile* programme that focused on engaging students through events, architecture, and the history of the immediate area surrounding the gallery. The initiative was designed to be fun and enjoyable in order to inspire visitors to return.¹⁰⁷

Furthermore, making the art museum more familiar to new audiences also meant developing better outreach programmes and increasing the involvement of educators with those audiences previously neglected by the art museum. At DAG outreach lectures were an important part of this process. Educators at the museum employed the “grapevine” approach which is described by Addleson (1985:258) as seizing, “every opportunity to give slide lectures and talks on controversial acquisitions to groups and societies in venues outside the gallery, thereby making greater contact with our public.” At JAG, outreach was conducted through a mobile unit that was made from an old library bus. It was redesigned with the intention to serve rural communities.¹⁰⁸ As Murdoch (2011:81) claims, this unit “encourages access to arts and culture for all citizens and aims to promote visual art as a means of communication in the public sphere to facilitate positive change in communities.”

¹⁰⁷ Murdoch (2011:81) says of the intention of this project: “the programme consisted of various workshops for adults, children and encouraged them to frequent the gallery.” A sampling of exercises for the programme include the mapping the art museum and its surrounding area and shared, collaborative activities with a local greenhouse and community boxing ring (Murdoch, 2011:81).

¹⁰⁸ This initiative is precisely what Voight (1972) detailed in the late 1960s. ISANG also currently offers a similar service through their *Museum without Walls* mobile museum unit.

At the NMM Art Museum, educators worked with homeless children over a series of fourteen workshops to create work that was then exhibited in its galleries.¹⁰⁹

Apart from influencing new programmes, this new OBE policy did also, however, make visible the need for educators to quantify their impact on students. Keene & Wanless (2003:14) raised the issue that there was no way to quantify the quality of educational programmes offered in the museum. They pointed to the fact that no survey existed that attempted to evidence in a statistical or quantitative way, the importance of the work of AME educators in SA. The implications of the absence of this data was that educators had little statistical evidence to make a case for their worth. This meant educators continued to deal with frustrations over their position within institutions. Jezi (2001:61) took issue with the fact that "some museum educators unfortunately find it difficult to do their work in some museums. The most common factor is isolation. There is very little communication between them and the research staff within their museums and educators from other museums. Museum educators do not take part in other activities happening in their museums." Jezi's assertions were also symptomatic of the growing need to address the marginalisation and undervaluing of education departments.

Art museum pedagogy and South Africa's democracy project

As evidenced above, during the period between 1980-2010, AME in SA underwent some important changes in line with the country's new democracy. The education programmes in art museums became more open, populist, inclusive, and diverse. Evidence of this lies in the teacher training programmes, the drive for better outreach, and pedagogy that is fun rather than solely academic. Learning approaches also relied heavily on the process of active student meaning making and constructivist learning theories. Participation, activity based, learning by doing, learning how to look and be critical of surroundings were all-important dimensions in various initiatives during the period. Most importantly, educators also made great strides to define the profession from within during the 1980s and then adapt it to meet the new OBE school curriculum introduced in the early 2000s. But, adapting to OBE uncovered a growing frustration of the part of educators over the status of their profession and their contributions.

Therefore, in summation, these conditions were important for AME in SA in three ways. Firstly, the increase in engagements with defining the profession shows that

¹⁰⁹ Yet another pertinent example of this combination of travelling exhibition/museum and teacher empowerment is the *Messages and Meaning* exhibition and project organised by Phillipa Hobbs whilst in charge of the MTN foundation (Hobbs was also an educator at ISANG). The MTN collection was designed predominantly for education. The *Messages and Meaning* project had a basic premise to take this collection to underresourced areas in order to perform teacher training, give guided tours to teachers and scholars from townships and surrounding areas as well as provide books to students and schools. Therefore the exhibition didn't go to Cape Town, Johannesburg, or Pretoria and instead travelled to Bloemfontein, east London, Durban, Kimberley and Limpopo province (von Veh, 2009:46).

educators became more serious about having greater authority over what they do in South African art museums. Secondly, the changing styles of pedagogy in line with democracy and new school curriculums evidence the adaptability of profession in SA in short spaces of time and signal potential future possibilities for AME as a form of higher learning. Finally, the concerns of Keene (2003) and Jezi (2001), evidence that the position of AME in South African art museums needs to change.

Chapter 4

The implications of histories: on the position, operation, definition, and possibility of AME in the USA and SA

This brief history of AME in both the USA and SA has been important for demonstrating the (lack of) historical development of the definition of the practice, how it operates, the position it occupies in museum hierarchy, and the possibilities — through its adaptability — to perform new roles. In analysing the evidence presented above there are a few crucial points to make in relation to the research problem that concern the agency of AME, the autonomy of educators, the critical nature of the profession, and the impact of the wide-ranging/diverse scope of pedagogy.

Positively, the histories of AME in the USA and SA have demonstrated pivotal aspects of the profession in relation to the idea of contemporary art museum education as a higher form of learning. Specifically, these histories have detailed educator innovation and the general adaptability of AME practices to perform multifarious roles. Whether the museum has required socially conscious pedagogy as in the 1960s, or the nationalising refinement initiatives at the turn of the 20th century, educators in both countries have been instrumental in turning symbolic institutional functions into tangible, transformative programmes. These innovations and developments in the field exemplify the creative, critical, and adaptable nature of AME.¹¹⁰ And this innovation and reliance on educators to realise these functions has meant, albeit unconsciously or perhaps purposeful unrecognised by those in powerful positions, that educators have become important and indispensable to art museums despite operating in a challenging professional environment. However, this idea of AME as a "jack-of-all-trades" has also raised concerning obstacles to the idea of the field as a form of higher learning.

Firstly, constantly serving audiences of varying levels of intellectual interest has diluted the critical nature of AME. Creating programmes that cater to various levels of engagement has restricted educators to performing very specific, service-orientated educational functions — ones that are distinct from research.¹¹¹ Consequently, despite the innovative teaching methods that empower educators and visitors such as constructivist pedagogies, meaning making, activity based learning etc educators still use content and knowledge produced by artists and

¹¹⁰ These positive aspects of AME histories in USA and SA exist in examples such as: the docent and art appreciation as a response to the need of art museums to fulfill their role in national identity making, the way educators developed a plethora of participatory and discovery-learning programmes to help facilitate art museums' transition institutions concerned with inclusivity, diversity and social relevance during the 1960s or 1970s. And the way educators in SA creatively responded to democracy in the mid 1990s through the introduction of constructivist and meaning making pedagogies.

¹¹¹ AME today continues to preoccupy itself predominantly with the transferal of knowledge from artists, artworks, curators, and exhibitions to audiences. In this manner, even though educators perform many different roles they are done so according to the wishes of other departments.

curators. The majority of both histories indicate that an educator's role is to facilitate the *transferal* of this knowledge to the audience through interpretation and appreciation, instead of *producing* it. In a general sense, educators in art museums are thus more concerned with interpretation and facilitation rather than knowledge production. This type of pedagogy does have an important role, however, the sole insistence on it fails to truly capitalise on the wealth of knowledge and critical dimensions characteristic of AME, and it has played a major role in preventing educators from achieving the same professional status in the art museum as curators.

Secondly, this lack of consideration of professional stature and almost sole insistence on teaching has meant that the profession has been defined and redefined constantly throughout AME's history — often times without a consensual agreement on the profession's major objectives.¹¹² This overarching lack of consensus is a result of the failure of educators and museum education administrators to proactively define the profession. This general lack of engagement with AME discourse, as well as the absence of a coherent, structural understanding of the field has had serious implications for the agency of the profession. Educators in both the USA and SA have been unable to demonstrate their worth to art museums in quantifiable terms and the authority of educators has been greatly affected and their work done in the art museum has been undermined.¹¹³ This situation has been further exacerbated by the fact that in both the USA and SA the profession has developed predominantly as a reaction to the changing situation of audiences and the art museum. In other words, AME pedagogy has developed as a result of what has been asked of it or what it is required to do, rather than acting on the possibilities that it possesses as a practice. This was especially apparent during the experimental period between 1940 and 1970, where there were rapid structural and theoretical changes between the 1950s and 1960s as art museums and audiences underwent significant transformations. Ultimately, this lack of agency has meant that educators now have less control over what and why they teach as they remain beholden to the institution and curators.

Finally, throughout the history described above, there are very few examples whereby educators have worked *independently* or *between* art museums or developed *cross-collaborative* programming with other spaces or museums. The absence of these experiments only serves to reinforce the notion that the institution in which the educator operates directly constitutes their autonomy. And this situation has seriously compounded the lack of authority educators have over their

¹¹² This disconnect in aims of art museum pedagogy is exemplified through examples such as the different and seemingly competing educational philosophies of Dana, Gilman, and Kent in the USA during the 1920s and 1930s. The dearth of documentation of AME in this period in SA also indicates a lack of engagement with and concern for AME discourse. Additionally, the impact of pedagogical experimentation and rapidly changing social and institutional conditions in both USA and SA between 1940-1970 did much to further confuse an already chaotic profession.

¹¹³ Labels such as “the uncertain profession” are a direct result of this situation.

own practices.¹¹⁴In turn, this increasing lack of authority has perpetuated the institutional dictation of the structure, role, and position of educators. And, together, all these conditions have led to the reinforcement of educator marginalisation, they have further isolated educators from key roles in institutional operations, and fostered a skewed, subservient relationship with curators.¹¹⁵

The implications of the histories of AME in the USA and SA have thus raised both stumbling blocks and possibilities for the idea of AME as a form of higher learning. The possibilities exist in the creative, innovative nature of educator practices and the way educators have been and are able adapt to perform multifarious roles. Whilst, the stumbling blocks concern the position of AME and educators within the institutional hierarchy, educator agency/autonomy, and the debate over the pedagogical practice of knowledge production versus knowledge transferal. Therefore, in developing a conceptual foundation for the profession to develop forms of higher learning it is urgent to determine the impact of these possibilities and stumbling blocks on present day practice.

¹¹⁴ This situation will be detailed more extensively in Part Two — specifically in reference to the current impact of the notion of “edutainment” and the process of deskilling educators.

¹¹⁵ Jezi (2001) has detailed what is arguably a common situation for educators not only in SA but also in the USA. Kaijtavouri (2013) has suggested that this is also a situation prevalent in contemporary arts discourse and museums in Europe today.

Part Two

Operation, perception and status of educators' practices in USA and SA art museums today

Two mini-case studies on the Institute of Contemporary Art, Miami and the Iziko South African National Gallery, Cape Town

Part One detailed sections of the historical development of AME in both the USA and SA. These episodes in history have shown how and why the field has grown wide-ranging and diverse. It has made visible a deep, rich history full of creative innovation, and it has demonstrated how educators have risen up to meet new institutional roles and responsibilities. But, most importantly, it has highlighted how crucial educators have been in turning the symbolic function of the art museum into tangible programmes. Murphy & Smith (2014:8) succinctly capture this latter point commenting, “the museum curatorially constructs the mystery that its educational function must then solve for the audience.” However, these episodes also reveal the extent to which the profession has developed haphazardly and often times without design. Despite a few valiant attempts, the deep, rich, creative history of AME in both the USA and SA has been compromised by a consistent failure by role-players to establish a strong theoretical/scholarly grounding and develop a clear set of defining characteristics for a field that was and still is constantly changing. These two situations have negatively impacted upon the status of educators in art museums and have played a major role in reinforcing the marginalisation of the field within institutional dynamics.

Therefore, in Part Two, present conditions of the field in the two respective countries are considered in relation to the consequences of their histories. Using Sara Lawrence-Lightfoot’s portraiture methodology to construct two case studies of the Institute of Contemporary Art in Miami (ICA Miami) and the Iziko South African National Gallery in Cape Town (ISANG), this section documents, analyses, and seeks to uncover connections and ruptures between present day AME and these various histories, as well as demonstrate how programmes on offer at these respective institutions are reflective of larger, nation-wide approaches to museum pedagogy. Extensive fieldwork was conducted on multiple occasions at each institution, and these case studies are designed as entry points into necessary discussions around the current status of the educator in the contemporary art museum. They also illuminate key present day examples of the possibilities and limitations to the idea of AME as a form of higher learning. And, ultimately, the conditions of these two institutions, along with the key sections of the respective histories, form the foundation on which the proposals in Part Three are built.

Chapter 5

A portrait of the Institute of Contemporary Art, Miami Florida, United States of America

The Institute of Contemporary Art, Miami (ICA Miami) was opened to the public on the 4th of December 2014, as a new addition to the Miami, Florida institutional landscape.¹¹⁶ Located in the Design District neighbourhood, the museum sits nestled in between designer boutiques, luxury furniture shops, and is a short distance from Miami's bustling Wynwood Arts district. ICA Miami currently occupies temporary premises in the iconic Moore building¹¹⁷ as it awaits the construction — funded by mega-collectors Norman and Irma Braman — of its permanent home a road down from where it operates today.¹¹⁸ ICA Miami is an institution with a mission committed to presenting experimental contemporary art from emerging, established, and previously overlooked artists.¹¹⁹ The museum's collection thus consists of contemporary artworks from a range of local/international artists and is made up with parts of the Museum of Contemporary Art, North Miami's (MoCANoMi) collection from whom the ICA Miami split in 2014.¹²⁰ The museum employs around twenty-five staff members and is run by Director Ellen Salpeter and

¹¹⁶ ICA Miami now forms part of an art scene that includes — amongst others — the Herzog and de Meuron designed Perez Art Museum Miami (PAMM,) the historic Wolfsonian Museum, the Frost Museum of Art at Florida International University (FIU), the Bass Museum of Art and the Museum of Contemporary Art, North Miami (MocaNoMi).

¹¹⁷ The Moore building was built in 1921 as a furniture display rooms for the Moore and Sons company. It includes a site-specific installation by world-renowned architect Zaha Hadid in the atrium of the building (Miami Design District, n.d.).

¹¹⁸ The Bramans have been instrumental in establishing the art museum. They have funded, along with other private backers, the running cost of the museum for the first ten years of its existence (Sokol, 2014). The Braman's pseudo-private funding of ICA Miami is another dimension in the growth of private museums in the USA. Fifty three percent of private museums were built between 2001-2010 and eighteen percent have been constructed since 2010 (Baumgardner, 2015). Meanwhile, their work with renowned Spanish architecture firm Aranguren & Gallegos Arquitectos in designing the new museum building means that ICA Miami is another example of the star architecture trend popular today — especially in the USA — when building or renovating contemporary art museums.

¹¹⁹ The mission of the museum reads as follows:

The Institute of Contemporary Art, Miami (ICA Miami), is dedicated to promoting the work of contemporary artists, and to the exchange of art and ideas throughout the Miami region and internationally. Through an energetic calendar of exhibitions and programs, and its collections, ICA Miami provides an international platform for the work of established and emerging artists, and advances the public appreciation and understanding of the most innovative and experimental art of our time (Institute of Contemporary Art Miami).

¹²⁰ The ICA Miami was established amidst a storm of controversy. Plans for an extension at MoCANoMi were prevented by a referendum of local taxpayers and a rift developed between the city of North Miami government, who owned the museum's building, and the museum's board, who controlled the non-profit status. The consequence of the rift was that the board and certain staff members decamped from MoCANoMi to setup ICA Miami (Sampson & Dixon, 2014).

Deputy Director and Chief Curator Alex Gartenfeld.¹²¹ Since ICA Miami's opening in late 2014, the museum has presented exhibitions that include solo shows by Ryan Sullivan, John Miller, Ida Appelbroog, Alex Bag, Laura Lima, and Pedro Reyes. Aside from exhibitions, ICA has a small, but efficient education department that has implemented a schedule of pedagogy reflective of programmes utilised on a larger, national scale, and professionals at the museum have developed a set of public engagements that are testament to the higher education possibilities within the contemporary art museum.¹²² For these two latter reasons, ICA Miami was a pertinent case study model. I visited the institution on two separate occasions to conduct research into the structure of the education department and the formats of their educational offerings. The first trip took place in April 2015 over two days and the second occurred in November 2015 for a week. Much of the information gathered during this fieldwork forms the basis of this case study.

Education at ICA Miami

At ICA Miami, Liza Fernandez, director of Education and Outreach, runs the education department and Mariela Pritkin, Youth Programs specialist; Tamara Hervera, Community Engagement Coordinator, and Alyssa Panganiban, Education Assistant form part of the staff. Together they are responsible for providing education/public programmes that augment the calendar of ICA Miami's Art + Research Centre (A+RC) — the museum's graduate level pedagogy programme and research wing. The department occupies a large one-room office on the second floor of the Moore building — directly adjacent to the main exhibition space and they have access to and utilise a smaller multipurpose room for activities. The department offers a range of community engagement initiatives that are designed to create links between contemporary art, the local community, government organisations, and Miami Dade County public and private schools. The department's immersive tour programme, their collaborative family day with the Design District community, and their various outreach initiatives, are noteworthy examples as they are rooted in particular periods of American AME history and are emblematic of pedagogy used by other art museums across the US.

For instance, the immersive tour programme is an in-house mediation and activity initiative offered to school and youth groups throughout the year. The tour curriculum is crafted specifically for each respective age group and most often

¹²¹ Gartenfeld will curate the New Museum's Triennale exhibition in 2018.

¹²² Aside from the programmes themselves, the recent appointment of Gean Moreno as Curator of Programs was arguably the most persuasive sign that ICA Miami needed to form part of this research. The institution's appointment of Moreno is in itself a sign of their recognition of the potential in experimenting with and developing strong, quality, and critical public pedagogy. As former artistic director at Miami's critically acclaimed non-profit art space Cannonball, Moreno is well respected for his work with critical pedagogy at the intersection between art, theory and reality (Zimmerman, 2015). My research visit to Cannonball and discussion with him in March 2015, revealed a shared interest in exploring the implementation of higher education programmes at contemporary art institutions, as well as a concern over the increasing professionalisation of tertiary art education.

centres on essential questions, exhibition themes or art history (Institute of Contemporary Art Miami). The tours, developed and conducted by members of the education department, are interactive and encourage viewer participation. During my research trip to ICA Miami I accompanied Pritkin and Panganiban on a tour of artist Shannon Ebner's *A Public Character* exhibition. We discussed Ebner's use of language, her process of photographing and archiving letters and words from the public realm as well as the nature of 'the archive' with a group of public school students. VTS was a very important part of the tour, as were participatory, discovery, and inquiry-based teaching methods.

With this type of approach, this programme is part of the long historical lineage of school tours in AME covered in Part One. It utilises teaching methods developed in 1990s and it provides a comprehensive experience of the museum for learners, whilst linking what they saw back into their school curriculums. This relationship between school students —especially teenagers — and the art museum is also indicative of another programme I encountered during fieldwork in Miami at the Perez Art Museum Miami (PAMM). Educators at PAMM have established the PAMM Teen Art Council to expand the reach of the art museum to a greater number of young adults. During our meeting, Esther "Chipi" Morales, Curator of Education, and Marie Vickles, Associate Director of Education, described how this programme — a pseudo-internship — has teens act as ambassadors and representatives of PAMM to the larger teen community of Miami-Dade County. Up to fifteen teens constitute the Teen Art council and the initiative is open to high school sophomores, juniors, and seniors. Regular weekly meetings are held from September and in May there is a culminating event to celebrate work done throughout the year.¹²³ Teens engage in art education programmes such as guided tours and artist studio visits, and the teens' main directive is to work towards making the museum more exciting and interesting for fellow teens to visit (Perez Art Museum Miami, 2014). Past examples of the initiatives the participants have organised include: Hot Take — a open-ended, inquiry based discussion for the public led by teen moderators on topics ranging from popular culture to politics and the council's Lock In museum sleep over — an event wherein teens in grade 9-12 were invited free of charge to spend the night in the museum and partake in teen-led tours, a party, and movie screening.

