RESOURCES: LITERACY, MUSEUMS AND THE ARTS

These bibliographic references have been selected from *Literacy, Museums and the Arts: An Annotated Bibliography*, created by the Centre for Literacy in April 2002 for the Canadian Museums Association.The full bibliography is available on–line at www.nald.ca/litcent.htm under the "Publications" button.

Not all of the articles focus specifically on adult models or experiences, but all pertain to either education in and through the museum, art education theory and practice, and/or successful models of collaboration. While most were produced in the 1990's, coverage extends from 1976 to 2001.

Some annotations are attributed to specific sources such as ERIC. Others were written by Liz Coman, (LC), a graduate student in the Museum Studies program at John F. Kennedy University in Orinda, California; Claire Elliott, (CE), librarian at The Centre for Literacy; and Sally Selvadurai (SS), Assistant Manager and freelance editor, at The Centre for Literacy.

Bates, R.A. (1996). Popular theatre - a useful process for adult educators. *Adult Education Quarterly* 46(4), 224-236.
Popular theatre is defined and contrasting uses of the theatre as an educational process are discussed, including community involvement. An ideal model of popular theatre practice is presented and it is argued that it has the potential to be a useful tool for adult educators in the United States.

Brennan, B. (1994). Widespread neglect in the fourth education sector in Australia. *Australian Journal of Adult and Community Education* 34(2), 96-103.
Adult and community education neglect museums and art galleries as venues, and museum staff neglect adults as learners in developing educational programming. Both groups should work more closely together. (SK) [AskERIC]

Burchenal, M.K. (1997). Thinking through art. *Journal of Museum Education* 23(2), 13-15.
Talks about "Visual Thinking Strategies" and learning from art without having an art background. This is a key technique that would help adult learners improve critical thinking skills and enhance their learning. [LC]

Catherall, V. (1992). *Reaching out to new adult readers: An introductory handbook for museums*. Unpublished Master's Thesis, John F. Kennedy University, Orinda, CA.
This project thesis assesses the challenges that museums offer new adult readers. The main point calls for more awareness and programming for adults with reading difficulties. [LC]

Chobot, M.C. & Chobot, R.B. (1990). Museums as educational institutions. *New Directions for Adult and Continuing Education* 47, 55-62.
Changing perspectives on the museum's role and the importance of museum education have raised the museum's potential to act as a lifelong learning resource. Advances in storage, retrieval, and display technology such as videodiscs and compact discs, permit more dynamic and accessible educational opportunities in museums. (SK) [AskERIC]

Cohen, P.A., Ebeling, B.J. & Kulik, J.A. (1981). A meta-analysis of outcome studies of visual-based instruction. *Educational Communication and Technology Journal (ETCJ)* **29(1), 26-36.**
Documents a collaborative research study between the author and the American Association of Museums that examined characteristics for successful museum partnerships. It highlights that community connections are a fundamental reason for museum partnership; this reinforces the motivation behind museums collaborating with literacy projects. [LC]

Cohen, S. (1989). Fostering shared learning among children and adults: The children's museum. *Young Children* **44, 20-24.**
Describes the important role museums can play in promoting curiosity and shared learning in and between children and adults. The broad and varied relevance of many museum exhibits to topics in everyday life, and the opportunities they afford to promote discussion and experiential learning are highlighted. The features most likely to create strong educational/learning experiences in exhibits are identified. [CE]

Dufresne-Tasse, C., Lapointe, T. & Morelli, C. (1991). L'apprentissage de l'adulte au musée et l'instrument pour l'étudier. *Canadian Journal of Education* **16, 281-291.**
Investigates the ways adults learn in museums, through an examination of visitors' psychological experience. The authors describe an instrument developed to analyze that experience, and explain the underlying conception of learning. [CE]

Dufresne-Tasse, C. & Lefebvre, A. (1994). The museum in adult education: A psychological study of visitor reactions. *International Review of Education* **40(6), 469-484.**
Asserts the need to re-think how museums are used in adult education. Re-thinking requires knowledge of the psychology of museum visitors. This paper describes the methodology used to study the reactions of adults when observing museum exhibits, the results obtained and some perspectives for future study. [CE]

Fingeret, H.A. & Drennon, C. (1997). *Literacy for life: Adult learners, new practices.* **New York, New York: Teachers College, Columbia University.**
Gives a snapshot of the lives of five adults, their participation in a literacy program, and looks at how and why change occurs in various people. It promotes a 'framework for change' for how adults move through a profound transformation of identity and world-view as they move further into the literate culture. It proposes that culture and literacy practices are interwoven; it is not possible to change one without an impact on the other. [LC]

Gray, D. & Chadwick, A. (2001). *Museums: Using keyworkers to deliver lifelong learning.* **International Review of Education 47(5), 427-441.**
'Keyworkers' are people who act as mediators between museums and the general public, from taxi drivers and traffic wardens to youth and elderly adults. This paper describes how these keyworkers were used in various museum projects around the world and makes recommendations for developing museum policy to use such individuals to enhance adult learning in museums.