Another programme of interest at ICA Miami, is the ICA+ Design District Family Day. It contrasts with ICA Miami's immersive tour programme (and PAMM's Teen Art Council), because of the way it is prefaced on creating familiarity with the art museum through leisure instead of being scholarly engaged. This event is offered on the second Saturday of every month. It is free and open to all families across the city of Miami and this cultural day creates a welcoming atmosphere for families to explore the Design District neighbourhood as well as the museum. Simple, informal, and easy to complete activities are arranged for children both in the museum and in the Design District's Palm Court outdoor auditorium. These experiences are meant

¹²³ In 2014 the council was selected from four schools in Dade-County: Miami Northwestern, Miami Beach, Miami Edison, and Design and Architecture Senior High (DASH).

to be fun, enjoyable, and inspire people to return to visit ICA Miami and the Design District. Previous pedagogy used at Family Day initiatives include a gallery storytelling of Susan Verde's book, "The Museum" and activities using copperwire, construction paper, and tape that related to the artwork of artists Susan Te Kahurangi King and Ida Applebroog.

This programme has its roots in the development of edutainment programmes in the mid 1990s and early 2000s and the education department's use of expanded, leisurely pedagogy to increase the reach and popularity of the art museum is reminiscent of the way art museums nowadays perform as part of the culture industry. This approach to education is also reflective of a dimension of programming at the Bronx Museum of Arts in New York City, where they host the Bronx Lab. The lab is an adult initiative geared towards fostering a greater engagement with the cultural features of the Bronx itself. Targeted at non-museum goers, but those still active in the community, the lab engages with visitors through hands-on workshops and is meant to help visitors grow familiar with the museum through enjoyment whilst still providing an opportunity to address issues of public space in the city environment (The Bronx Museum of the Arts).

Finally, ICA Miami's outreach programme has a strong social thread and is a community-based series that provides, "a platform for participants to think critically not only of themselves but also their community" (Institute of Contemporary Art Miami). Partners in ICA Miami's outreach drives include a variety of non-profit, and social organisations.¹²⁴ These outreach initiatives are often project-based workshops that explore relevant themes and seek to foster participant empowerment. A pertinent example of this type of programming is the *I am, we are* multimedia exhibition that explored identity through the thoughts, experiences, and opinions of the outreach participants. Resident artist Jayme Gershen and the museum's community partners worked together to develop the exhibition that culminated in its presentation as part of the 2016 ICA Narratives event held in the Zaha Hadid-designed atrium at ICA Miami.

This community empowerment series has roots in the socially charged AME practices of the 1960s and 1970s and its intentions are mirrored — albeit slightly differently — at the Crocker Art Museum in Sacramento, where the series of interest is *The Art of Parenting and Creative Care*. *The Art of Parenting* is a set of parenting talks connected to the themes and subjects explored in the Crocker's current exhibitions. Open to parents, grandparents, and caregivers this series teaches parenting skills in order to help with child development, and situates the museum as

¹²⁴ The group includes: Breakthrough Miami, Hands 2 Help, Juvenile Detention Center, Lotus House, Miami Childrens Initiative, SF Cares mentoring movement, Super Friends at Williams Park and Urgent INC. Each of these organisations helps empower a specific marginalised community. For example, Lotus House is dedicated to helping homeless women, children, and youth and Breakthrough Miami is a tuition free academic enrichment project that caters to underserved communities.

an important space for community-building.¹²⁵ Past topics of discussion have focused on storytelling, speaking on race issues, and how to talk to children about sex and nudity (Crocker Art Museum, 2017).¹²⁶

A perspective on the meaning of these diverse programmes

When closely analysed these programmes at ICA Miami and those similar iterations offered at other museums across the country reveal how the history and adaptability of AME in the USA, as covered in Part One, exists in contemporary art museum education departments today. These nationwide approaches reflect the ways in which numerous, diverse audiences are catered for and they demonstrate the many current approaches, aims, and goals of USA art museum pedagogy.¹²⁷ Yet, they also indicate how education departments, as part of the contemporary art museum and subsequently the ‘entertainment economy,’ prove their worth in meeting social objectives whilst still entertaining enough to keep people coming back.¹²⁸ The wide scope of programming — from those concerned with art-related subjects to general entertainment — on offer at these various institutions, are indicative of the historical innovation of AME in the USA. For example, in the three programmes at ICA Miami, there are connections to socially conscious pedagogy developed in the 1960s and 1970s, the concept of edutainment implemented at the turn of the millennium, and the cooperation between schools and museums that began at the turn of the 20th century. Also, visible in these initiatives is the shift from the didactic pedagogy to more constructivist, dialogical, and participatory modes of

¹²⁵ This idea of the museum as an important space for community building is the foundation of the Skill Set programme offered by the Contemporary Arts Museum in Houston. Open to audiences of all ages, participants are welcomed in to share their knowledge on a wide range of skills relating to different subjects. For example, activities such as DJing, beekeeping, written poetry are but a few of the topics covered. The idea is to explore skills, methods and strategies that may be appropriate for one to become a contemporary artist. The programme begins by providing some historical background to the specific skill and subject, and then relating it to art history. The initiative is aimed at reaching out to audiences currently underserved by the museum (Contemporary Art Museum Houston, n.d.).

¹²⁶ During my observations at the Crocker, I participated in a similar type of empowerment-based programme based on teaching effective strategies for using social media advertising in small businesses. The class was made up of small business owners, artists and art spaces — all of whom wished to better understand how to use social media to their benefit. This was an initiative organised by the Emma Moore, Manager of Studio Experiences in the Crocker Art museum’s Education Department.

¹²⁷ For more information on other similar initiatives offered across institutions in the USA, see the American Association of Museum Directors (AAMD) survey of innovative public and community engagement programmes, *Next Practices in Art Museum Education*(2006)

¹²⁸ In asking what today’s museums are for, Foster (2015:25-26) argues that the nexus of capitalist consumerism and today’s contemporary art museums is reflected in large scale institutional programmes that are predominantly concerned with entertainment. He contends that this ‘entertainment economy’ is evident in “all the institutional space given over to event rooms, big stores and nice restaurants.” This notion of event entertainment is also a distinguishing feature in the trend towards star architecture. Contemporary art museum architecture today arguably competes with the artworks on display and has become an even more vital part of the tourist “experience.”

education (Hein, 2006:345). There is evidence, especially in initiatives like ICA Miami's immersive tour programme or the Bronx Lab, of the way in which, as Kalin (2015:32) argues, closure has been replaced with openness and horizontalism. Moreover, the existence of this shift makes visible a connection to what Grek (2008:10) contends was a change in pedagogical intention during the 1980s whereby visitors came to be seen as co-producers of knowledge and are active in this process. But, most significantly in terms of this research, the wide array of initiatives and continual expansion of pedagogical philosophies by educators in US art museum indicates that AME continues to create possibilities for *further adaptation* (Kalin, 2015:30). This is true in so far as examples such as PAMM's Teen Council and the Crocker's *The Art of Parenting* demonstrate how AME and its educators continue to build upon their histories adapting, molding, morphing, and pushing the profession into new dimensions in order to meet ever-changing responsibilities — a process, which is imperative for developing further to offer a new level and intensity of engagement.

A + RC and YAI: The status of educators in experiments with higher education programmes

Two programmes at ICA Miami offer a succinct image of the possibilities and limitations of museum education departments in the USA to offer alternative forms of higher education. Both the graduate level Art + Research Centre (A+RC) programming, and the museum's long-duration Young Artists Initiative (YAI) present possibilities through their use of rigorous academic pedagogy, whilst their limitations highlight issues that must urgently be addressed in order to develop this idea further. Both cases are strikingly different from each other; however, they do share a few similarities. The basic distinguishing features between them are: A+RC is presented at a graduate level, for those with a keen interest in the intersections between art, culture, and society, and concentrates largely on *theoretical* discourse. Contrastingly, YAI is a form of professional development geared towards high school students primarily interested in developing their contemporary art practice and is primarily concerned with the *production* of art. The similarities between the two are that both are semester long courses that deal with specific themes through workshops, talks, seminars, tours and classes, pedagogy is academically rigorous, and application for each programme is required.

ICA Miami's A+RC was founded in 2016 and is funded through a grant from the WEGE foundation, as well as by the museum's board of trustees and the Founders Circle of museum members. A+RC is fundamentally the museum's research wing and exists alongside ICA Ideas — a series of presentations, programmes, and talks, which includes ICA Speaks and ICA Residents (Institute of Contemporary Art Miami).¹²⁹ Gean Moreno developed the branch by collaborating with Florida International University's (FIU) Visual Art MFA Program to create curricula for the

¹²⁹ As part of my research into the A+RC I attended a performance lecture by artist Richard Tuttle as part of the ICA Speaks Series. Hosted on the 6th of November 2011, the talk by Tuttle covered his artistic practice, and ruminations on the state of contemporary art.

general public and lifelong learners. The intention in establishing the seminar programme was to engage audiences " in critical dialogue, reinvigorating the public sphere in Miami and addressing relevant issues including climate change and social justice" (Institute of Contemporary Art Miami).¹³⁰ The museum describes the department as the first museum-based research department in South Florida and it is dedicated to fostering a more critical intellectual dialogue in the region. Therefore, based on specific research goals, seminars, lectures, publications, and workshops are organised three times a year.

The pilot semester of the A+RC course ran from October 3 to October 22, 2016, under the theme of "New Social Abstractions" and was enrolled to capacity. Its projected aim was to "address how contemporary art production might contend with a world defined by ever changing abstraction" (Institute of Contemporary Art Miami). Put another way, the semester set out to investigate the complex, interrelated nature of today's globalised world. The predominant format of the course was a lecture followed by a more interactive and participatory seminar that expanded on ideas presented in the lecture. The artist-theorists who were invited to host the courses are important names in today's global contemporary art world. The list included Hito Steyerl, Simon Denny, Evan Calder Williams and Ana Texeria Pinto. Each scholar covered a topic in view of the overarching theme: Denny's lecture/seminar dealt with the way the technology industry and its disruptive forces —i.e. its infrastructure and culture — affected the process of governance. Pinto's lecture/seminar was concerned with history prior to the way control and communication affected our current surveillance and spectacle society. She dealt closely with the fields of cybernetics, information theory, and behaviourism as ways of analysing the historical development of this culture. Meanwhile, Willam's lecture/seminar focused on the ways in which humans have dealt historically with the process of subsumption — a process whereby activities and forms of life are influenced, altered, and eventually subsumed by a particular system. His seminar, in particular, dealt with the way subsumption was experienced through film, literature, architecture, technology, art, and theory.¹³¹ The pilot semester of A+RC thus had courses that were critically engaged; it dealt with *real world problems* in both practice and theory in a tertiary institution-like environment, and attempted to generate new knowledge as part of its research role/requirement.¹³² Additionally,

¹³⁰ Salpeter (2016) writes of the initiative: "we launched A+RC in response to the enormous appetite for an advanced arts education program capable of sparking sustained public dialogue surrounding the relationship between the arts and important issues confronting Miami, such as environmental resiliency and climate change. Adult education programs like these promote mental and physical health, as well as higher rates of happiness and fulfillment, according to a study by the National Bureau of Economic Research.

¹³¹ Williams was also careful to reiterate that this workshop was not solely an academic journey, but rather it was to be applied to the way these processes affected us in everyday life.

¹³² The significance of this research role is that this pedagogy demonstrates how the participatory, social and "educational" forms of artistic practice have brought the functions of these three fields of artist, curator and educator closer together. Ideas such as the curator-as-creator, artist-as-curator or artist-educator, all form part of a certain type of mediation negotiated through collaboration. As a

contemporary art was used as a vehicle to engage with issues prevalent in various local and global communities outside of the art museum. Thus, the stature of these scholars and the content of all these seminars is indicative of the high intensity intellectual engagements and critical dimensions set out in the aims of A+RC programmes, and they make the initiative appealing to research in relation to AME as a form of higher education.

The allure of the A+RC is manifold: firstly, topics dealt with in the seminars were similar to those offered in universities and these seminars were facilitated by high caliber, knowledge-producing professionals, both of which ensure that the programmes have an undeniable critical, rigorous, and academic dimension. The caliber of theorist alone is indicative of the scholarly nature of this endeavor and this point is further reiterated by the fact that the curricula was designed in collaboration with FIU — a leading university in South Florida for the visual arts. Secondly, the intellectual scope covered in these seminars is related to everyday issues. This process displays the recognition on behalf of ICA Miami in the transformative potential in art to affect change in everyday, reality. Finally, A+RC's structure— an application based, semester-long course to which participants have to contribute— gives the initiative a tertiary institution-like appearance: one had to apply, be accepted, attend seminars given by scholars, and participate in discourse etc. This institution-like appearance and interactive/participatory nature also distinguishes it from a standard lecture or talk series.

However, unfortunately, the allure of the A+RC is outweighed by its limitations. The first major critique of the endeavor is that it ran for only three weeks. The short duration of the programme is an issue insofar as it did not allow for an extensive, in-depth dialogue or engagement between students and theorists. Instead the two-part course, run over a period of weeks, achieved only marginally more than a once off seminar, talk or workshop, as there was little room for sustained dialogue, and engagement from multiple perspectives. Although this type of arrangement was most likely due to a combination of factors that includes funding, availability of theorists, and may have been consciously designed this way,¹³³ it is arguable that this situation failed to truly capitalise on the possibilities inherent in presenting such a high quality programme.¹³⁴

result, it is growing increasingly more difficult to distinguish what is artistic, curatorial and(or) educational (Kaitavouri, 2013).

¹³³ Unfortunately, often in the USA funding is more available for short-term, high impact and popularity education offerings (Rawlins, 1978:14).

¹³⁴ Several comparable experiments to A+RC at USA art museum/non-profit spaces have experienced similar issues. Cannonball — a non-profit arts organisation in Miami — and their Research, Art, Dialogue (R.A.D) School is one pertinent example. R.A.D was an alternative school run by Moreno during his time as Director at Cannonball. It aimed to engage with critical artistic concepts, through the work of leading curators, thinkers, artists, and theorists. Enrollment was open to anyone, but limited to ten fulltime students. These fulltime students participated in three seminars over the fall, whilst ten auditing students took part in a single class. Two examples of the seminars are: Jose Falconi, a researcher from Harvard University, lead a discussion on art and ethics and

The second issue is that only invited artist-theorists taught courses, which suggests a limited role for ICA Miami's educators. This issue is alarming because it makes visible the fact that A+RC's form of higher education/research does not seem to benefit ICA's educators.¹³⁵ As a result A+RC serves — whether consciously or not — to reinforce the disconcerting status barrier between the educational programmes presented by its education department and pedagogy associated with its curators. Understandably, invited theorists — like those in the A+RC — bring certain expertise and perspectives to this programming, however, when this type of pedagogy is sorely reserved for them at the *expensive* of educators, who are deemed worthy only to provide pedagogy defined as educative “crowd control,” it reinforces the marginalisation of educators and reflects their inadequate professional standing.¹³⁶ It also further exacerbates the divisive relationship between educators and curators/artists —the artworld's so-called “specialised crowd.”¹³⁷ Even more

Austrian artist Rainer Ganhal, organised a free-from gathering and exploration of the city of Miami. The school was unable to offer more than three seminars even though there were plans to extend the programme for a longer period time. Moreno has since moved to ICA Miami and R.A.D has been passed on to the ArtCenter South Florida to run (Levin, 2014). Meanwhile, IdeasCity is another example. A similar type of programme to R.A.D and A+RC, it is offered by the New Museum, New York and brings together artists, technologists, designers, and policymakers to collaborate on solving issues relating to the intersection of cities, communities, and socio-economic concerns. But, it also only runs for a short period of time: the residency-workshop hybrid is only five days long (IdeasCity). More recently, a collaboration between the Tate Modern, London and Central Saint Martins, established a temporary art school at the museum, but that too was run for only six days (Harris, 2017, Chen, 2017).

¹³⁵ The perception of ICA educators in this manner is thus strictly defined according to certain hierarchical, political, and professional agendas.

¹³⁶ This is marginalisation of educators in USA art museums is not an uncommon situation. Another example of this limited role of educators in providing pedagogy is evidenced by the sidelining of educators in artist Tino Seghal's exhibition, *The Progress*(2010) at the Guggenheim Museum, New York. Seghal's exhibition, considered a “constructed situation,” began with a child asking visitors the question: “what is progress?” A conversation then developed progressively as older interlocutors expanded the questioning process. Fisher (2011) suggests that these open-ended questions were akin to inquiry-method teaching strategies, such as VTS and Visual Literacy, often used by educators. Meanwhile, Pablo Helguera, Director of Adult and Academic programmes at MoMA described the exhibition as, “not really a performance art piece, and not so much of an artwork either: it is an education program...” (Helguera, 2010). Educators have formed part of Seghal's projects previously, yet, for this exhibition educators at the Guggenheim were told their services weren't required because their practice was too close to that of Seghal. This is an issue because the artist and their project essentially came to replace the work done by the educators and the fact that this exhibition was a resounding success because it was “an art project by an artworld superstar” is even more disconcerting. Helguera (2010) points out the simultaneous absurdity and reality of this situation maintaining, “to say something is educational is the kiss of death in art, that is why it is better not to tell anyone.”

¹³⁷ This divisive relationship manifests itself in various ways, however, the most glaring is the way that artists invited by educators to work in the art museum have been purposefully distinguished or *segregated* from those artists invited by curators. For example, artist and museum educator Rika Burnham has detailed how she struggled to gain recognition for her educational programme — despite its similarities to the interests of minimalists in perception — as part of a residency at Artpark, New York. Yet, when she returned to the same venue to do an artwork not tied to education it was considered a very important project (Fisher, 2011).

disconcertingly though, is the fact that these issues at ICA Miami also figure into a more general global tendency whereby educators working in museum education departments have been excluded from the “educational turn’s” discourse around pedagogy as an artistic practice (Kaitavouri, 2013). Here, educators, particularly those in European art museums, have been consciously left at the margins of a *discourse about their own practice* by differentiating in status between curatorially organised “discursive artistic pedagogical projects” like A+RC and the service-orientated, utilitarian “educational” programmes offered by education departments.¹³⁸ This situation is perhaps unsurprising as Lind (2013:99) maintains, in art museums today the educational is still predominantly thought of as annoying rather than useful. Meanwhile, Reid (2012:30) believes “it is still not uncommon for other museum professionals to feel that museum education is more dispensable than other positions.”