Heimlich, J.E., et al. (1996). *Adult learning in nonformal institutions. ERIC Digest No. 173.* **Columbus, Ohio: ERIC Clearinghouse on Adult, Career, and Vocational Education.**
Explores some of the central concepts of adult learning in nonformal settings. A brief discussion of nonformal learning and the adult visitor lays the foundation for the examination of ideas in the literature on (1) what is educational in attractions, (2) opportunities and challenges to education in these settings, and (3) the application of adult learning theory to zoo, museum, center, and attraction education. [AskERIC]

Kazemek, F.E. & Rigg, P. (1997). "…the sense of soul…goes hand in hand with an aesthetic response": Art in adult literacy education. *Adult Basic Education* 7, 131-144.
Imagination is indispensable for knowing the world. However, visual and musical imagery are ignored in education. Adult literacy education can be enhanced by the process of reading the world through print, pictures, and music. (SK) [AskERIC]

Kerka, S. (1997). *Popular education: Adult education for social change.* ERIC Digest No. 185. Columbus, Ohio: ERIC Clearinghouse on Adult, Career, and Vocational Education.
Popular education is often interactive and draws on such popular culture as song, theater, dance, and puppetry. It can improve communication among audiences, promote respect for community values, enhance group spirit and demystify the information being conveyed. The adult educator's role is to facilitate the interactive process. [SS]

Key, H.A. (1992). Museums: Educational resources for adult learners. *Adult Learning* 3(8), 30.
Museums naturally have an educational role, but adult learners and educators often overlook the strong potential they have to promote learning while nurturing curiosity and critical thinking. This paper describes the various types of programs and services commonly offered by museums, and outlines the ways museum exhibits can be used to develop or reinforce learners' understanding of specific subjects or areas of study. [CE]

Kidd, R. & Byram, M. (1979). Popular theatre: *A technique for participatory research. Participatory Research Project. Working Paper no. 5.* Toronto, Ontario: International Council for Adult Education.
Popular theatre can be an effective tool in adult education, offering a methodology for broad application but manageable at the local level. Through its entertainment value it can create awareness and foster community involvement, cooperative thinking and action, without feelings of educational inferiority arising from social prejudice or illiteracy. [SS]

Mackin, K.J. & Kaplan deVries, D. (1993). *The Northern New England social action theater. Literacy theater staff training project: An evaluation.* Portsmouth, New Hampshire: RMC Research Corporation.
Examined the effectiveness and reliability of staff training programs provided by the Northern New England Social Action Theater (NNESAT), whose touring component travels around the country promoting the use of improvisational theater as a means of training for all levels of literacy practitioners. (MN) [AskERIC]

Oliver, D. (1997). *Literacy theatre*. Concord, New Hampshire: New Hampshire State Department of Education.
Compiles information on "literacy theatre," a process that involves the presentation of a short play, followed by the actors staying in character for a dialogue with audience members. The guide defines literacy theatre as being constructed to involve the interaction of two to five people, a facilitator, and the audience; it demands cooperation and teamwork. Sample scenarios are presented throughout the manual. (YLB) [AskERIC]

Sheppard, B. (2000). Do museums make a difference? Evaluating programs for social change. *Curator* 43(1), 63-73.
Looks at how museum missions are broadening into the realm of social inclusiveness. It calls for 'outcome based' evaluation to document innovative programming and the impact it has on the targeted population. Such documentation could show what effect museums are having in their communities and help attract future funding.

Weirauch, D. (1997). Action research and faculty development in a museum. *New Directions for Adult and Continuing Education* **73, 42-46.**
Examines an action research project undertaken in a large museum that hosts adult education programs based on understanding the problem, defining the project, determining the needs, implementing an action and observing the results, and evaluating the results and reflecting on the project. The study demonstrates the problem-posing and problem-solving value of action research and the usefulness of repeated cycles of research, and provides a strong argument for the action research process for adult learners. [Education Abstracts]

Annotated Web Sites

Art in the Park http://www.artinthepark.co.uk/index.html
A not-for-profit trust devoted to making art with people for city parks and gardens. Run by practising artists, Art in the Park works with people of all ages and abilities from schools, community groups and professional teams to create tailor-made educational art projects for permanent public display. Their studios and training space are located in the centre of Burgess Park, London, and hosted by Southwark Council's Park Ranger Service. [Homepage Text]

ARTSEDGE http://artsedge.kennedy-center.org
Supports the place of arts education at the center of the curriculum through the creative and appropriate uses of technology. ARTSEDGE helps educators to teach in, through and about the arts. [The site] was established under a cooperative agreement between the John F. Kennedy Center for the Performing Arts and the National Endowment for the Arts (with additional support from the U.S. Department of Education). [Homepage Text]

ArtsEdNet: The Getty's Art Education Web Site http://www.getty.edu/artsednet/home.html
Contains lesson plans, curriculum ideas, and virtual picture galleries based on a range of themes and Getty museum exhibits. It is also host to "ArtsEdNet Talk," an online discussion group or listserv that focuses on arts education. [CE]

GEM: Group for Education in Museums http://www.gem.org.uk
Promotes the importance of learning through museums and galleries. It is based in the UK but has members around the world. One initiative is the "Freelance Network," a specialist group of freelance educators and consultants that provides training and networking opportunities to members. [CE]

InfoZone: Learning Resource Centre: Museums, Adults & Learning
http://infozone.museum.vic.gov.au/finding/lrcmal.html
InfoZone is a dynamic research facility located at Melbourne Museum. It offers a range of opportunities for people to access Museum Victoria's vast store of information, expertise and collections... [The] Melbourne Museum has deliberately recruited staff with expertise and experience in the field of adult education. It works with the tertiary education and adult and community education sectors.

Ontario Healthy Communities Coalition: Community Development Fact Sheets
http://www.healthycommunities.on.ca
Defines social issues, and describes various ways in which citizens can become involved. Fact sheet topics include: Social Capital, Resilient Communities, Social Marketing, Community Capacity Building, and Healthy Community Indicators. [CE]

Reading the Museum: The Literacy Program of the Canadian Museums Association
http://www.nald.ca/rtm.htm

Describes a program of demonstration projects, workshops and informationsharing activities to encourage literacy in and through museums. The program began in 1993, is Canada-wide and is supported by the National Literacy Secretariat. [Homepage Text]

Teacher's Centre of the Virtual Museum of Canada
http://www.virtualmuseum.ca/English/Teacher
An online gateway to hundreds of museums located across the country. The Teacher's Centre features a range of lesson plans, exercises, games, virtual exhibits and other educational materials created by museums, as well as links to individual museums' programs. The site is the product of a partnership between Canada's museum community, the Department of Canadian Heritage, and the Canadian Heritage Information Network. [CE]

The Learning Edge http://thewclc.ca/edge/
An interactive, web-based e-zine that presents information for many literacy levels and interests. It is a pilot project of the Wellington County Learning Centre in Arthur, Ontario, Canada, in partnership with AlphaPlus/AlphaRoute.

SELECTED TITLES ON LITERACY AND THE ARTS

Participants in the Museums symposium were invited to recommend readings that had shaped or influenced their thinking about the connections between literacy and the arts. The list below is a selection of their recommendations. The full list is on-line in the *Literacy, Museums and the Arts Bibliography*, *Section 3*, at www.nald.ca/litcent.htm under Publications.

Asch, F. (1993). Sand cake. New York: Parents Magazine Press. AtKisson, A. (1999). Believing Cassandra: An optimist looks at a pessimist's world. Vermont: Chelsea Green Publishing.

Auerbach, E. (1953). Mimesis: The representation of reality in Western literature. Princeton NJ: Princeton University Press.

Banes, S. (1979). Terpsichore in sneakers: Post-modern dance. Boston, MA: Houghton Mifflin.

Barton, D. & Hamilton, M. (1998). Local literacies: Reading and writing in one community. New York: Routledge.

Behar, R. (1996). The vulnerable observer: Anthropology that breaks your heart. Boston, MA: Beacon Press.

Bettleheim, B. (1977). The uses of enchantment: The meaning and importance of fairy tales. New York, NY: Vintage Books.

Cameron, S.D. (2001). The ArtsSmarts story. Ottawa, ON: Canadian Conference of the Arts.

Chesebrough, D.E. (1998). Museum partnerships: Insights from literature and research. Museum News, 50-53.

Clements, C.B. & Barret, D.B. (1993). The quality of life program: Fostering creativity in seniors through a museum experience. Journal of Physical Education, Recreation and Dance 64, 48-51.

Curtiss, D. (1990). Visual thinking: How do we define, identify and facilitate it? In J.C. Baca & R. Braden (Eds.), Investigating visual literacy (pp. 345-351), Blacksburg, VA: International Visual Literacy Association, Inc.