The absurdity of this situation evidences why this educator/curator relationship is such a major stumbling block for AME as a form of higher learning. It directly restricts educator growth and it prevents the diversification of this academic pedagogy and its extension to those not “specialised.” Whether conscious or not, the *sidelining* of educators from initiatives similar to the A+RC, essentially limits programmatic access, which narrows the demographic scope and ultimately reduces the transformative potential for audiences who would greatly benefit from such critical, rigorous, and socially engaged initiatives. What ends up occurring is that the perception is entrenched that in order to participate in this type of programme — both for audiences and educators — one has to be “in the know,” and the result is that programmes such as A+RC end up serving very particular elitist audiences, in very specific ways. Mörsch (2011:10) for example outlines this exact scenario:

the audience attracted by events organised by curators and artists is far more delimited than the groups accessed by gallery educators. The many ‘academies,’ ‘schools,’ ‘seminars,’ ‘workshops,’ ‘sessions,’ ‘encounters,’ and ‘lessons’ initiated in the course of the ‘educational turn’ are largely attended — at least as far as I have been able to observe — by people who are similar in habits, lifestyle and attitudes to those of the curators. For those who accept the invitation, being in these spaces and engaging in social interaction and collective artistic and intellectual production signifies an increase in symbolic and cultural capital...

But, where A+RC falls short on duration of engagement and use of museum educators, the Young Artists Initiative (YAI) succeeds. The YAI is a programme that is run predominantly by ICA Miami’s educators — in conjunction with teaching

¹³⁸ Grek (2008:11) argues that the differentiation is based on “‘hard’ qualifications and ‘soft’ general competencies intended for flexible workers.” The hard qualifications are those possessed by theorists, and require expertise, while the soft qualifications are more crowd control orientated and are reserved for museum educators (Kalin, 2015:30-31).

artists and academics — over two ten week sessions in Fall and Spring semesters. Instead of graduate level engagement as in the A+RC, the YAI is intended for young high school students keen on developing their contemporary artistic practices. As previously mentioned, YAI is also an application-based programme that engages with contemporary artistic practice from numerous perspectives. The project-based learning initiative is reserved for forty students — twenty of which are drawn from grades 9 and 10 and twenty from grades 11 and 12. Structurally, the programme is designed to dovetail with the school year and the curriculum relates contemporary artistic practice to art history in a manner that allows for the development of core skills and competences that students can use in careers in the contemporary art world (Institute of Contemporary Art Miami).

The 2016-2017 year consisted of a Fall schedule that ran from the 13th of September to the 17th of November and a Spring semester that ran between the 10th of January and the 16th of March. Classes were two hours long and began at 4.30 pm and ended at 6.30pm. Classes, workshops, seminars, studio visits and critiques, were facilitated by both educators at ICA Miami as well as teaching artists and academics from universities in South Florida. Through these structures students were “encouraged to look critically at contemporary art practices, they were provided with opportunities to work directly with leading artists exhibiting at the museum and were given guidance to develop their own artistic portfolios” (Institute of Contemporary Art Miami). Participants also created work that was displayed in an exhibition at ICA Miami as part of the culminating celebration of the ICA Narratives community engagement initiative. Works in the show by YAI participants explored a range of perspectives on interpersonal, environmental, socio-political, and global issues.

As part of my observations of the initiative at ICA Miami, I accompanied educator Stephanie Wong and an art history professor from Miami Dade College on a studio visit to Miami artist Bhakti Baxter. We visited Baxter in his cramped studio in the industrial Little River District and I participated in an hour and a half long conversation with him and the students. Students asked him questions about how he became an artist, what his work was about, and from where he gleaned his inspiration. I asked him about the house gallery he started along with artist friends Martin Oppel and Daniel Arsham in Miami in the early 2000s, which caught the attention of then MoCANoMi director Bonnie Clearwater and eventually led to his first museum exhibition (Sokol, 2011). Baxter also spoke about his most recent project working with engineers and marine biologists to create sculptures that would act as breakwater barriers on parts of the Florida coastline. Throughout the discussion we covered contemporary art practice, South Florida art history, the business aspects of art, and we saw how Baxter worked. I imagined that this scenario was an apt snapshot for how the other classes worked; always looking — students, museum educators, academics, and artists — at the ways in which art, art history, and society interconnect and influence each other. And I was encouraged to have my thoughts confirmed by Wong on the bus trip returning to ICA Miami.

Based on this experience and discussions about the programme with both teachers involved with YAI and Lisa Fernandez, I determined that although not a graduate level programme like A+RC, YAI's pedagogy, framework, and structure — all aimed at youths in grades 9-12 — also existed as an appropriate model for the idea of AME as a form of higher education. The attractions of YAI lie in that it has duration and it has an intellectual scope that is both critical and theoretical in nature. Moreover, YAI is a crucial example of how educators can *work with* artists, curators, and academics to provide *sustained* high-intensity pedagogy. In the YAI there is a positive collaboration between educators, academics, and artists in the way the programme is organised. Each professional in their own way is called on to design curriculum, teach, facilitate, interpret, and interrogate art and the world critically with their students. For this reason, despite the absence of the graduate level engagements of the A+RC, the YAI achieves maximum potential in exposing high school students to rigorous theory and concepts around art and culture. The access provided to these students in meeting artists, watching them work, working with them, and then making their own work is an undeniable privilege. The YAI goes a long way to creating a pseudo-tertiary learning environment — akin to that of an art school in structure, curriculum, and duration — within the contemporary art museum. It also gives students of various ages opportunities for empowerment and to work in a situation outside of school or university where higher education takes place for a sustained period of time.

The limitation of the YAI; however, is that despite its higher education ambitions, the programme and its curriculum is consciously aimed at students wanting to develop their artistic practice for future job prospects. It is in essence a form of professional development and thus operates in a similar way to artists undertaking a BFA or MFA in order to work within the art field. Although there is a space for this type of pedagogy, in this scenario this approach, seriously limits the scope of their student demographic and fails to capitalise on the potential of this experimental pedagogy to do more for a heterogeneous audience. Thus, much like the A+RC, the YAI ends up catering to a very specific target group — students interested in becoming artists or working in the artworld. Furthermore, as the YAI fails to build upon the possibilities in re-conceptualising this idea for those who do not come from an art background, it is in essence reduced to yet another example of what is now the ubiquitous dimensional norm for teen programming in the USA: the afterschool teen art class.¹³⁹

¹³⁹ This type of initiative already plays an important role at a number of art museums in the USA. MoCANoMi won the Medal for Museum and Library Service for their work done on a similar afterschool teen programme, ICA Boston offers their own version of the teen afterschool class, but closest to the YAI is the Experimental Study Program offered by The New Museum for Contemporary Art in New York. Geared to the age group 15-20, teens are paired and collaborate with an artist-in-residence. Oscillating between discussion and research based strategies; the programme seeks to engage with teens on the idea of contemporary culture, and how to use art as a platform to learn about creative practice. The programme ends with the teens and the artist-in-residence creating a final project for display (Sell, 2012, New Museum, 2016, Boston Museum of Fine Art, 2017) .

Thoughts on the status of educators at ICA Miami

This mini ICA Miami case study has shown the ways in which their general education programmes reflect certain parts of AME's history in the USA and how they form part of a network of institutions — nationwide — that are committed to fulfilling their responsibility to crafting diverse pedagogy for a multitude of audiences. The study has also highlighted — through the analysis of the A+RC and YAI — what higher education programmes may look like in contemporary art museums in the USA. The structure, duration, caliber of invited theorists, and discourses engaged in, in these initiatives are evidence that this type of tertiary level pedagogy is possible in this institutional setting. The way that the lectures/seminars in A+RC tackled issues relating to the intersection between art and everyday realities means that professionals recognise the role that higher education in the contemporary art museum can play in developing a critical social attitude. Meanwhile, the durational engagement of the YAI course offers a blueprint for ways in which to expand programmes like A+RC to become sustained, high-intensity, university-level academic endeavors and the collaboration between a multitude of professionals within it signals that meaningful collaboration is possible between educators, curators, and academics.

But, both of these programmes do also present major stumbling blocks to AME as an alternative form of higher education: A+RC perpetuates the marginalisation of educators by overlooking them in favour of academics/theorists/artists. This is a situation, which is indicative of a larger national and global discourse over the status of educators in art museums, and it is an ongoing concern for educators as to how the field of AME can redress this dilemma — as it directly affects their agency and limits them from developing central roles in tertiary learning.¹⁴⁰ Additionally, A+RC and YAI are essentially elitist as they focus predominantly on traditional art practice programmes that cater specifically to artists in waiting or “those in the know,” instead of the general public, and this severely limits their transformative potential. Yet, in highlighting these limitations, avenues are opened up through which art museum educators may be able to address their own professional marginalisation in the institutional hierarchy as well as being able to better position AME to do more for the general public through tertiary forms of learning. Thus, the *fusion* of A+RC and the YAI— using each one to build on the others respective strengths and address their limitations — presents a possible structural framework for AME as a form of higher education.

¹⁴⁰ It must be acknowledged that educators cannot run every programme in the art museum. Logistically, it is impossible, and it would also lead to one-dimensional programming. The issue arises, however, when educators are not involved in discourses that they are experts in. Grek (2008:11) points out that this exclusion “cramps the autonomy of museum educators and increases the dispensability of museum educators.”

Chapter 6

The South African National Gallery, Cape Town Western Cape, South Africa

The Iziko South African National Gallery (ISANG) is located in Cape Town, South Africa — in the heart of the city's Company's Garden. The art museum has a rich history¹⁴¹ and currently forms part of the group of museums included under the Iziko Museums of South Africa.¹⁴² Unlike ICA Miami, ISANG is not a contemporary art museum; rather, it is a state aided institution that performs a function as South Africa's national art museum. Yet, it remains an important institution in which to view contemporary art in a country that severely lacks true contemporary art museums. ISANG's collection includes craft, historical, and contemporary artworks and the museum has a long history of exhibitions, which includes shows by contemporary artists such as Mohau Modisakeng, Wim Botha, Mary Sibande, Willie Bester, Penny Siopis, Candice Breitz, William Kentridge, Hasan and Hussein Essop, and Rotimi Fani-Kayode, amongst others. Being that ISANG is the country's national gallery the institution has a strong educational mandate. Thus, the status of the education department in this national institution was of paramount interest to this study. During numerous site-visits over the course of 2015/2016, the way the department operates, and how it is perceived — both internally and externally — formed the bases of investigation for a case study inline with the idea of AME as a form of higher education.

Education at ISANG

¹⁴¹ ISANG was initially established as a colonial educational institution. The idea for ISANG started with the formation of the South African Fine Arts Association (SAFAA) in 1871 (Qanita, 2004:11). The first task set forth by SAFAA was to found a permanent art gallery (Barben, 2015:15-16). The initial efforts to form a national collection were influenced by Sir Butterworth Bailey's bequest of forty-five paintings in 1871 (Qanita, 2004:42). A building on New Street was acquired for the display of paintings. By 1895, SANG had been formally established when the South African National Gallery Act (no 20 of 1895) was passed (Qanita, 2004:12). In 1900 the collection was moved to an annex in the South African museum. The premise it occupies today — in the Company's Garden — was completed in 1930 and two years later the art museum was incorporated as the SANG — a state aided institution with a nine member board of trustees (Dolby, 1986:42, Qanita, 2004:18). At the time when the museum took on national status much of its collection consisted of 19th/20th century British Art. Kaplan (1979:59) maintains that the collection "has its roots in our British predecessors, who attempted to emulate and collect objects pertaining to a distinct European culture." Dubow (1997:53) has also argued "ownership of European art maintained an imagined settler nationalism, provided a source of civic pride and signified its [the colony's] place among 'civilized nations.'" During the transition to democracy ISANG played an important role in reflecting the "new nation." ISANG according to Martin (1990:6) was "truly the gallery for the nation."

¹⁴² Before ISANG fell under the umbrella of Iziko museums, it was part of the overarching Southern Flagship Institution, which was formed after the promulgation of the Cultural Institutions Act in 199 (Barben, 2015:69). The Southern Flagship Institutions group was renamed in 2001 to Iziko museums of Cape Town and in 2012 it became the Iziko Museums of South Africa (Goodnow, 2006:166-167, Barben, 2015:69). Iziko is an IsiXhosa word that means "a hearth." Typically the hearth is centrally located in a traditional African homestead. Therefore, the idea of Iziko is to symbolize its position as a hub of cultural activity and as a place of gathering for South Africa's diverse heritage (Iziko Museums, n.d.).

ISANG's education department is small and is run by Yentl Kohler. It forms part of an umbrella of public and education programmes run across all of Iziko's museums that are overseen by Dr Wayne Alexander. Kohler conducts a variety of programming from offices in the ISANG annexe — directly across the parking lot from the main ISANG building. This space doubles as both an exhibition venue as well as an activity area.¹⁴³ Kohler's mandate as ISANG's education officer is to offer "multimodal programmes by utilising the collections, objects, stories, exhibitions, commemorative days and other resources that: are inclusive, encourage participation, promote awareness, enhance knowledge and understanding, foster respect of human rights, contribute to social cohesion and human dignity" (Iziko Museums, n.d.). Programmes offered by the ISANG education department include a range of tours, augmented educational exhibitions, student exhibitions, the "Museum Without Walls" van, and Thursday afternoon art classes. The "Learn to Earn" exhibition, which was run in conjunction with the Learn to Earn non-profit organization, the Heritage Day/#beattheheat programming, and the afterschool classes with Cape Town's St Mary's Primary School students are the most notable of these programmes. These three initiatives are important not only because of their structure but also as they are characteristic of the type of programmes that are offered by other art museums throughout South Africa.

The *Learn to Earn* exhibition was conceived in partnership with the namesake non-profit and was hosted between 17-25th of November 2016 in the ISANG annexe. Learn to Earn's mission is to develop people socially, economically, emotionally, and spiritually. They run a skills development programme aimed at empowering unemployed people from disadvantaged backgrounds. The exhibition in the annexe displayed the work of Learn to Earn's graphic design student class of 2016. The works in the exhibition were created through an ongoing relationship with the OFyt advertising agency in Cape Town and consisted of photography, magazine layout, logo design, and included a special focus on works created for the Feel Good Store and the Uyavula Reading and Writing Project (Iziko Museums, 2016). This type of collaborative exhibition-making event is an important pedagogical empowerment tool, as it helps develop participant skills and confidence by showcasing their work. It also highlights in a high-profile public institution the work of pivotal Non-Governmental Organisation's (NGO).

Encouragingly, this type of exhibition is commonplace at ISANG today. It is an initiative that traces a lineage back to the education department's use of empowerment pedagogy and work with the blind communities through Touch Gallery in the 1970s. It is also an approach, which speaks to a broader commitment to institutional empowerment pedagogy in SA. For example, this ISANG programme is replicated at other institutions in SA such as the Tatham Gallery in Pietermaritzburg. The Tatham Gallery's Art Educator training programme also has a specific social empowerment dimension. As a part of the art museum's educational

¹⁴³ As mentioned in Part One, this annexe was previously the Marist Brothers School. The ISANG library is also located above education department's offices on the second floor of the annexe.

programming, museum educators offer art teacher training workshops on select Thursdays. In these workshops the main focus is on helping primary school teachers develop the necessary confidence, skills, and methodologies to teach art in their schools (Tatham Gallery, n.d.).¹⁴⁴

Another important part of ISANG's educational programming is their annual Heritage Day activities and their contributions to the #beattheheat campaign organised by Iziko in 2016. For Heritage Day in 2016 Kohler developed— along with the organisation Museum Teen Summit Africa — a mural painting event at ISANG. Artist Lwando Lese was invited to create a mural inside the museum — a process in which visiting communities were encouraged to participate. A station was setup with materials and visitors were able to contribute to the mural whilst discussing what South African heritage meant to them. This participatory, activity-based initiative relied heavily on discussion and was both an individual and collective process of meaning making. And it was meant to be fun. By comparison, for Iziko's #beattheheat campaign the education department created a similar collective, participatory activity. Children aged between 7 and 15 were invited to learn about street art whilst executing murals with chalk on the platform leading up to the entrance of ISANG. This exercise was followed by an activity inside the museum whereby these students then translated their chalk drawings into paint on canvas artworks. This programme setup a dialogue with students around the relationship between the inside and outside of an art museum and how this affects viewers' perception of art. It was also designed to be playful and lighthearted. Thus both activities encouraged collective participation, were activity based, and were designed to create familiarity — in fun and enjoyable ways — for people with the museum.

Being that personal and collective meaning making was important to these endeavours, they have connections to the experiments with constructivist pedagogies of the late 1990s and early 2000s. Moreover, this programme sits appropriately in dialogue with the William Humphreys Art Gallery's outreach programme in Kimberely. Four times a year and annually, educators from the museum take an exhibition of works on paper to rural or small town communities who cannot visit the museum. They host a series of activities alongside the exhibition. A pertinent recent example was the art museum's visit to the town of Campbell, Kimberely in which educators creatively worked with participants on an activity that incorporated recycled waste and found objects.

¹⁴⁴ The William Humphreys Art Gallery in Kimberely, also has strong empowerment programmes. As part of their outreach initiatives, educators at the gallery have provided craft workshops for female offenders at the Kimberely Prison. This workshop is now in its seventh year and is designed to help participants rebuild their self-esteem and human dignity. At the Oliewenhuis art museum their series of outreach art classes are offered free of charge and are aimed at underprivileged learners from disadvantaged backgrounds. Offered every Thursday, these programmes involving teaching participants about creative practice and visual art (National Museum Bloemfontein, n.d.).

The other dimension of Kohler's schedule at ISANG that is of interest is the after school classes she runs at the museum with students from St Mary's Primary School in Cape Town. These Thursday afternoon classes run between 2.30 and 4.30pm and are open to students who range in age, but who are all enrolled in primary school. The pedagogy and curriculum utilised by Kohler is flexible but often involves learning about an artistic technique and then implementing it in an activity. For example, during my observations at ISANG, I arranged a class tour to Cape Town non-profit art space Alma Martha's exhibition *Embrace Tiger and Return to Mountain* at a church in the city's CBD. On the tour the students were able to see how the exhibition was installed, they had the opportunity to speak to the artists exhibiting, and they could watch performances at the exhibition's opening. In this way, these after school classes are a type of artistic skills development programme. Additionally, Kohler uses this class to experiment with ideas for pedagogy that she may want to run at a later stage.¹⁴⁵

This activity-based pedagogy has its roots in the experimentation of educators at ISANG in the late 1960s and early 1970s. Those early child-centred workshops have developed into this sustained afterschool initiative, where learning by doing is strongly encouraged and inquiry learning remains a driving force. Similarly, educators at the Witwatersrand Art Museum (WAM) have used activity-based approaches in their educational resources that accompanied two exhibitions in 2014, *Ngezinyawo - Migrant Experience and Doing Hair: Art and Hair in Africa*.¹⁴⁶ These educational resources, aimed at secondary school learners aged 12-14 followed the narrative structure as set out by both exhibitions, it attempted to encourage the students to look at the exhibition in different ways, by using other artworks from WAM's collection and then it included a host of activities that required students to utilise different modes of engagement in order to respond to the artworks on display (Kearney & Lyde, 2015).

A perspective on the meaning of these diverse programmes

Collectively, these programmes indicate the acknowledgment of educators of their widespread role and responsibilities in running meaningful education departments in South African art museums. These examples also demonstrate how the history of AME in SA has played a role in stimulating the development and use of diverse, participatory, inquiry, and meaning making-based pedagogy today. Despite institutional shortcomings such as small education departments and a lack of funding, museum educators in SA cater to multifarious audiences and perform many

¹⁴⁵ For example the chalk drawing class offered as part of #beattheheat was one she ran with St Mary's students first.