Dissanayake, E. (1992). Homo aestheticus: Where art comes from and why. New York, NY: Free Press.

Falk, J. & Dierking, L. (1992). The museum experience. Washington, D.C.: Whalesback Books.

Fortner, R.W. (1983). Evaluation of a nonformal museum program for adult environmental-education. Ohio Journal of Science 83(2), 53.

Freire, P. (1970). Pedagogy of the oppressed. New York, NY: Herder and Herder.

Friso, L. (2001). La stratégie des maringouins. Montreal, QC: Video Femmes.

Gardner, H. (1999). Intelligence reframed: Multiple intelligences for the 21st century. New York, NY: Basic Books.

Garrett-Petts, W. (2000). PhotoGraphic encounters: The edges and edginess of reading prose pictures and visual fictions. Edmonton, AB: University of Alberta Press.

Goldberg, N. & Guest, J. (1986). Writing down the bones: Freeing the writer within. Boston, MA: Shambhala Publications.

Gopnick, A. (1992). The death of an audience. The New Yorker 68(33).

Grabill, J.T. (2001). Community literacy programs and the politics of change. Albany,NY:SUNY Press.

Hamilton, M. (n.d.). Visual representations of literacy in the press: Final report to the Leverhulme Trust. Lancaster, UK: Literacy Research Group, Department of Educational Research, Lancaster University.

Heath, S.B. (1983). Way with words: Language, life, and work in communities and classrooms. New York, NY: Cambridge University Press.

Housen, A. & Yenawine, P. (1998). Starter lessons. A semester-long introduction to the Visual Thinking Strategies Curriculum. Contains lesson plans, slides, image lists. (Curriculum)

Illich, I. (1993). In the vineyard of the text: A commentary to Hugh's Didascalicon. Chicago, IL: University of Chicago Press.

Ivanenko,V., Diaz, S., Tarason, O. & Hohn, M. (2001). The Student Health Action Team. Field Notes 10(4), 3, 8.

Keleman, S. (1999). Myth & the body. Berkley, CA: Center Press.

Kipping, P. (1999). ThinkTV: A guide for managing TV in the home. Halifax, NS: Nova Scotia Department of Education and Culture.

Kneeland, A. (2000). Fearless writing: The write to learn project (part 1). Leaners in Action 4, 6-7. (Part 2). Learners in Action 5, 6-7.

Koenig, J., Verrall, R. & Szasz, E. (1968). Cosmic zoom. Montreal, QC: National Film Board of Canada.

Kokot, S. (1988). Museums and visual literacy for adults. The Journal of Aesthetic Education 22, 107-109.

Kuhn, R. (1976). The demon of noontide: Ennui in Western literature. Princeton, NJ: Princeton University Press.

McEwan, H. & Egan, K. Eds. (1995). Narrative in teaching, learning and research. New York, NY: Teachers College Press.

Paley, N. (1995). Finding art's place: Experiments in contemporary education & culture. New York, NY: Routledge.

Pert, C.B. (1997). Molecules of emotion. New York, NY: Simon & Schuster Audio.

Saunders, B. (1994). A is for ox: Violence, electronic media, and the silencing of the written word. New York, NY: Pantheon Books.

Silverman, L. (1993). Making meaning together. Journal of Museum Education 18(4).

Sinatra, R. (1984). Visual/spatial strategies for writing and reading improvement. In A.D. Walker & R.A. Braden (Eds.), Visual literacy: Enhancing human potential (pp. 285-299), Blacksburg, VA: International Visual Literacy Association.

Spero, Susan B. (1992). Using discipline-based art education: A personal perspective. Minds in Motion, The Docent Educator 1(3), 229-230.

Steiner, G. (1971). In Bluebeard's castle: Some notes towards the redefinition of culture. London: Faber.

Taylor, D. Ed. (1997). Many families, many literacies: An international declaration of principles. Portsmouth, NH: Heinemann Trade.

Tufnall, M. & Crickmay, C. (1990). Body, space, image: notes towards improvisation and performance. London: Virago.

Weil, S. (1990). Rethinking the museum and other meditations. Washington, D.C.: Smithsonian Institution Press.

Weil, S. (1995). A cabinet of curiosities: Inquiries into the museums and their prospects. Washington, D.C.: Smithsonian Institution Press.

Wendell, B. (1993). ABC: The alphabetization of the popular mind. In Barry Wendell, Standing by words (pp. 24- 63). New York, NY: North Point Press.

Zimmerman, M.L. & Perkin, G.W. (1982). Instructing through pictures: Print materials for people who do not read. Information Design Journal 3, 119-134.