¹⁴⁶ *Ngezinyawo - Migrant Experience* was an exhibition that utilised art to give insight into the journey and narratives of South African migrants, while *Doing Hair: Art and Hair in Africa*, explored the way hair both in art and as an artform reflected ideas of beauty, identity, individuality etc (Kearney & Lyde, 2015).

important roles. They represent the institution beyond its walls, they try to “sell” the museum going experience to audiences reluctant or ignorant of its benefits, and they work hard to craft meaningful, transformative education experiences. Museum educators in SA must be seen as a pivotal part of South Africa’s own ‘experience economy’ as they are essential to the struggle of art institutions in the country to stay relevant. The eclectic mix of outreach, guides/resources, teacher training workshops, and edutainment/infotainment activities evidenced above demonstrates the central role these educators have in stimulating this ‘experience economy.’ By inviting audiences into art museums through a range of pedagogies, educators are vital for fostering a stronger museum going culture. These examples also indicate the creative and innovative nature of educator practices in meeting their responsibilities amidst difficult institutional/infrastructural challenges. And it is this ability to adapt, innovate, and meet responsibilities no matter what the circumstances that can be built upon as a way to reposition the profession to provide forms of higher education.

Perceptions on ISANG’s education department

As ISANG fulfills an important role as South Africa’s national art museum, the education department has a significant responsibility to its audiences. Furthermore, the way the department and its work is perceived by both those working within the art museum as well as those visiting, says much about the potential and limitations of AME in SA. This is the case insofar as the perception of status of education at the premier art institution in the country has profound resonance for attitudes throughout the rest of the institutional landscape in SA. Therefore, as it was a result of close collaboration between educators and curators and because it was a major highlight in ISANG’s 2015 exhibition schedule, I identified the exhibition *Studio: Celebrating the lives of South African artists* and the discourse/discussion surrounding it, as a worthwhile subject on which to centre the investigation at ISANG into the idea of AME as a form of higher learning.

Studio: Celebrating the lives of South African artists (Studio) was an exhibition that reflected the various themes in the South African Matric (grade 12) Visual Arts curriculum, and focused on the central role of the “studio” to artists and their artistic processes. *Studio* was a curated look “at the Iziko collection through the eyes of SA youth, [and it brought] the notion of the artists workspace as a centre of creativity into the very heart of the art museum” (Kohler & Hobbs, 2016:1). *Studio* was curated by a team that included Yentl Kohler, and Phillipa Hobbs, ISANG’s two educators at the time, and Hayden Proud, Ernestine White, Carol Kauffman, and Ingrid Masondo, ISANG’s curators of collections (Jolly, 2016). The idea for the exhibition came from educators wanting to solve the usual conundrum of how to make connections between parts of the school curriculum and an exhibition on display that has nothing to do with it. As a way to change this approach, the education and curatorial departments used the grade 12 visual arts syllabus as a starting point in the curatorial framework (Anonymous 2016). Kohler and Hobbs conducted the majority of the research for the exhibition and decided on the themes

and artists to be involved. They then worked with the curatorial department to find these artworks in the collection or to include artists with similar thematic engagements. Altogether this research process took six months and the exhibition was broken up into six parts with each section corresponding to a specific theme in the curriculum. Each theme was designated its own room and the rooms in the exhibition were thematised as follows:

1. The 'Original' Report - corresponding with The voice of the emerging artist theme in curriculum
2. Striking Back! - corresponding with Socio-political art including resistance art if the 1970s and 1980s
3. New Report - corresponding with Post-democratic identity in SA
4. Body Politics - corresponding with Gender issues: masculinity and femininity
5. The Quest - corresponding with Artists influenced by Africa and indigenous art forms (Anonymous 2016; Kohler & Hobbs, 2016).

In addition to these rooms, a separate room was set-aside in the exhibition space to allow for workshops and activities to be conducted in conjunction with the regular school tour programmes. Reflecting the curatorial mandate in a physical way, this room was located, roughly, in the middle of the museum and was meant to create a very obvious link between the “central studio,” where all the activities took place, and the exhibition space where all the artworks were on display. This curatorial strategy was also important for providing a platform to make the educational activities at ISANG visible to large audiences and parts of the museum’s staff, because as Kohler points out, “there was always a disconnect between annexe and national gallery” (Jolly, 2016). Therefore, by moving the annexe activities into the gallery it made both the actual, physical education process visible and fashioned the idea of “the studio” as central to what the artist creates and displays. Kohler states “it was important to have that space [the activity area] in the heart of the national gallery... it became the heart of the show” (Anonymous 2016). Finally, a printed resource publication on the exhibition was created for distribution to schools. It included information on artists featured in the exhibition including biographical details, examples of their work, and explanations on the themes that they explored. It was a sixteen-page document, twelve of which consisted of artist information organised according to the exhibition’s layout and curriculum themes, and a four-page note section. The note section prompted students to discuss their own work thematically and through the mediums they used, whilst it also asked them to share their thoughts on the exhibition and the artists on display.¹⁴⁷

The success of the exhibition manifested itself in manifold ways. Structurally, the exhibition grew from an initial idea of one room to six rooms. This evolution meant that *Studio* occupied a substantial portion of ISANG’s galleries. Kohler also suggests

¹⁴⁷ Another important dimension to this pedagogical exhibition was although no official opening was held there was a special opening event on the 17th of February for school learners. Each invited visual arts teacher identified two students to accompany them to hear the CEO’s opening address and participate in curator-led walkabouts.

that — owing to the enthusiastic response of schools — attendance figures for the exhibition tripled. She was incredibly excited by the attendance turnouts and tour requests she received from high schools across the city and was encouraged by the way the exhibition walkthroughs, workshops, practical projects, and assessment rubrics, helped develop a stronger bond between the art museum and these teachers. Additionally, the workshop space was an important venue for urgent work with curriculum advisors and subject heads of Arts and Culture for General Education and Training (GET) and Further Education and Training (FET) and hosted critical public conversations (Anonymous 2016). White meanwhile was impressed by *Studio's* innovative impact contending that this type of exhibition, *on this scale*, is the first of its kind at ISANG (Anonymous 2016). She also already hinted that there is a long-term ambition to turn this type of project into a permanent event.

Consequently, what makes *Studio* desirable to this research is that firstly, it was a result of positive, meaningful, and active engagement and collaboration between educators and curators. Secondly, and most encouragingly, it was an immensely successful exhibition that stemmed from an idea and research generated and then compiled by educators themselves. This latter point in particular is indicative of the fact that there is space for educators to have stronger academic/research practices and organise major institutional exhibitions that are high in cultural capital, successful, and have practical, everyday uses. Thirdly, despite its success *Studio* also presented addressable limitations in that it was not a particularly innovative pedagogical programme in SA (JAG, and NMM Art Museum have both utilised it recently¹⁴⁸) and the programming around *Studio* was predominantly concerned with teaching about art on display, operating primarily as appreciation programmes rather than critical, rigorous exercises that interrogated the curriculum — as would be the case in higher forms of learning. The decision to operate in this way resulted in a loss of critical potential as during the tours and activities of *Studio*, students and educators failed to examine the ways in which the curriculum is constructed, how it is framed, and what the implications are of that framing. Instead, they dealt with the general facts and issues at play in the artwork and themes forcing *Studio* to remain influential to AME as a practice of knowledge transferal rather than knowledge production.¹⁴⁹ Finally, the close collaboration between educators and curators and subsequent success of *Studio* uncovered disconcerting perceptions with regards to

¹⁴⁸ *JAG's Looking is Learning II* exhibition took place two years prior to *Studio*. It was designed to explore local and international art trends based on the 2013 National Secondary School Visual Art Curriculum, as a way to help art students and teachers alike learn/teach the curriculum. This exhibition followed on from *Looking is Learning I*, which took place in 2011 (Art and education at JAG, 2013). The NMM Art Museum also experimented with a similar programme in 1999 in conjunction with their exhibition *Modernism: An iconic Farewell* (Gers & Fabbri, 1999).

¹⁴⁹ Meszaros (2011:44) has scathingly critiqued what she calls the “content transfer model of education.” She takes issue with the authoritarian foundations of this approach as it implies that the audience is “in need of... ‘lessons,’” from experts. It establishes “authoritative knowledge” and the process of transferal stifles active self-learning through creative interpretation, by forcing the viewer to be passive.

the education department from in-house staff and evidences a growing frustration on the behalf of educators at their lack of institutional recognition.

In the *Adjective* interview with White and Kohler, the following exchange is present:

White:(speaking on success of *Studio* exhibition) " What seemed to be very popular was this additional programming built around the exhibition..."

Kohler:(responding to White) " Well, with all exhibitions we usually do have education programming running it's just not in the public eye because the workshops take place in the annex and people don't usually come past that space..."

Thus, what initially seems like an innocuous exchange actually points to a larger disconnect in relationship between educator and curator. White's surprise at the popularity of the educational activities and Kohler's assertion that this situation was nothing out of the ordinary, is an example of the relational dynamic and power structure that is often at play between educators and curators. Kohler's comments are indicative of common frustrations felt amongst educators and White's lack of interest speaks to the way curators undervalue the work of educators. It is almost as if there is a consciously sanctioned ignorance at play on the part of White. White's seeming nonchalance in offering that type of comment in that context suggests that there is a purposeful lack of engagement with the operation, popularity, and significance of the education department's work at ISANG. Whatever the case, White's comment still serves to reiterate Jezi's (2001) assertion in Part One that many educators in SA art museums work in isolation, and are excluded from key institutional decision making positions. This exchange is also a pertinent example of what Allen (2008) describes as the situation where educator practices and their role(s) are purposefully misrecognised by curators to reinforce this divisive professional barrier. And Phillips (2010:93) does White no favours by reinforcing Allen's argument suggesting that "creative pedagogic art" as created by artists or curators differs *drastically* with the work performed by art museum educators.¹⁵⁰

The irony of the situation is that Kohler's frustrations are just a different form of the way in which ICA Miami reserved A+RC for theorists and academics. The underlying action is the same; it is just the shape that it takes that is different. This is the same reason why educators have been left out of the educational turn discourse in parts of Europe. It is because as Kenning (2012) contends educator practices in the museum are often considered peripheral and have poor symbolic cultural capital. Even though educators such as Kohler play an important role in representing the institution to the outside world, they somehow are not special enough for the artworld.

¹⁵⁰ Fisher (2011) contends that an argument like that of Phillips's is based on certain "taxonomies...employed politically to denote differences in institutional point of origin, but also economic value."

Thoughts on the situation of AME at ISANG

This case study at ISANG has raised some notable points: ISANG's wide-scope of programming is run by *one* educator. This in itself is a testament to the diversity and adaptability of educator practices. Kohler *has not and does not* shirk her responsibilities to ISANG's audiences or to the institution itself. She creatively makes use of what she has to create programming that is meaningful and effective, and can be critical or fun when necessary. These programmes at ISANG also share similarities and motives to other initiatives at art museums across the country. Together, all these examples demonstrate the country's educators' shared understanding of their responsibilities and how they continuously rise to meet them in difficult infrastructural/institutional conditions.

In terms of AME as a form of higher learning, *Studio* is an encouraging example of how educators can be involved in organising important institutional exhibitions through the conscious development of the academic/research dimensions of their practices. The more examples of these academic/exhibitory educators' practices exist, the more possible it will be to make a case for hierarchical parity with curators. It has also shown that curators and educators are able to work together in exciting ways. Furthermore, *Studio* has revealed that as an exhibition concept it is and has been widely employed, which means that there is space to use it as a blueprint to develop higher education programmes. This would entail evolving beyond basic appreciation responsibilities to introduce a critical examination of the curriculum.¹⁵¹ Finally, it has also uncovered disconcerting perceptions — within ISANG — of the education department's work and Kohler's frustrations speak to larger national and then global issues around the professional status of educators.

¹⁵¹ In this manner, educators must use the art on display to ask larger questions of ISANG, the relational dynamics between educators and curators in assembling the show, how presenting the curriculum in this way changes the viewers perceptions of it, how it is framed, and ultimately understood. For higher education is about understanding how, and why the curriculum was constructed.

Chapter 7

Where to from here for AM educators in the USA and SA?

These two mini case studies at ICA Miami and ISANG evidence in their respective contexts the diverse range of programming that is on offer today in art museums. They also show how AME history is reflected in these education departments and how it continues to influence the way educators operate. The clear indication in Part Two of the continual expanding of the scope of museum pedagogy, as educators in SA and the USA continue to adapt and push the profession forward into new, exciting directions reinforces the possibilities for AME as an alternative form of higher learning initially uncovered in Part One.

Encouragingly, this section of research has also highlighted how experiments with higher education are already being conducted in art museums in the USA. ICA Miami's A+RC is an example of the ways in which contemporary art museums in the country recognise and are able to capitalise on the potential in offering this type of programme. Additionally, in the example of *Studio*, Part Two has made visible a pertinent example of how educators can incorporate both research and curatorial tasks into their practices. Moreover, together with the YAI, *Studio* evidences that educators are able to develop projects, which have high symbolic cultural capital and are akin to those of curators and artists. Together, these two examples also suggest that a more academic approach to AME is possible and as Kenning (2012) believes these sorts of initiatives present "radical possibilities" for AME in the future. However, unfortunately, Part Two has uncovered the fact that very little has changed in the way the profession is perceived. In fact, it has made it clear that the situation has been exacerbated. Concerns over the status of educators within art museum hierarchy are now interconnected and global. The professional standing that educators at ICA Miami occupy is not drastically different to Kohler's position at ISANG and these two cases are not unlike the situation of educators in Europe. In all three instances educators' at these institutions fulfill very specific service orientated roles and only fleetingly figure into serious artworld sanctioned projects.

Being that the relational power dynamics and the delegitimisation¹⁵² of the educator were visible at both ICA Miami and ISANG, the re-conceptualisation of institutional identity is pivotal for campaigning for a new level of hierarchical status for educators — a position fundamentally necessary for providing higher forms of learning. Additionally, the status and perception of educators at ICA Miami and ISANG, and the way their cases figure into larger national/global discourse, makes it all the more necessary for educators to address what Fisher (2011) suggests has

¹⁵² Birchall & Sack (2014:3) argue "questions of legitimacy primarily arise from the tension between the notions of education as a practice and education as a service, crystallized in the factual semipermeability of the boundary separating the role of the curator from that of the educator: The former ...[is] invested with the power to employ pedagogical models and methodologies, while the latter may not assume curatorial functions."

been the artworld's failure (and arguably most disconcertingly, educators themselves) to recognise museum education as a form of artistic practice. Whilst the main issue of this situation rests with the need for educators' practice to be taken seriously, Fisher's call should not be confused with a process of seeking institutional reinforcement; for this process is in fact counterproductive: the more an educator's identity is defined by the institution, the less autonomy and agency the educator has. Instead, parts of initiatives such as the A+RC, the YAI and *Studio*, need to be built upon and used to confront the marginalised status and lowly perception of the profession. Using the possibilities/limitations of these initiatives as a brief that requires urgent resolution educators must establish new, more autonomous paths for their practice in a rapidly evolving contemporary art world. Nolan (2009:120) has already pleaded that museum educators need to "pioneer new practices, advocate in new ways for their staffs, and come together to articulate a new role and a consistent identity."

If there is one thing that both cases at ICA Miami and ISANG demonstrate, it is how agency, autonomy, and status are interwoven and controlled by shifting relational power dynamics. As Kenning (2012) contends "rather than approaching the hegemonic gallery practices in a spirit of deference or compromise in the hope of accruing some of their prestige or of gaining institutional equality, educational practices might do better to persist as a challenge to the status quo." In other words, educators, like those at ICA Miami and ISANG, must not only work to change the system from within the art museum, but also find ways to disrupt it outside of its reach, from a position of autonomy and power. Working in this way — conceptually/theoretically/programmatically — is paramount to pushing AME and educators to become more conducive vehicles for higher learning.

Part Three

Proposals for the future of AME in the USA and SA

In line with RO#1, Part One has critically investigated the agency, authority, and position of AME within institutional hierarchy in both the USA and SA. It has also highlighted how the profession, in these respective contexts, has evolved predominantly as a response to developments/changes in the art museum and through the continuously shifting needs of ever-diversifying audiences. In relation to the idea of AME as a form of higher education, these histories have identified two key situations: firstly, art museum educators in both the USA and SA have cultivated a diverse range of programmes and teaching strategies in order to perform a plethora of roles and meet multifarious demands.¹⁵³ This process of constant innovation is a pertinent example of the creative nature of the profession. Secondly, due to a failure to proactively evolve,¹⁵⁴ AME and educators have come to occupy a very rigid, controlled, and marginalised position within the hierarchy of the art museum. Birchall & Sack (2014:3) are thus able to distinguish between curators/artists and educators in the art museum based on their status. For them, curators are “those involved in it [knowledge production]” and “are granted being “practitioners“ invested with agency,” meanwhile, “education is most of times considered belonging to another sphere, that of ‘services.’”¹⁵⁵ This lack of status is predominantly a result of wide-ranging responsibilities, a lack of engagement— on behalf of educators — with the key characteristics of the profession, and a lack of institutional autonomy.¹⁵⁶

In Part Two, the wide-scope of AME and educators’ lack of status were reinforced through the two mini case studies of Institute of Contemporary Art Miami (ICA Miami) and the Iziko South African National Gallery (ISANG). Together, these studies demonstrated through RO#2 the current possibilities and limitations of the profession in in establishing AME as a form of higher education both in the USA and

¹⁵³ Allen (2013:59) notes that in her experience educators have derived advantages in applying for jobs by having a wide-ranging skill set, being able to respond to diverse sets of knowledge and operating in a fluid manner.

¹⁵⁴ The use of the term proactive here is meant to reinforce Rawlin’s (1978:15) suggestion that much of the development of AME’s history is a not a result of thinking on how to push education forward but instead on how to address external social and economic pressures.

¹⁵⁵ This relegation of educators to the “service” economy has been substantiated by claims that they have often been referred to simply as technicians and therefore are not actually part of the true purpose of the art museum (Zolberg, 1994:61).

¹⁵⁶ Rice (2003:18) has argued that, “ this uncertainty proceeds not from any deficiency within the field itself, but rather as a result of practitioners’ varied attempts to handle the frictions inherent in an environment that has tended to encourage object acquisition and preservation over education.” Put this way, Rice is arguing that the status of educators is a result of institutional agendas, however, educators must also take part of the blame as either way the histories of AME in the USA and SA have demonstrate an alarming lack of engagement with the workings of the field.

SA. The possibilities lie in the way educators at these two institutions are performing high degrees of research and innovation evidenced in programmes such as the Young Artist Initiative at ICA Miami and the *Studio: Celebrating the lives of South African Artists* exhibition at the ISANG.¹⁵⁷ Both of these programmes have shown how educators today require a proficient understanding of art history/theory, exhibition practices, institutional operations, educational theory, and societal mechanisms. Increasingly, these practices are figuring into discourses around critical art museum education, where educators are beginning to make cases for a new agency and institutional parity for the profession. In these critical research oriented and knowledge producing pedagogies, educators are starting to combine the creative nature of the practice with a rigour and intellect that makes educators and the audience aware of their positionality and complicity in the power dynamics inherent to knowledge production and dissemination. There is a realisation apparent in these types of practices that the curator is not the only posseser of knowledge (Cachia, 2014:52). However, the case studies in Part Two have also shown that despite these critical inclinations, a sanctioned professional ignorance on the behalf of curators remains with regards to the work of art museum educators. Thus, educators continue to face a disconcerting, delegitimising marginalisation despite exciting developments in the field. This is a situation, which reinforces the fact that educators have little or no place in knowledge production (Birchall & Sack, 2014:3).¹⁵⁸

Additionally, today, the contemporary art museum continues to remain at the core of the agency and autonomy of educators and their practices. Seik (2014:38) suggests that in the process of becoming more diverse and opening up access to art museums, educators have become more important as representatives of the institution. She defines the educator in this representative role as “an agent of the institution” (Seik, 2014:38). Furthermore, she believes that educators that operate departments that function like think tanks for a more intellectual engagement with cultural and everyday reality should become an “integral feature of its [the museum’s] selfimage” (Seik, 2014:48). Whilst Sheik’s belief is a valid point, educators must approach this role with caution. Allen (2013:20) warns against the consequences of the uncritical assumption of this position saying that education will be “inevitably hooked into the economy of the whole institution...[and that] its

¹⁵⁷ Even more encouraging is that Part Two has highlighted how the work being done by educators at ICA Miami and ISANG are emblematic of what is happening at other art museums across both the USA and SA. This means that large portions of the field in both countries acknowledge the importance of their practices and are interested in experimenting with new directions.

¹⁵⁸ Cachia(2014:53) has argued that this sanctioned ignorance is part of a process that curators use to reify their positions of power within the art museum. This is true insofar as art museums are still more interested in “having art historians on their staffs than in hiring educators who have ideas” (Zolberg, 1994:53). The evidence of this attitude is clearly visible in the deskilling and retrenchment process of educators at the Getty Museum in 2012. Additionally, according to Kley (2009:125-126) out of a survey of ninety-nine institutions in the USA conducted in 2009, education staff cuts accounted for sixty-one percent of total layoffs. This is a stark comparison to the shopsales people who only saw a thirty-one percent cut.

potentially radical aspects can only survive if it identifies as distinct from corporate social responsibility.”

Allen’s hesitation is derived from the fact that this notion of “an agent of the institution” (perhaps unwittingly) positions the educator as servant. Positing that this type of pedagogy needs to become “an integral feature of self-image” as Seik does, opens up space for institutional co-option and the use of critical educational programmes as marketing tools for the supposed “progressiveness” of these institutions.¹⁵⁹ Mörsch (2011:7) argues: “they [critical gallery education programmes] assist the institutions in presenting themselves as progressive and socially responsible, while leaving the internal logics of operation, which usually function in a strictly hierarchical and less socially aware way unchanged.” This situation has severe consequences for the transformative effects of educator’s practices, as it essentially blunts critical museum education practices and sets educators up once again as subservient—this time albeit in a progressive manner—for the institutions and their agenda. Moreover, given that these representative actions are occurring more often at a time when the contemporary art museum grows ever more commercialised and education continues to perform even greater income generating tasks, the notion of “edutainment” continues to threaten the rigour and critical nature of these practices as well, as it serves to reinforce the idea of AME as a service of “creative crowd control.”¹⁶⁰

Yet, there is clearly an important place and need in art museums for education departments to function as think tanks for progressive, practical engagements with viewers beyond their walls. The key is that educators need to be aware of and operate effectively within the precariousness of this situation. This is particularly significant when one considers the complicity of educators, historically, in their own marginalisation.¹⁶¹ Mörsch’s previous comment seems to insist that the institution is solely responsible for this instrumentalisation of educators. However, understood in light AME history, Seik’s belief, as well as that of educators such as Burnham & Kai

¹⁵⁹ Kenning (2012) has suggested that educators’ recurring instrumentalisation is a result of the, “the low quota of symbolic capital afforded to gallery education.” This lack of what he has elsewhere called “consecration” essentially makes the role of educators vulnerable because they are seen to lack individual merit or worthiness in the artworlds schema of value.

¹⁶⁰ It is this debasing of criticality and rigour in AME that ultimately opens up space in which the sanctioned ignorance of curators towards educators can fester. Mörsch (2011:8) shares a concern over this situation, saying, “due to the presumption that their [educators’] position is insufficiently radical, they are frequently subjected to disregard or contempt from critically positioned actors in the art field from whom they would prefer to receive interest and support.”

¹⁶¹ Kaitavuori (2013:xvi) suggests that educators are often times unaware of the ways in which they affect the hierarchy by reproducing power. She points to the insistence of some educators on simply relaying, without critically investigating the politics, of knowledge “consecrated” by “learned” experts as a prime example. Furthermore, Zolberg (1994:54) contends, ironically, “the hierarchical ordering within the museum parallels that found in the field of education generally, where teaching a *subject* competes with teaching a *pupil*.” This is to say that sometimes the commitment to teaching the subject means the student is overlooked, a process which is not too dissimilar from the relationship between curators and educators.

Kee (2011b:152) who insist that curatorial research will remain the basis of museum education in the future, it is evident how educators play a role in shaping their own frustrations. This complicity also manifests itself in the way that some educators feel compelled to offer up a defence of what they do to institutions. For example, Philip Jackson, a Dewey Scholar, has suggested that educators need a broad philosophical/theoretical defence of their professional worthiness (cited in Garcia, 2012:50). Meanwhile, Keene and Wanless (2003:16) have noted that educators need to develop quantifiable ways of accounting for what they do.¹⁶² Whilst it is important to be able to take stock of educator contributions, the issue arises when these professionals are constantly required answer to the institution and curators for what they do.¹⁶³ Defending AME to the institution in this manner only serves to reinforce the lack of professional legitimacy of educators and perpetuates their inferiority based on their subservience to the institution and curatorial superiority. Therefore, the objective of educators should be less about making a case or “proving an educator’s worth” to the institution and its curators, and more about crafting a practice that art museums and curators want or *cannot do without*.

Helguera says “instead of critiquing the current system, you have to make a new system that will render the previous system superfluous or irrelevant” (quoted in Reed, n.d.). Educators thus need to create something “outside”¹⁶⁴ of art museums and curators that will be powerful enough to work on its own and make these two role-players *need* it. It is about educators taking authority again over what they do and must “with good reason ask themselves how and when are educational activities in fact designed for and led by external policy targets or marketing goals instead of independent, let alone critical ambitions” (Kaitavouri, 2013:xvii). When art museums and curators truly want or need that which educators are creating because they *cannot do without it*, then educators will be able to fully reorient the power relationships. And, in this current context where there is a bright spotlight on education in AME, this situation is more attainable today than many educators realise.¹⁶⁵ Consequently, educators need to become more conscious of the influence of the institution and curators and their ideologies on their practices and roles. Educators shouldn’t only act as agents of the institution, instead, they should utilise

¹⁶³ This is an issue insofar as it is conducted on the terms of the institution and curators. Moreover, the institution or the curatorial departments do not have to answer to the education department for what they do. This is even more disconcerting knowing that the institution and curators form part of a professional community which clearly does not include educators (Kaitavouri, 2013:xiii).

¹⁶⁴ In this sense outside is a tricky term. It is impossible to be outside of the art world, or for a museum educator to be outside of the art museum, because what would then make them a museum educator? Therefore, outside in this framing needs to be seen as a discursive tool whereby it outlines that which is not created entirely for the art museum.

¹⁶⁵ Garcia (2012:51) argues that in today’s contemporary art museum the profession is in a perfect position to do this. He states, “our profession has never been better prepared to make the case for museum learning on its own terms: to articulate the philosophical, academic, research-based, and practical rationale for the “what” and “why” of museum-based education. “

the space here between knowledge (the curator) and power (the institution) to assert a new agency (Sternfeld, 2013:1).¹⁶⁶

Therefore, to make a case for AME on its *own terms* today would mean doing it partially independent of the art museum. This is not to say *without* the institution, but rather in *relative autonomy* from it. This would mean developing the primacy of individual/collective educator practices in producing knowledge, enhancing the scholarly engagement of educators,¹⁶⁷ and redefining their professional identity as not solely reliant on the art museum.¹⁶⁸ Having a role in producing knowledge is what will help contribute towards the development of greater symbolic cultural capital in the artworld value schema¹⁶⁹ and the latter point is important because it will give educators relative independence that is necessary to set up practices and programmes not wholly determined by contemporary art museum parameters. This autonomy will also allow both an intimacy and distance from institutions to deal critically with them, and then view them in relation to other institutions.

Constandis and Rosochacki (2013:385) believe this can be achieved through the way "art educational institutions might respond to the call for transformative practice by engaging their students and staff in socially based practices and initiatives in ways which radically democratise the relation between the academy and the community." However, for educators striving for more agency and operating from a point of *interdependency*, it is in fact about developing and *then* marking their radical practices as primary first, before then democratising the relationship between these practices, the academy, and art museums, and finally, with their audiences. The stature of the work of educators and especially the creative and innovative history of AME in relation to art, art history, theory, and social issues must therefore become clearly articulated and educators must enhance the skills they possess — such as academic competency — to develop programmes that contemporary art museums and curators just simply *must* have. If this is possible,

¹⁶⁶ In this way, an educator's agency is defined by their individual practice first, then by the collective profession, and finally by the institution, where they can then act as a representative.

¹⁶⁷ AME has predominantly been a field of practice and this has meant that the theoretical and research dimensions of the field are relatively young (Morsch, 2013:11). Part One highlighted the criticism of this situation.

¹⁶⁸ Kaitavuori (2013:xi) has already asked urgently "is it possible that our institutionalized professional identities limit rather than open up possibilities and contacts over [disciplinary] borders?" The answer in this research, with regards to the educator is emphatically yes.

¹⁶⁹ Kenning (2012) describes the way that objects and people in the art world attain value through a process akin to "consecration," by an agent such as museum, gallery, scholarly work etc. This process of consecration thus imbues that object or person with a certain sense of symbolic capital. The more symbolic capital, the better to navigate the system. Thus, the process is concerned with educators' "consecration," yet not in a manner of living up to a particular agenda or meeting certain criteria. Rather, by remaking/reworking the criteria or agenda to meet the stature of educator practices.

then in this situation educators would be able to share, exchange, and work *with* curators —bilaterally— on classes, subjects or topics.¹⁷⁰

But, this is all theoretical musing and power dynamics prevent a significant stumbling block. These thoughts do, however, highlight the fact that the biggest concern facing educators in developing higher education programmes is how to rethink their relationships to art, the contemporary art museum, curators, and the public. This concern is manifested in a myriad of ways, two of which this section seeks to address. The conditions and the contexts, laid out in Part One and Two as well as in the introduction to this section, have highlighted the urgency in addressing:

- The fact that educator agency/autonomy as a profession is defined almost solely on the basis of the centrality of the art museum
- The subservient position of educators within the hierarchy of the contemporary art museum

Consequently, proposals need to be made as to how educators may address these issues in order to develop a foundation on which to build the idea of AME as an alternative, accessible form of higher learning.¹⁷¹

Proposals for (re)theorising pedagogy in the contemporary art museum

To better position AME as a form of higher learning, educators need to develop more intense, critical, and self-reflexive engagements and apprehensions of their social and institutional responsibilities. Educators need to grasp the *framing* of their profession more rigorously from multiple perspectives, whilst simultaneously remaining in charge of what they do and why they do it. This is important because “power issues are relational,” and educators “should keep in mind from which positions remarks are made and what meanings this may entail” (Kaitavouri, 2013:xv). Therefore, even though education in the art museum can oscillate in many different directions, to many different aims and goals, educators still need to possess the opportunity to decide authoritatively how to proceed — whether this means agreeing with or rejecting institutional agendas. Educators need to be more critical of the profession and most importantly of the relationships they participate (or are complicit) in.¹⁷²

¹⁷⁰ Here, it may then be possible to talk about how “an alliance between critical and self-reflexive gallery—educational, curatorial and artistic practice would possibly lead to interesting results” (Morsch, 2013:17).

¹⁷¹ These proposals do not concern the practical/structural issues of finance, funding, curriculum development etc for AME as a form of higher education as this is a space for further research. Instead, these proposals concern a theoretical and conceptual approach to refashioning educator and programme identities.

¹⁷² It may be worthwhile for museum educators to “strive for innovative, critical and resistance-minded modes of thinking” (Bauer, 2010:103).

According to Sarah Schultz, former Director of Education and Curator of Public Practice at the Walker Art Museum in Minneapolis, today's contemporary art museum model is defined by relationality (cited in Cachia, 2014:62).¹⁷³ These proposals are, therefore, concerned with reconsidering the *ways* that art museum educators understand and engage with their *relationships* to knowledge, arts and culture history/discourse, artists, the contemporary art museum, curators, audiences, educational/public programmes, learning strategies, and pedagogical theory. Put another way: these proposals present possible ways for educators to better understand and engage with their positionality,¹⁷⁴ and to investigate more consciously “the complexity of what knowledge should be, how its production is configured and unfolds, who translates it across the bridges of generations and time, whether its structure is rigid or limpid in its willingness to change, whether it is resistant to external mandates or longs for the imprimatur of an outside authority, and what status and success signify for teachers and graduates” (Madoff, 2009:ix).

Guided by the work of Edouard Glissant on creolisation, archipelagic thought, and globalisation, these proposals have to challenge educators to be more aware and analytical of institutional power dynamics as complex, interwoven, and concisely structured social phenomena that affect their positions in everyday society. For understanding and examining the ways that these relationships play themselves out, influencing each other, asserting dominance, centralising, marginalising, collaborating etc is what constitutes the basis of a tertiary liberal arts experience and will mean educators will be able to do more for their audiences in practical, tangible ways as this is a dialogue that can then be extended to audiences. These proposals build on the foundations built by critical gallery education and fundamentally aim to inspire educators to reorient the balance between AME, the contemporary art museum, and curators, whilst engaging more consciously — through pedagogical programming for visitors — with the power dynamics at play in learning processes and various societal spheres.¹⁷⁵ The first proposal is to consider the possibilities in dealing with the relationship between AME and the contemporary art museum through the model of a semi-independent art museum educator. This *modus operandi* — bearing connections to the model of independent curator arguably made most famous by renowned Swiss curator Harald Szeeman — is one that is founded on a more independent agency, proposing that art museum educators operate *between* institutions, working *with* them rather than *for* them. The second proposal is a workshop that unfolds “outside” of the contemporary art

¹⁷³ I had the privilege of dialoguing around education and public programming as part of this research with Schultz's successor at the Walker, Nisa Mackie. Our engagement via email was extremely beneficial for shaping the direction of this thesis.

¹⁷⁴ Positionality can be described as a discursive idea that focuses on how a specific “position” of an individual arises, forces that maintain it and the consequences that derive from it (Maher & Tetreault, 1993:118-126).

¹⁷⁵ Creating this dynamic will also allow for a constant engagement with the nature of higher education pedagogy and open up a space to explore the university as a concept further (Gillick, 2009:247).

museum in other spheres of society, but remains engaged with it in relation to social operations and mechanisms.¹⁷⁶ This programmatic proposal revisits the idea of place-based/built environment learning as well as critical multiculturalism¹⁷⁷ in order to develop a pedagogy based on the idea of city as classroom.¹⁷⁸ In both these proposals, the ideas of critical gallery education and critical multiculturalism provide a link for audiences to tertiary pedagogical experience, in which contemporary art is employed as a tool¹⁷⁹ for them to utilise in everyday practical situations, as well as offering methods through which to address educators' marginalised status. Finally, it is hoped that through these proposals, educators and both expert and lay audiences may be able to truly realise Beuys's (1992:890) belief that "the most important thing...is that man, by virtue of his products, has experience of how he can contribute to the whole and not only produce articles but become an architect of the whole social organism."

Edouard Glissant: his Poetics of Relation and the archipelago museum

Edouard Glissant was a Martinican philosopher and is recognised as an influential Caribbean thinker. Over his career, Glissant was a prominent critic of the Negritude school of thinking, and his work generally dealt with ideas around the intersections between language, identity, space, and history. Given that he was from Martinique in the Caribbean, his thought was heavily influenced by the concept of the

¹⁷⁶ To reiterate what was previously mentioned: it is less about stepping outside and more about making a new gathering space with less institutional influence (Madoff, 2009:ix, Bauer, 2010:101).

¹⁷⁷ Critical multiculturalism stems from the fields of critical theory, critical race theory, feminist theory, social justice theories, and queer critical theory, in the way that they seek to setup and facilitate conversations about race, gender and social issues. Using these various theories and translating them into practice, critical multicultural art museum educators highlight and confront institutionalised power systems, inequity in the educational process and destabilise marginalisation and cultural subjugation. Here, it is imperative to highlight the ways in which curriculum in particular situates unique cultures within Eurocentric discourse (Acuff, 2015:33). Critical multiculturalism also presents a method of rigorously viewing the ways that culture, power, knowledge creation are interconnected and simultaneously it provides a space to support different cultural voices and lived experiences as multiculturalism seeks to do. But, most importantly, this type of framework, seeks to *empower* both educators and learners to challenge and unsettle universalised, hegemonic knowledge and create counter-narratives. In order to do this, educators need to understand the conditions of the society and institution in which they are teaching learners (Acuff, 2015:33).

¹⁷⁸ This second proposal is inspired in large part by Lookofsky's insistence that "more than ever, therefore, it seems imperative to create an educational environment where alternative methodologies are nourished and put into practice" (quoted in Demeester, van Duyn & Folkerts, 2013:43).

¹⁷⁹ Madoff (2009:ix) asserts "it is commonplace to reiterate the fact that an artwork is anything now — a parade, a meal, a painting, a discussion, a hole in the earth filled with the thought embedded in the work's title." Consequently, there is much potential to utilize this expanded notion of contemporary art as a tool to help people with and without art knowledge view their everyday experiences in new ways.

archipelago.¹⁸⁰ In this way, his writing consistently interrogated notions of centre, origin, and linearity. He confronted atavistic, monolithic renderings of culture and society, and he explored composite, fluid, “creolising” understandings of these two subjects. In response to globalisation and its homogenising forces, Glissant attempted to demonstrate how important creolisation is —with its fusion of elements from different entities to form something new and different — to counterbalancing assimilation and preserving difference (Glissant & Obrist, 2011:4). Through his concept of “toute-monde” — essentially a world-view that understands societies as networks of communities that interact and subsequently change and influence culture — Glissant sought to examine and reinterpret the ways in which we view cultures as existing in *relation* to each other. He argued that through archipelagic thought, cultures are able to assimilate collectively, yet still remain individually distinct and unique. He was also acutely aware of the power dynamics at play in this process but sought — through his understanding of creolisation — to emphasise the necessity of difference, the possibilities for preservation of one’s identity, and the continual fusion that occurs within individual/collective identity and diversity (Britton, 2011).

Glissant (1997:131) defines his understanding of relation as being, “the position of each part with this whole.” In this way of theorising the process of relation, Glissant acknowledges that there is a constant oscillation between the individual part and the collective whole: “relation is only universal through the absolute and specific quantity of its particularities” (Glissant, 1997:178).¹⁸¹ This means that in his view the whole can only be constituted through the relations between its parts. Relation is thus for Glissant an important process in giving substance and form to both individual parts and collective cultures. Glissant (1997:169) goes on to say “ by the same token one cannot break each particular culture down into prime elements, since its limit is not defined and since relation functions both in this internal relationship (that of each culture to its components) and at the same time in a external relationship (that of this culture to others that affect it.) In this way, Glissant argues that relation carefully maintains the balance and harmony in the way that these individual parts interact and intermix to form collective cultures, and how these collective cultures engage with other collective cultures. He posits,

¹⁸⁰ Glissant famously wrote that wrote that, “continents reject mixing,” and continental thought attempts to utilize its worldview to imprint on others because the conditions are ripe for entrenching power dynamics (Glissant & Obrist, 2011:4).

¹⁸¹ In the archipelago, each island is its own individual entity. Together these islands make up the collective archipelago. This process of constitution is one that is carried out through relation — islands influencing, adapting and changing with others. In this manner relation makes it difficult for one part to become more important than the other. By proceeding from the part to the whole, mixing becomes imperative as both a process needed to give form to the part and regulate the process of constitution. Consequently, archipelagic thought preserves both individual and collective identity, because the part needs an identity first and then contributes aspects to the collective identity. In contrast, continental thought tends towards homogenization, because it imposes monolithically. It forces change, and fosters the loss of individual identity as we are assimilated into the whole. And this is something inherent to capitalised globalisation.

“nothing is considered more important. It would be impossible to maintain that each particular culture constitutes a prime element among all those activated in relation since the latter [that is relation] defines the element thus at stake and it affects [changes] them” (Glissant, 1997:169). Put more simply, “things are always in relation,” internally and externally and the prime elements cannot be more important than relation itself, because relation is what affects change (Glissant, 1997:178). The key then for Glissant lies in addressing the power dynamics or “order of things.” For him it is important to “acknowledge validity of each specific plantation yet at the same time the urgent need to understand the hidden order of the whole so as to wonder without becoming lost” (Glissant, 1997:131).¹⁸²

Therefore, to use Glissant’s thinking as theoretical scaffolding for the proposals means that they need to reflect his belief that relation exchange is constantly unfolding on many levels, that there is continual oscillation and influence back and forth between each part in forming the collective whole, and this perpetual negotiation and then renegotiation, is what limits the possibility for imposition of a dominant set of values. These proposals must therefore make it more difficult for power dynamics to cement by establishing scenarios where relation makes things change constantly.¹⁸³ Thus, in order to theorise proposals in a Glissantian manner, one must essentially encourage a multitude of perspectives and provide differing vantage points, whilst constantly acknowledging the “hidden order.”

¹⁸²Theorising identity and culture in this sort of way bears similarities to the work of Deleuze and Guattari (1987) and their concept of the rhizome.

¹⁸³ In Glissant’s case he applied his archipelagic thought to the structure of an art museum. He wanted to build a museum that concerned itself with the relations between art from different parts of the Americas. He thought of the continents of the Americas — North, South, Central and the Caribbean — as islands making up a larger interconnected geography, and the point of his museum was about gaining a multitude of perspectives: “the point [of the museum] is not to put together a sort of well greased machine designed to explain everything. The point, rather, is to gain perspectives — the perspective of the Grand Canyon as much as the perspective of the little rich paddy; the perspective of the great rivers and the perspective of the little spring... and to see all of that through a multitude of perspective” (quoted in Obrist, 2003:278). Essentially, the archipelago museum was to be an institution that did not serve similitude or standardisation but rather operated as an active laboratorial network of interrelationships between traditions, cultures, perspectives and identities and Glissant sort to establish this museum using works of art he collected from his friends, which included Wilfredo Lam and Roberto Matta.

Chapter 8

The semi-autonomous museum educator

The idea of an “independent” museum educator — an educator not tied permanently to a museum — has precedents. A brief glance at the curriculum vitae of noteworthy professionals in the field suggests that there is evidence that art museum educators sometimes refer to themselves as independent museum educators. However, there is little theoretical engagement with what this concept entails.¹⁸⁴ Arguably the most appropriate manifestation of this concept is the freelance museum educator. The freelancing concept is interesting because it is based on both independence and dependence on the art museum. Rodney (2015) describes these freelancers as “a particular breed of professional,” defined by flexibility and precariousness. He reiterates the much-welcomed flexibility, whilst also signaling the potential danger with this type of approach to being an educator.¹⁸⁵ Being that, as highlighted in Part One, art museum educators are often artists, art historians, writers etc, this idea of freelancing between institutions allows educators to focus their energies on other parts of their practice, whilst teaching provides them with an additional avenue of engagement and income. Practicing freelance museum education and working for many different institutions is also a way to manage situations where fulltime AME positions are not always readily available or lucrative. Additionally, with a high density of large-scale institutions, educators often work between institutions as the art museums realise the benefit of employing these educators with regards to fluctuating attendances with school groups owing to the school holiday breaks (Rodney, 2015). The art museum educators who operate in a freelance capacity perform similar functions to those educators who are permanently employed by the art museum. They give tours, run activities, develop programming, deal with administrative issues, employ specific teaching strategies etc. The only difference is that their work is done for different institutions rather than one “home” art museum. Consequently, their engagement with each specific art museum is less comprehensive compared to a permanent staff member.

The issue with the concept of freelancing, like inhouse museum educators, is that the educator still works *for* the art museums, and they thus remain an *employee* of the institution rather than a collaborator. Mörsch (2013:8) takes issue with this position because despite freelancers’ flexibility, as employees, they are still expected to sell the institution. Hence, educator requirements and agendas remain secondary to the promotion of the art museum. This situation only serves to compound the

¹⁸⁴ What evidence there is of this “independent” concept suggests that it has its roots in the extension of museum education services to non-permanent members of an institutions staff in the 1970s through the rise of volunteerism and it has gained traction from late 80s and early 90s until now with the freelance art museum educator (Rodney, 2015).

¹⁸⁵ This is an idea predominantly found in the USA, especially in New York. Rodney (2015) details how these freelance museum educators derive income from positions at several museums without fulltime employment prospects or benefits.

marginalisation and delegitimisation of educators and undermine their practices in the institution. One way to placate this situation is to offer up the direct opposite of the freelance educator and inhouse museum educator, which is the radical independent educator. In this model, the educators completely break from the institution to pursue their own requirements and agendas, and then impose them on the institution. A pertinent example of this radical, educator-centred autonomy is the Museum Hack initiative started by founder Nick Gray.

Through Museum Hack, Gray runs programmes that provide access and insight into the Met and its collection. It is an independent endeavour that was started largely as a way to cover the age demographic between 21-39 and has sought to create programming to convince museum skeptics of the value of a museum experience (Neilson, 2013). The company is not associated with any museum; yet, it remains a form of AME. Gray, Rosen, and their team utilise many of the same teaching and learning strategies that permanent museum educators use. Rosen (2013) describes the aim of the programme as trying to develop “a think-tank of sorts, creating space to muck [mess] with new ways of getting people to connect with museums.” Museum Hack offers tours for a fee of \$39 and focuses in on certain parts of the museum’s collection. The tours are usually two hour long episodes that break the museum visit down into individual experiences with art. These tours are developed with similar techniques used by inhouse educators. Oleniczak (2013) thus describes how Museum Hack’s pedagogy incorporates “inquiry, storytelling, movement, tour guide swaps, photo challenges, power moves, and a little sass to shake up the traditional museum visit.” This approach to pedagogy is not entirely innovative, but what makes Museum Hack interesting is the way it imposes its agendas on the art museum.

Museum Hack is an interesting example of the independent museum educator, specifically for the gesture that it makes in establishing a museum education programme independently of the art museum and then using the museum to its benefit. Museum Hack tours are not created *for* the art museum, instead, they are projects that educators like Gray feel passionate about,¹⁸⁶ and they are imposed *latterly* on the art museum—as a site—to host the programme. In the case of Museum Hack there isn’t even a negotiated collaboration over use of the Met’s space or collection as these tours essentially “hack” into the institution, using what it has to offer *without consent*. This initiative, in this “hacking” sense, operates almost entirely privately — uninfluenced by institutional agendas. And their programmes are successful.¹⁸⁷ From an educator standpoint, Horn (2013) recognizes the benefit of their approach arguing:

¹⁸⁶ This could be understood as being their “individual signatures.”

¹⁸⁷ Having begun entirely with tours of the Met, Museum Hack has expanded substantially over the past twelve months and now offers tours of museums in Washington, DC, San Francisco, Chicago and New York. Articles on Museum Hack have appeared in Wall Street Journal, Washington Post, Forbes, Newsweek.

I think perhaps some of the success with the hack concept is that the hacker is an independent freelance educator (not being affiliated with the Met)...Under this model, the hacker has total latitude and freedom to customize the tour to the given audience. The hacker is freed from the administrative tasks that face “in house” museum educators.

By not working *for* museums as freelance art museum educators do, and instead “hacking” the institutional space in a renegade way for the benefit of their pedagogy a crucial shift takes place in the balance of power dynamics: no longer is the art museum instrumentalising educators, educators in Museum Hack’s sense are instrumentalising the art museum. Moreover, the distance from the institution created by Museum Hack means that curators don’t possess a hierarchical dominance over their educators and this opens up space to critically view the work of curators. Subsequently, any engagement with curators would have to unfold through a process of negotiated collaboration, as their work is not determinant of Hack’s pedagogy. It is through this process that Gray and Rosen are able to shift the balance in the relationship between art museum and educators. Whilst they may have gone to the other end of the spectrum, whereby they use the museum for their own financial benefit,¹⁸⁸ their gestures demonstrate how art museum educators may work with a greater sense of freedom or independence, unconstrained by the role or duties tasked to them by the institution or curators.

Museum Hack’s success is part of a movement towards adopting these sorts of practices more consciously. The success and popularity of organisations such as Hack and Occupy Museums (OM)¹⁸⁹ is evidence of the ways in which educators can gain greater stature by working with these methods and reorienting the way they approach the art museums. Furthermore, if these types of approaches become more ubiquitous they would help redress educator status as well as curator-educator relationships by opening up new avenues for movement between fields (Milgrom, 2002). This is true insofar as educator projects will have developed independent of the so-called “experts” and when successful will become desirable (possessing greater “symbolic cultural capital”) to curators and institutions in the way that Occupy Museums did for the 7th Berlin Biennale (BB7).¹⁹⁰ When this situation arises,

¹⁸⁸ Aside from the fact that tours cost \$39, they offer business consulting services, team building exercises, bachelorette parties etc

¹⁸⁹ OM movement started in 2011 as an offshoot of the Occupy movement. OM is a reaction to the ongoing and increasing corruption of art institutions in the USA by capitalist values. They utilize demonstrations, teach-ins, happenings, and interventions to claim back these institutions for the majority (Kalin, 2015:301). These activist-practitioners are interested in transforming museum spaces into institutions that both support and are supported by the general public rather than private sources. They have paid particular attention to the unpaid/scarcely paid interns, volunteers, docents and other laborers under art museum education departments and have staged events at the Museum of Modern Art, the Guggenheim, the Frick Collection and the New Museum, all New York (Greenberg, 2013:231, Neilson, 2013, Kalin, 2015:301).

¹⁹⁰ OM was invited to collaborate with the KW Institute of Contemporary Art in Berlin for the 7th Berlin Biennale (BB7) in 2012. OM organized discussions around the organizational structure of the

greater space for collaboration is opened up because educators can now negotiate from a position of parity with institutions and curators because they possess something of desire and “gallery education could be conceived as an assembly in a public space where different actors and forms of knowledge come together” (Sternfeld, 2013:5). Educators in this example would increasingly come to be seen as having their own legitimate practice,¹⁹¹ a practice described by Laermans (2012:63) as:

Notwithstanding the existence of didactics, teaching therefore remains a form of art, in the pre-modern sense of the word, which cannot be rationalized according to mere technical precepts. It is a craft, a *métier* whose very skilfulness rests on the paradoxical capacity to transform the not-knowing that the activity necessarily implies into a workable delusion of knowledge or expertise. With this simulacrum there will always correspond a particular mode of addressing the learner, an assumed identity that vastly co-structures the educational relationship.

However, the negative aspect of all this is that the idea of independency as embodied by organisations like Hack and OM is too radical. By assuming the opposing polemic, these organisations simply reverse the existing antagonistic relationship and a positive working relationship remains elusive. The shortcomings of both Hack and OM have also become increasingly evident. Hack is primarily a profit-generating business that essentially *exploits* the art museum for its benefit, and excludes possible audiences based on cost. Meanwhile, Occupy Museums has been criticised for the way that it has, ironically, replicated the hierarchical discrimination it was fighting against within its own organization.¹⁹² These two issues in particular demonstrate how the lack of second-order reflexivity (those that

biennale among the employees of BB7, which included museum guards, tour guides, curators and administrators. These discussions were horizontal (rather than the usual hierarchical) and consensus-based. This process began with a June 5th discussion with BB7 art works that addressed issues such as the lack of transparency of the BB7 budget and disparities in income, benefits and cultural capital between the curators and museum guides. A subsequent proposal by OM to move toward a non-hierarchical organizational structure was partially adopted by curators (Greenberg, 2013:236-237). Thus, through face-to-face dialogues and by placing everyone on equal footing OM sought to challenge the museological status quo. As one OM member Tal Beery notes, “It intended to flatten the institutions hierarchies” (cited in Greenberg, 2013:237-238).

¹⁹¹ This was especially evident when OM was *invited* to collaborate for BB7 and their prestige was almost instantaneously *elevated* above inhouse educators.

¹⁹² Greenberg (2013:238-239) notes, “though OM *proposes* an alternative pedagogy, the organization has faced difficulties enacting the principles of horizontality and consensus within itself. Four women formerly involved with OM resigned over disagreements about the handling of authority within the organization, specifically citing internal hierarchy and gender politics...Taken at face value these disagreements suggest OM may have reproduced, however inadvertently, the same unequal power structures that Occupy Museums and OWS sought to dismantle.” Additionally, the fact that Noah Fisher is continually referenced and interviewed as the founder of the movement in OM’s press is indicative of this hierarchical shortcoming.

are self-referential and self-critical) increases the potential to unknowingly replicate those structures educators are attempting to undo (Morsch, 2013:9). These two initiatives also fail to deal with the fact that museum educators can never truly be outside or independent of the museum. O'Neill (2005) has leveled a similar critique at the idea of independent curators. He argues "all curators working outside of institutional posts will be either dependent or co-dependent on these short-term, institutional relationships at one stage or another."¹⁹³ Therefore, the same can be said for educators. To be a museum educator means working in some capacity with the art museum. Educators therefore cannot be independent of them and be museum educators.

Thus, it is necessary to consider the concept of the semi-autonomous museum educator. This notion of semi-autonomy is distinguished from co-dependency in the way that co-dependency negative implies a condition that affects one's ability to have a healthy relationship (O'Neill, 2005). Semi-autonomy can be theorised by reference to Glissant as working in *relation* with or to, rather than dependent on. Here, the concept implies a relative independence from but simultaneously acknowledges the connection to the art museum. Consequently, the concept of a semi-autonomous educator builds on the strengths and weaknesses of independent educator practices by proposing that educators operate through relative autonomy, as well as performing as collaborators rather than service employees.¹⁹⁴ To clarify, the semi-autonomous museum educator would operate similarly to permanent, inhouse museum educators and independent educators in that they have to possess the same pedagogical and artistic toolboxes. Furthermore, in the mode of semi-autonomy, the museum educator would work between institutions as a freelance educator does. The semi-autonomous art museum educator will also create programmes independently of the art museum, as independent educators like Museum Hack and OM do, and then find the most applicable institution with which to *negotiate* and in which to host them. With the semi-autonomous museum educator "freedom" and "non-attachment" are important and autonomy/negotiation are generated as consequences. The semi-autonomous educator must operate a critical, self-reflexive practice, and acknowledge that there is a need for a beneficial negotiated relationship between educator and museum; both are working for *and* with each other. In this way, the educator won't create pedagogy *for* the art museum— as an employee would do for an employer, but rather would create it and then identify certain museums as ideal venues for its implementation. This process will foster a negotiated collaboration between the art museum and educators and the institution will benefit through these programmes, whilst educators can be critical of art museums — safer from instrumentalisation.¹⁹⁵

¹⁹³ Sternfeld(2013:3) has also suggested that it is impossible to working outside of the art museum. She calls this position, "a fiction."

¹⁹⁴ This is not an easy concept to grasp. The idea of curators being able to have a semi-autonomous critical practice was in itself hard for professionals to understand (O'Neill, 2005).

¹⁹⁵ In these conditions interesting things can unfold. Sternfeld (2013:4) believes it is in these conditions that true transformative work can be done.

In order to develop semi-autonomous practices educators must become, as independent curators are “highly mobile individuals that produce projects under a very specific individual signature” (Acevedo-Yates, n.d.:4). These “individual signatures” can be developed through critical, research, academic, and knowledge producing practices that are not restricted to the art museum. Semi-autonomous educators must enhance their practices by collaborating and working with(in) different disciplines and professionals. These “individual signatures” are important because they determine what Kenning referred to earlier as “consecrated symbolic cultural capital,” making practices desirable and negotiated collaboration possible. It is important though to make it clear that in order to achieve this multidisciplinary educator practice imbued with a high degree of cultural capital, educators must not feel the need to operate as artists or curators do.¹⁹⁶ Rather, the idea of the semi-autonomous educator is about acknowledging and benefiting from what Johnstone (2014:26) suggests is the permeability or “blurring of authorship” between these three spheres.¹⁹⁷ Here, the benefit lies in the cross-discipline collaboration and adaption/use of various discipline techniques. It is about the hybridisation (or in a Glissantian way “creolizing”) of practices and developing a relationship that is constantly in flux, always oscillating back and forth, always under negotiation (Acevedo-Yates, n.d.:5).

Thus, the notion of the semi-autonomous educator is not about having educators prove their professional worth to the institution and curators in order to open up a new collaborative space.¹⁹⁸ Instead, it is about educators demonstrating that they are capable of working and developing exhibitions and pedagogy both between and outside of these spaces — reflecting Charman’s (2012) belief that “occupational heteronomy can take place both within as well as external to the institution.” It is about educators taking authority over their own practices and developing an individual identity first, before figuring into the collective institutional identity;

¹⁹⁶ The inclination here is thus to suggest the reverse of what Johnstone (2014:31) calls the Curator as Educator, as educators such as Fischer are essentially employing curatorial techniques within their educational programming. However, the Educator as Curator reductively serves to suggest that educators are striving to be curators, which is not the case. Additionally, Kenning (2012) points to the fact that the term, “artist-teacher” has been used. This term asserts the value of teaching as a creative act, however it is also limiting. As he suggests, “the danger is that a language of personal empowerment tends to reinforce ghettoization and fails to cut across borders in ways which may expose and challenge institutionalized power relations. By bringing art and education together at the level of the self, the designation ‘artist teacher’ operates to divide the real artist from the teacher artist.” Salgado (2009:50) reinforces Kennings point detailing how there is a divide between those artists commissioned by curators and those employed by education departments.

¹⁹⁷ Rutten, Dienderen & Soetaert (2013:471) call these “the blurred genres.”

¹⁹⁸ This type of approach, proving educators’ worth, has already been tested out. Charman (2012) points to the way in which the traditional titles of Education Officer, Manager, Coordinator, have largely changed from administrative ones to those more scholarly such as Head of Interpretation/Learning. She argues that this was a direct result of the need to create equal status in the art museum hierarchy as well as signal the expertise of the educator. Unfortunately, it hasn’t had the fully desired effect.

about developing “individual signatures,” and working critically with other experts from other fields to expand the rigour, scope, and intensity of their practices/programmes.¹⁹⁹ The biggest challenge here is to develop a practice that is high in symbolic cultural capital.²⁰⁰ Educator practices need to be something of worth, firstly for educators, then their audiences and if this much is done, art museums and curators will clamour to be involved with it. Museum Hack and OM are good examples, but they are also inherently flawed. The semi-autonomous educator is not solely interested in the educator’s benefit, it is about redressing in the working relationship between educator, institution, and curator and about ultimately being able to do more in terms of higher education for audiences.

¹⁹⁹ A pertinent example of how an educator may work across disciplines is evident in the Serpentine Marathons organised by Hans Ulrich Obrist. These marathons take place over a predetermined period and in a structure commissioned by and built temporarily for the Serpentine Gallery by a world-renowned architect. The marathon itself brings together a wide range of practitioners from various disciplines to engage on a specific theme. For example, the Extinction Marathon, brought together conservationist, environmentalists, biologists, and artists working with the environment like Gustav Metzger and conversations and discussions were had relating to this topic. The important element is that Obrist is largely responsible for bringing this wide range of practitioners together (Gronlund, 2012). Educators must adopt some of his strategies in this semi-autonomous practice.

²⁰⁰ Educators must become the way Farquharsen (2006) describes collectives: “usually political, sometimes activist, well networked at a local and international level, collaborative as opposed to hierarchical, self-organised rather than instrumentalised, flexible and quick on their feet...[resulting] in zones of autonomy...operating according to their own internal patterns, the institutions serving as their hosts.” Moreover, they must increase their academic knowledge to a point where they are at the level of curators (Charman, 2012).

Chapter 9

Relational pedagogy: The city as a classroom

The second proposal is programmatic and is an extension of the notion of semi-autonomy. The city as classroom idea essentially proposes situating a higher education programme *in* the lived reality of the general public. It is a way to develop and test out a blueprint for a relatively autonomous durational workshop in which educators critically review the contemporary art museum and the city from multiple perspectives by working with(in) these spheres as both curriculum content and pedagogical spaces.²⁰¹ To use Glissant's archipelagic analogy, this proposal is designed to challenge the one-dimensional "continental" imposition of the contemporary art museum on AME programmes, moving away from teaching art as an *end*, and towards art as a *means* for reviewing the relationships between the museum as one "island" in an archipelago of institutional "islands" that make up the city.²⁰² Semi-autonomy is reflected in the way that this programme is to be positioned "outside" of but *in relation* to the contemporary art museum.²⁰³

Theoretically, the city-as-classroom draws on critical gallery education²⁰⁴, as highlighted in Part Two, and the theory of contextual model learning — specifically

²⁰¹ This proposal is a fusion of Benjamin Ives Gilman's belief in the need for a space for contemplation away from the hustle and bustle and John Cotton Dana's belief that art needed to play an active role in peoples' *daily lives*.

²⁰² The main difference in this proposal is that art is not the predominant focus of the teaching process as it usually is in AME. Instead, the wide-ranging nature of contemporary art today is used as a "tool" to unpick or "shed light on" different aspects of everyday reality that people take for granted. For example, the work of Christo and Jean Claude, who create large-scale works that transform public spaces, could provide an entry point into a discussion on the way public space influences the dynamics and workings of the city economically. Or the work of the Gugulethu, an arts collective in Cape Town who hosted happenings and exhibitions in a shebeen in the township of Gugulethu, can become the stimulus for a discourse around notions of inclusion/exclusion in the way the city works, how the artworld is stratified and business and politics are shaped to serve particular interests.

²⁰³ To clarify this point, semi-autonomy can be achieved by shifting the intention of the workshop away from a sole focus on what happens in or in connection with the art museum. This means not only utilizing artists in the museum's collection or on display, or not only hosting the workshop in the museum or at its partner sites, but constantly moving around to different places in the city, inviting a range of professionals not always involved with the museum and engaging with different discourses. This approach would be characterized by a pedagogical version of the belief "if white-walled rooms are the site for exhibitions one week, a recording studio or political workshop the next, then it is no longer the container that defines the contents as art, but the contents that determine the identity of the container" (Farquharson, 2006).

²⁰⁴ Unpicking these implications means that this programme will have a rigorous academic nature as it allows the educator move between the four pillars of critical gallery education:

Affirmative - This pedagogical approach is primarily occupied with passing on values and knowledge. Here, the audience is considered to be an expert audience; those already knowledgeable of art or possessing an advanced *habitus*. The pedagogical methods utilized here are drawn directly from the academic field in the form of lectures and seminars.

Reproductive - In this category, dialogue and explanation are used to cater to an audience that do not have a regular interaction with art. They are in some way, either new or foreign to the art museum. Thus, the learning approaches are designed to welcome them into the institution, make the space feel familiar and create enjoyable experiences. The focus here is predominantly on activity learning, or learning through play.

place-based and built environment learning. In both these theories —critical gallery education and contextual learning — educators must focus on the way that the pedagogical process, as well as the context in which the teaching and learning takes place, shapes education itself and the students’ response to it. Critical gallery education deconstructs the process of knowledge production, investigating how interpretations are privileged or marginalised,²⁰⁵ while built environment and urban environmental learning unpick the dynamics of the man-made environment and the working components of the city respectively. Taken together these two theories form part of a larger theoretical model defined by relational pedagogy and mediated through place-based learning.²⁰⁶ The shortcoming of PBE, however, lies specifically in the way that it has been applied primarily to rural and ecological communities, and is often overlooked in relation to the cosmopolitan urban context (Gruenewald, 2003:3). Yet, Smith (2002:594) argues that despite this issue, the value in working through these theories lies in the way that they allow educators and students to bolster their relationships to others and the environments in which they live. Therefore, in a Glissantian sense, the key for the city as classroom idea is to engage with each place or *space* and its dynamics as both distinct entities and as constitutions of both individual and collective social relations (Preston, 2015:43).

The city as classroom idea takes its structure from the way spaces and relationships within the city are constantly “in flux.” Hypothetically, the programme must function as a long-durational series of workshops that unfold in six-month semesters. The course must be open to tertiary experience seeking audiences, both with and without knowledge of or interest art.²⁰⁷ Essentially, the programme is about providing a learning experience with a similar intensity to that encountered at a university, but in a more informal environment and with greater practical/everyday

Deconstructive - This approach focuses in on the critique of the art museum and art, confronting existing values, ideas and canons. The aim is to help develop critical thought processes and this is where the methods of creativity and of contemporary art practice, are valuable. However, it need be stated that in this category the emphasis is not on transforming the learning structure, rather just making/uncovering/examining *how* and *why* art, education and the institution operates the way they do. Essentially, on the part of both the educators and the audience this process is a form of self-empowerment.

²⁰⁵ Acuff (2015:34) illustrates approaches to this type of pedagogy: “engaging in conversations about institutional power and the relationship between race and varying inequities, specifically educational inequity, inviting students to analyse their learning experience, as well as the information disseminated through textbooks, and curriculum and also helping students understand personal accountability and opportunities for action.”

²⁰⁶ There is a large amount of literature on both relational pedagogy and place-based learning. For more information see: Buber (1970), Noddings (2003) both of whom have engaged with the methods, techniques and theories of relational pedagogy. Meanwhile, Woodhouse and Knapp (2000) have written about the benefits of place-based learning.

²⁰⁷ From previous professional experience it has become apparent that the 18-25 demographic is the most difficult for museums to engage with. Therefore, it is worthwhile to target this group, however, that will not come at a cost to those outside this audience. Additionally, with regards to people with no knowledge or interest in art, adopting the philosophy of Joseph Beuys and his expanded notion of art will be beneficial. Beuys believed “most people think they have to comprehend art in intellectual terms...[this] isolated concept of art education must be done away with, and the artistic element must be embodied in every subject, whether it is our mother tongue, geography, mathematics or gymnastics” (Beuys, 1992:891-892).

aims, purposes, and applications. The classroom is to be theorised as both a venue for teaching as well as a content generating space. In other words, pedagogy takes place within the classroom space, wherever or whatever it maybe, whilst educators and students critically engage the power dynamics, mechanisms, and relationships that unfold within it as curriculum content. In this *modus operandi*, the art museum and city are utilised as classroom spaces and act as both venue and content. Critical gallery education and relational theory must then be employed to rigorously critique the relationships between educators, students, pedagogy, sections of the city, and the contemporary art museum.

Here, the benefits of contextual model learning, specifically urban and built environment learning,²⁰⁸ can be used to examine the workings of the city and demonstrate how the pedagogical experience is shaped by spaces and places outside of the traditional classroom. An example of how built and urban environment learning would operate is to take the contemporary art museum, as well as city's institutions — businesses, urban environments, theatres etc — and use them to host pedagogy as classroom spaces. The relationships that operate within and between these environments then become the content that is examined and critiqued through contemporary art. Utilising contemporary art in this way treats it as a *means* rather than an *end* in that it is no longer the subject that is taught, instead it is a pedagogical tool that opens up avenues for discussion and dialogue around everyday situations.²⁰⁹ And it also opens up a space in which to introduce a broader engagement with the humanities and liberal arts in relation to tangible realities,

²⁰⁸ Brennan (1979:12) notes of built environment learning that,

there are three principle goals present, with varying emphases, in built environment education programs , whether these are presented by a school, community organisation or professional group: 1) to stimulate the participant's awareness of the built environment and its components 2) to use the built environment as a classroom to study a given subject area 3) to encourage the participants active evaluation of his environment through greater understanding of its origins and his options as a resident.

Meanwhile, Fox (2013:48) describes city-based/urban environment learning as a process whereby,

Students actively plan and implement much of their own learning rather than being taught. Learning is from active participation in the life of the city with its power relationships and inherent inequalities. Experiential learning is prominent involving all five senses with experiences processed by reflection. Learning results from a variety of social interactions: students and educators, students and students, student and unknown city people, students and accumulated knowledge, students and guides, students and city spaces and places. Unplanned learning from the space and place contexts, people, and events of the city is a pedagogical feature of the CBD. Educators use a wide variety of pedagogical strategies in facilitating city experience programs, including being very adaptable to help students deal with the city as pedagogue.

²⁰⁹ Sternfeld (2013:5) has already proposed that educators treat art without an aura and as players within the power dynamics of history and positionality. This idea of city-as-classroom must then take this idea one step further and use this practice in relation to the city and the art museum.

which is really important.²¹⁰ Using art in this manner is a consequence of what Beuys (1992:891) called “the widening of the concept of art.” Therefore, the city as classroom is about examining, through contemporary art, the way these different facets interact with each other, how they influence each other, how they shape what, how and why ideas are presented, how we are implicated in this process, how the city impacts and defines our lived experience, and what this all means for us as educators, and viewers,²¹¹

This is a highly ambitious project for a single educator. Yet, it must be made clear that this programme is not to be taught entirely by one art museum educator. Rather, the educator has to act in a similar manner to a theatre director, organising, directing, and collaborating with a group of multi-disciplinary professionals.²¹² It would be near on impossible for the educator to have the necessary expertise to be able to richly teach in all these different spaces and ways. Therefore, collaboration and networking, as well as having a strong familiarity with key ideas, practitioners, and processes in order to bring in the necessary expertise at the right time, are key aspects of the role of the museum educator in the city as classroom. With the significance of collaboration, the negotiation between the semi-autonomous

²¹⁰ Working in this way could have an important effect on arts education in general. For more information see Bauer (2010).

²¹¹ This is a very practical example of how this process could unfold: educators may begin the course inside a house — where the class engages with the politics of the home, of individual experiences as a departure point. This would be important especially to recognise that everything in one’s life starts with the personal; every engagement begins from one’s own perspective before shifting to other perspectives or points of view. The educator may then shift into the art museum, to engage with works of art that deal intimately with identity. Now the educator can discuss how the politics, atmosphere and people’s behaviours have changed in a different environment; compare and contrast between the home and the art museum space, and ask questions of how and why these acts have been influenced or regulated. From there the class may move out onto the street and look at the way people dress; asking questions such as: what does fashion say about the way that we think of ourselves, or the image that we aspire too? How does it reflect our cultures or idiosyncrasies? Then in that very same instance the class may look at advertising on billboards, posters and business and discuss the ways in which marketing influences fashion and society. Here, the work of Jean Baudrillard and his notion of the simulacra could be brought in or a discussion of semiology would be appropriate. Before, moving back into the art museum to look at works by Mark Bradford, who uses old advertisements and billboards and sands them down blurring the line between figuration and abstraction. How does his “intervention” change the way we perceive these adverts? How do they perform or how are they represented in the art museum in its particular mode of display? Is it similar to what we see on the street and why? Then the class may look at the art museum’s marketing department and discuss the particular image they upload. What does that mean for their modes of display, collection policies and exhibitions hosted. Because, the image of the Metropolitan is very different to New Museum and the Zeitz Museum of Contemporary African Art is different to the Johannesburg Art Gallery.

²¹² Here pedagogy would emphasise the disruption of the notion of “normality” in these three fields and recognises the importance of seeking connections with fields, theories, and ideas that sit outside of them. It regards the process of generating — in the audience — conceptual skills necessary to critically assimilate knowledge as paramount, yet it also recognises the importance of working their individual, lived experience and knowledge into the teaching process. In this way, the constructivist learning methodology is a key element within the teaching strategies of critical gallery education (Mörsch, 2009:20).

educator and the art museum is fundamental. The museum can be used by the project because it offers expertise, acts in part as a classroom space, and figures into the curriculum, so having a conducive working relationship with it is important, while the semi-autonomous educator has a consecrated “individual signature” that makes them desirable, as well as connections outside of the museum in other disciplines and fields of artistic practice. They also have the pedagogical competency to direct and design the structure, curriculum, and classroom activities along with invited guests.²¹³ The negotiation, therefore, must attempt to fuse these resources together to create a multi-dimensional teaching approach that consciously creates intimacy and distance with/from the art museum and that combats the general assumption that critical museum education is simply “sensitive pedagogy.” Salgado (2009:52) believes these models are successful because they are “based in multiple dialogues.” This multimodal pedagogy is about providing a space to empower participants “to make decisions and take aesthetic or social action.”

The key reasons for this working method is to outline a process in which:

- a.) The educator must increase the desirability of their “individual signatures” and offer a new degree of intensity for their audiences. In other words to offer as Graham and Yasin (2008:159) suggest “a self-reflection and performativity that [attempts] to connect theoretical concerns, artistic practice, political work, and social reflection.”
- b.) Pedagogy creates both an intimacy and distance from both the art museum and the city, creating different *moments* and ever-changing situations that stipulate engaging with content from different perspectives.
- c.) Educators make issues meaningful, allow audiences to become more aware and critical of their personal surroundings and inspire positive transformation (Meszaros, 2006:14).
- d.) Contemporary art becomes a tool for everyday life for those with and without knowledge of art, and invites an exploration of the practical values of the humanities and liberal arts.

This city as classroom must, therefore, be about setting conditions and contexts which challenge educators, students, and the art museum to engage with each other in unorthodox ways. Theorised as such, it must attempt to set up and recreate, pedagogically, Glissant’s idea of the “archipelago,” where there is no precise center, just multiple *viewing points* and everything is constantly in flux, shifting from one point of engagement and perspective to another — always conscious of both the

²¹³ This working relationship is not possible in the work done by organisations such as Museum Hack and OM, because their gestures are antagonistic. This working relationship is also important for maintaining that this programme is in a way still a “museum education” project, yet because a negotiation has to take place between the institution and educators this means the institutional manipulation is less forceful.

detail and the whole.²¹⁴ It must also challenge educators and students to always be cognisant of the way in which this process itself generates power dynamics, the way it is flawed, the way it is successful, how it creates and disseminates knowledge, and what the implications are of all these dimensions. For it is this intimacy and distance that will allow all constituents — students, educators, art museum — to take part in the process firstly as *individuals* and then *collectively*, as they respond firstly to familiar and then unfamiliar conditions moving from multiple “islands:” the home, the art museum, the street, the art museum marketing department to larger city, national and global debates.

The exhibition *[IN]Translation*, organised by art museum educators — Marianna Pegno and Traci Quinn — at the Tucson Museum of Art in Arizona is a pertinent example of how others have experimented with this sort of approach whereby museum pedagogy is connected to, but happens outside of, the art museum. Pegno and Quinn’s intention with the exhibition was to make the nature of art museum education more *experimental*. Their goal was to, “work with audiences and artists to rethink how the museum pedagogy can be more experimental in nature. We were working to transform the museum into an empowering environment that conversed with multiple narratives rather than simply our own curatorial or educational voice” (Pegno & Quinn, 2014). Therefore, through the exhibition and the accompanying educational programmes, Pegno and Quinn worked with refugee families who participated in the education department’s *Giving Voice* program to develop activities for other audience members. These activities were designed to encourage visitors to collaboratively create narratives around specific artworks in the exhibition. These narratives were then attached to the wall labels that accompanied the eight artworks in the exhibition. Not only was this exercise a collaborative one between educators, artists, and audience members, but it was also an empowerment exercise as the audience was actively able to contribute to the exhibition.

The key aspect of this process in relation to the city-as-classroom idea is the way the educators overcame the usual institutional skepticism. Pegno and Quinn (2014) note that they faced, “inquiries and pushback from individuals and colleagues [at the Tucson Museum of Art in Arizona] who are unfamiliar with the projects or have no desire to make museum practice more collaborative across departments and with audiences.” Consequently, they addressed this situation by moving the exhibition outside of the museum and holding it at the Lionel Rombach Gallery at the University of Arizona. Working outside of the museum space, there was a newfound freedom from institutional hierarchy and structure, and this distance created from

²¹⁴ Seik (2014:38) succinctly describes the mastery of this modus operandi saying, “ by constantly relocating to new sites and being confronted with new situations, each one of which being completely different from the last, the team must be extremely flexible in its way of thinking and acting. No situation, no location, no community is the same as the other. Thus, the institution must learn. It must adapt to existing circumstances and react accordingly.” This is precisely where educators interested in running in higher education programs in museums can benefit: when the museum is learning from them and adapting and reacting to their changing practices. This is the shift of agency that is vital. This is the space wherein educators while make their practices truly invaluable to art museums.

the art museum allowed them to critique more critically and effectively this hierarchy and structure. Pegno and Quinn (2014) state that they were able

to explore these above concerns [institutional structure and hierarchy] further and reflect upon [their] practice under conditions that fostered an ideal hybrid between education, curation, artist and visitor voice...the exhibition provided [them] with an opportunity to challenge hierarchies within a gallery space. [They] were able to show how the multiple positionalities of educator, curator, artist and visitor inform one another — integrate within, around, and through one another...

Read through Glissant, in *[IN]Translation*, educator, artist, curator and visitor can be seen to have been positioned in an archipelagic way as the “islands,” and the constant process of exchange, or as Pegno and Quinn (2014) defined it: the way each “inform one another —integrate within, around and though,” established a constant state of flux and oscillation between all these individual parts, which in turn constituted the whole —the exhibition. Furthermore, the success of Pegno and Quinn’s gesture in moving outside of the art museum space, a result of institutional hierarchy and skepticism, shows the possibilities inherent in this semi-autonomy and co-dependence. This is true insofar as the distance and intimacy created by working as art museum educators, through a self-developed exhibition in a university gallery, allowed for a rigorous engagement and critique of the hierarchy and structure of the Tucson Museum of Art, without the institution being able to co-opt it. This situation makes visible the fact that as Glissant (1997:157) writes: “distancings are necessary to relation and depend on it.” Yet, it also validates the assertion of Costandius & Rosochacki (2013:380) that real critical potential is possible, “if the boundary between art and life is not so strictly policed by art institutions, which inevitably work in the interest of established power.”

Consequently, the challenge remains with these approaches, used in *[IN]Translation* and the city as classroom, to continue to develop/implement them more ubiquitously and have them “consecrated” with a high symbolic cultural capital, which would ultimately help perpetuate this cycle. Moreover, Kaitavuori (2013:xviii) has argued “the idea of (curatorial and educational) mediation is not to do away with conflicts but to engage with, facilitate, and even produce them.” However, considering the current marginalisations of educators in art museums this may be easier said than done. Yet, there is arguably more a need now than ever before for a dimension of AME to undertake this creation of what she terms “conflict zones” (Kaitavuori, 2013:xviii).²¹⁵ Acknowledging these challenges, these approaches are gaining traction as certain art museum educators such as Seik (2014:37) highlight the urgency of this challenge by calling on educators to mobilise and expand art mediation:

²¹⁵ These conflict zones are not only a physical meeting space but also theoretical, discursive and dialogical (Kaitavuori, 2013:xviii).

From this point forward, the exhibition space is just one aspect of many in the large sphere of art mediation, which expands to cover the entire city...It expands beyond the circle of people who visit the exhibitions and members of the mediation team and becomes a group of people who work, participate, and address social problems together in the outside world...These active people analyse their environment, directly intervene, provoke irritation, confront the community, and incite controversies.

Moreover, Costandius & Rosochacki (2013:380) have taken issue with the way that art institutions separate art and life in the way that they frame the former. For them, these institutions, in their various manifestations whether they be educational, or commercial, provide an autonomous safety zone for art. They believe it is imperative for socially transformative educative practice to permeate this barrier, challenging the strict separate framing of art and life. Through the proposal of city-as-classroom, this research attempts to answer these calls by bringing, as Glissant hoped, "the world into contact with the world," by multiplying "the number of worlds within the museum" (Glissant & Obrist, 2011:5).

Chapter 10

Effectively using the toolbox: Why are these proposals important to SA and the USA?

If the profession in both the USA and SA is broken down within the confines of its framework, there are numerous elements that exist independently. For example, there are the educators — each of whom have their own patterns of thinking, moral beliefs and approach to pedagogy; there are the various learning strategies, each of which deal with specific methods of teaching in accordance with particular aims and audiences; there is also the myriad of educational programming, from guided tours, to seminars, to public programmes; and finally, the diversity of types and engagements of audiences. Each of these elements exists independently of art museum education; however *together* they constitute the practice. The relationships and the power dynamics that exist between them — not always egalitarian — determine the way that they function. Each influences the other and vice versa. Therefore, in one way, these proposals are a call to educators to examine the possibilities for pedagogy through making sense of how programmes, theories and teaching methods relate to and influence each other. A more proficient sensitivity to the inner workings of and relationships within the practice, would allow for more innovative and perceptive engagements.

Additionally, considering the discouraging status of educators in USA and SA art museums, thinking through the profession in this way, means that educators can then utilise this framework to reflect upon the ways in which the relationships — at an institutional level — these being the art museum hierarchy, social pressures, artistic evolution etc — affect their position(s), role(s) and function(s) within the contemporary art museum. Together these two proposals suggest that educators become more attuned to the way their identities are in constant flux, and how grappling with this situation may present ways in which to address institutional marginalisation. Seik (2014:38) argues that the benefit of this approach lies in the way that “by constantly relocating to new sites and being confronted with new situations, each one of which being completely different from the last, the [educators] must be extremely flexible in its way of thinking and acting. No situation, no location, no community is the same as the other. Thus, the institution must learn. It must adapt to existing circumstances and react accordingly.” Not only is this the case for educators working in this manner with audiences in differing situations. But, most importantly it forces the art museum to react according to the educator’s practice, and this becomes indicative of a shift in the balance of power, as the educator is no longer solely reacting to the art museum. Sternfeld (2013:5) suggests that it is here that “art education and mediation allow for something to happen-something that is not predetermined and that not only questions social and institutional logics but also intervenes in them...to engage in transformation.”

However, it must be emphasised here that the stress is not on the naive belief that this will establish an *equal* influence in shaping the whole institutional order, rather

it is about understanding how these relationships function in the process of shaping and why they may be skewed, or instrumentalised. This is a difficult situation because as Graham and Yasin (2008:171) note educators are “capable of foregrounding multitude, while in the same stroke, reinscribing familiar structures of power.”²¹⁶ Yet, if educators can think more consciously about how to increase their self-reflexivity and criticality as practitioners they will be able to resist succumbing to market researcher’s commands (Graham & Yasin, 2008:171). This mode of engagement will also challenge educators to treat each theory, programme, and viewer on its individual merit, as well critically assess their decisions and strategies in certain situations as they seek to not only preserve the uniqueness of programs, strategies etc but also to “creolize,” in a Glissantian sense, new, positive and innovative programmes, pedagogy and methods of audience engagements. This type of practice — filtered through a semi-autonomous identity — would also help educators better comprehend the workings and consequences of the relationship between educators and curators. Working through these relational dynamics educators may be able to alter the current relationship to one where there is a more balanced, conducive and equitable working relationship.

The programmatic proposal is also designed in such a manner but is intended for future experimentation to test how educators may consider adopting these theoretical ideas and turning them into tangible, practical manifestations. Aware of the need to grapple with the ways that these relationships work both within and outside of the art museum, this city as classroom workshop series mirrors this theoretical proposal by beginning in the art museum and then shifting focus to the way society functions outside of the art museum, in daily reality. Here, it is not about “solely disseminating object-based knowledge,” instead it is about unpacking, “the difficult knowledge that exists in all aspects of the museum, from the positioning of objects to the conceptual framing of audience, bringing disparate things into relationship — in communal celebration, uneasy juxtaposition, intimate conversation, and ferocious debate” (Graham & Yasin, 2008:167). It is a process in which educators will be required to implement higher forms of pedagogy in order to do more meaningful work with audiences; work that helps²¹⁷ these visitors answer the question: what does art have to do with me?

If these types of programmes become more ubiquitous, educators may be able to realise what Birchall and Sack (2014:3) argue are the ways in which “the conflicting interests education is currently exposed [can] thus prove to be less an inhibition than a catalyst for the potentialities of those practices to unfold.” The theoretical

²¹⁶ Theorist Jacques Ranciere believed this was a result of the “method of stultification.” He detailed in the *Ignorant Schoolmaster* (1991) how traditional ways of teaching sometimes reproduce a authoritarian distance between teachers and students. This is still possible because teachers possess power of over the learning process and thus the ability to define the distance between themselves and the students.

²¹⁷ Seik (2014:37) believes the success of pedagogy that unfolds within audience personal contexts to the fact that, “the transfer path is possibly shorter and the scope of action more direct.”

reworking of educator identity and the process of “focusing on relationships” through the city as classroom is designed to be generic and conducive enough to be critiqued, adapted, and moulded to respective institutional contexts. They need to be used to help address a situation in SA where, Costandius & Rosochacki (2013:380) posit “ in the post-apartheid South African context the legitimising discourses and conventions of art practice tend to work in socially exclusive ways that render institutional art irrelevant to the majority.” Meanwhile, in the USA it would go a long way to combatting the effects of edutainment and the deskilling of art museum educators. If successfully implemented these proposals possess the potential to realize a total work of art, in which as Beuys (1992:892) believed, “not just a few... are called to determine how the world will be changed — but everyone.”

Conclusion:

As an exploratory study, this thesis set out to determine the potential of art museum education (AME) to develop to a point at which educators would be able to offer programmes comparable — in intensity and duration — to those at tertiary learning institutions. Exploring this topic was made all the more urgent against the backdrop of an alarming decrease in university enrollment and the rising drop out rates in both the United States of America (USA) and South Africa (SA). The two main points of the study were to highlight the strengths and limitations of the profession, in line with this idea, by uncovering the historical and present conditions in which educators have and continue to operate today and to make proposals that would better position the profession to expand this higher education discourse further.

The endeavor to craft research that pushes the dialogue around these possibilities further has guided a process that involved outlining, analysing, and adding to the documentation of the histories of the profession in the USA and SA. This action was in itself worthwhile and necessary. It has demonstrated how creative, innovative, and wide-ranging the profession has grown over a one hundred year history and made visible the fact that AME has “a radical history of operating as a catalyst within the art museum” (Allen, 2013:56). It has also shown how educators have long performed multifarious roles to both the benefit and detriment of their professional standing. This research also meant surveying the current conditions in which AME educators work, and then viewing them in light of the implications of history, through two case studies in each country. What was evident at both the Institute of Contemporary Art in Miami (ICA Miami) and the Iziko South African National Gallery (ISANG) is that educators working at these institutions remain committed to providing diverse, inclusive, and exciting programmes, and their departments are emblematic of larger, shared national institutional educational agendas. The examples of ICA Miami’s Art + Research Centre (A+RC)/the Young Artist Initiative (YAI) and ISANG’s *Studio: Celebrating the lives of South African Artists* also highlighted both the possibilities for and limitations of AME and educator practices to fulfill the potential of providing tertiary learning experiences. Whilst educators at both institutions continue to improve, expand, and diversify their practice, knowledge production still remains too small a portion of their work and they continue to occupy marginalised positions within institutional hierarchy. Finally, building on the work of critical gallery educators this research has proposed — by way of Eduoard Glissant — both a theoretical and programmatic adaption to the profession. Together these proposals urge educators to: use contemporary art as a *means* rather than an *end*, in order to do more for audiences in practical, everyday ways; rethink their relationship to the art museum and artworld professionals; develop characteristic “individual signatures” that would allow for greater parity; and unpick the way relation unfolds across different spheres and institutions in society.

By working in this manner, it was hoped that this research would in part demonstrate to educators what they maybe able to achieve by offering a new level of intensity in their pedagogy. Glissant has helped in demonstrating how to create new contact zones,²¹⁸ and has also proven a worthy ally in a moment when educators increasingly have to grapple more effectively with the situation in which as Chacia (2014:51) contends “ many museums are recognizing that it is beneficial to combine and merge the two roles of curator and educator.”

Furthermore, the central belief entering into this process was that art museum education (AME) had the potential to become an accessible, alternative form of higher education. This hypothesis has largely been confirmed as the wide-scope of programmes, the adaptability of educators, and their creative practices mean that the profession is well poised, with plenty of tools, to develop this new dimension. Moreover, scholars share similar sentiments: Morton (2006) argues “art institutions should provide an alternative pedagogical voice, and one that draws on the questioning, questing spirit in which all the best art is made,” Rawlins (1978:13) maintains that art museums offer perfect conditions for an alternative, innovative, and voluntary mode of education, and Allen (2013:57) proposes that “art education in the museum...should offer a real alternative to that offered by formal education; it should challenge orthodoxies that lead to social and cultural stratification, experimenting with education itself.”

However, this research has also uncovered major obstacles that face educators who wish to develop this type of pedagogy. The analysis of both historical and present professional conditions has shown that educator status and standing has been and continues to be a contentious issue (Woollard, 2006:213). It has evidenced how the field has suffered as a result of a lack of engagement with its theoretical, scholarly, and academic foundations. And how educators have preferred to work mainly with lay audiences through knowledge transferring practices, rather than with academia and knowledge production. Ultimately, these issues have conspired throughout the field’s history to afflict a deeply disconcerting professional marginalisation within institutional hierarchy and delegitimise educator contributions — two issues, which pose a major threat to the idea of AME as a form of higher education. This research has also raised other questions that will need to be addressed in the near future such as: do AME educators know enough to run this type of programme? What is the best way to do it? Is respectable scholarship possible in this manner? Will the status of AME educators ever change? Can AME truly become a form of higher learning operated by educators themselves? What still needs to be done practically, administrative and bureaucratically for this to become possible? How should it operate in relation to university, formal schooling, and short terms informal programmes etc? Finally, how might it help address the demise of the liberal arts and humanities at tertiary levels?

²¹⁸ According to Pratt (1991:33-40) in establishing new contact zones, the marginalisation of the inferior culture can be challenged as they force a new engagement and contestation to occur.

Moving forward the goal for a part of the field should be to, as former Director of Education and Curator of Public Practice at Walker Art museum Sarah Schultz put it, “change the perception and sense of value and understanding of education [to] an intellectual, creative knowledge-producing critical practice, and not merely a service department” (quoted in Cachia, 2014:62). It is urgent that a dimension of the field, those experimental educators, develop an even more profound understanding of their profession, by recognising/being critical of their shortcomings, proficiently articulating their strengths, and ultimately, better representing their work. These educators must regain authority over what they do; critically understand their practices, and shrewdly examine, partake, and manoeuvre in the *relationships* between their field of work and the institution and curators. If this is possible educators may be able to truly address what Burnham & Kai-kee (2011b:152) say is a need to “overturn the historical definition of teaching as a peripheral, volunteer, or entry level activity.”

Consequently, educators brave enough *must strive* to achieve the experience with students that Tom Morton (2006) had at *Dis-assembly* — an exhibition initiated by the Serpentine Gallery and created by artists Faisal AbduAllah, Christian Boltanski, Runa Islam, architect Yona Friedman, and the North Westminster Community School:

walking through the schools atrium, already heaped with abandoned textbooks and forgotten coursework folders, I met with sixth-former Talal Hamdan, who talked me through the show. What impressed me wasn't so much the works themselves...as the way Hamdan described art not as a curriculum subject but as a tool for thinking about the micro and the macro stuff of history and politics, and the ethics and aesthetics of remembering the past. When I asked him whether his involvement in *Dis-assembly* made him want to go to art school or to make his living as an artist, he replied 'no,' and there was something in that response that gave me a flash of hope.

Thus, what began with questions of how do I fit in or if I should be a part of the discussions around transformation at the University of Cape Town, has led to the recognition of the necessity in developing my own critical practice in AME. Educators in the art museum need to ask some difficult questions of themselves, the way they think, how they engage with people, and what they can do to help develop not only their learners' critical consciousness but their own as well. And in a contemporary art museum described by Charman (2005) as “radically syncretic in nature,” educators *must remain in control* of their professional identity, as well as their historical legacy and those willing *must* take on the challenge of testing out the possibilities of AME as an alternative form of higher education.

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Appendix A

Travel Research Documentation and Notes

Miami, USA Nov 2 – 6 2015

California, USA Nov 7 2015 – 28 Jan 2016

Miami - Nov 2 - 6

Met with Miami Rail Writer Martha Riaoli

Discussed the importance of writing as a tool for education

- Greater emphasis needs to be placed on it in museum education programmes

She brought up how she felt Cape Town and Miami could benefit from a dialogue with each other on these sorts of ideas

Institute of Contemporary Art, Midtown

The museum is newly established and focused on cutting edge, experimental contemporary art.

The focus of the research here was on understanding how this experimental programme is translated into education programming. For instance how do they communicate critically about a net or digital art exhibition to an uninitiated audience?

Met with Education and Outreach Director Lisa Fernandez

Discussed the Teen After School Programme and Outreach programmes

- How it is structured, how it has changed to be more critical and reflect the a higher learning atmosphere

Accompanied a Teen visit to artist Bhakti Baxter's studio

- Here, I asked him questions about how he started his own project space out of his house in Miami
- How important it was for him to have his first museum show early and what it meant to work with a curator like Bonnie Clearwater who is education focused

Met with Mariela Pritkin ICA's education specialist

- Discussed her work at the museum
 - How she translates her experience at ICA to her museum studies program that she runs at Florida International University
- Good connection between museum and higher learning

Received a tour of the Shannon Ebner Exhibition

Was invited to a lecture Tuttle gave on his practice

De La Cruz Collection, Design District

As one of the premier private collections in Miami, the De La Cruz is well known for its educational programmes. They are big supporters of art high schools in Miami and offer a few creative drop in programmes

I attended a Mark Bradford lecture

- He spoke about his practice as deeply connected to the city, emphasizing that when he could have a studio he used the city. Prompted the idea of city as education space

Perez Art Museum, Downtown Miami

As arguably the flagship museum of Miami the Perez Art Museum has a responsibility to speak and represent the entire city of Miami. Recognizing the cultural diversity of the city, PAMM has a difficult challenge. And education is tasked with helping placate it.

Met with Chipi Morales Curator of Education

Had a tour of the permanent collection

Observed school group tours and gallery activities

Sat down with Morales and Jacek Kolasinski, Chair of Art and Art History at FIU

- Discussed the art schools outreach programme
- Chatted about how art museum and university need to work much closer
- How education is different in a universal survey museum
- Morales knows Rika Burnham, the author of the guiding work of this thesis

Met with Marie Vickles, Assitant Director of Education

- Discussed their teen programme
- It is incentivised, very selective as students get stipend to attend
- However it is more of a committee that organises events rather than art making classes

California Nov 7 2015 - 28 Jan 2016

San Francisco Art Institute, San Francisco

Attended a William Cordova lecture

Was focused on the artist in residency as a career choice

- Prompted the thinking of artist in residence in the education department
- Or even if the art museum could offer students this possibility

Invited to interview Betti Sue Hertz, the director of Headlands Residency in San Francisco and former director of visual art @ Yerba Buena Center

Crocker Art Museum, Sacramento

Attended a class in the Winter art camp for children

Observed a class on Chinese calligraphy for children aged 6-10

Partook in a docent preparation class

- At the Crocker volunteer docent carry out school tours and activities
- I watched as they were given information of how to present the tour and how to stage the activity
- Most importantly, I was able to understand how they develop their curriculum

Attended an Adult lecture on the Social Media and Business of Art

Was centered around how social media can help artists promote themselves

- But it was a practical workshop, that taught a skill that not only artists can use
- reinforced my idea of teaching other ideas through the medium of contemporary art

Hammer Museum, Los Angeles

Have been in email dialogue with Olivia Fales, Academic Programs Assistant

Visited to observe the space and the Francis Stark exhibition

And view how the university is incorporated into the museums programming

- Art education students run the school and adult tours. This was an interesting way to circumnavigate the issue of volunteers running these programmes

Getty Institute, Los Angeles

The Getty Institute published my guiding research material and therefore it was imperative that I visit.

Visited the Getty Research Center

Spent time in their library with their numerous journals and art books

- Prompted the idea of the museum as laboratory, at the center there is all this active research happening. It not only preserves but it also produces.

Observed a volunteer tour with school children

Size of the museum and amount of visitors made me rethink how to be critical

- Lots of distractions