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## **An investigation of art teachers' and art students' perceptions of an art gallery visit**

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WESTERN AUSTRALIAN COLLEGE OF ADVANCED EDUCATION

AN INVESTIGATION OF ART TEACHERS' AND ART STUDENTS'  
PERCEPTIONS OF AN ART GALLERY VISIT

A THESIS SUBMITTED TO  
THE SCHOOL OF EDUCATION  
IN CANDIDACY FOR THE DEGREE OF  
BACHELOR OF EDUCATION WITH HONOURS

DEPARTMENT OF ART EDUCATION

BY

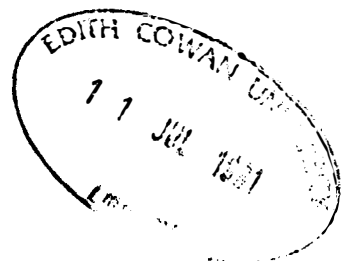
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## ABSTRACT

The literature on museum and art gallery visits by schools draws attention to the fact that schools and other educational institutions may perceive the art gallery as a place for learning and education whilst other groups in society do not. The literature also draws attention to internal and external factors related to the school and art gallery context which may contribute to the intended and unintended outcomes of art gallery visits by schools.

To date, no research has been conducted into the effects of a single visit to the Art Gallery of Western Australia (AGWA) on secondary art students. Art teachers and Gallery education officers have regularly used the Art Gallery as an educational resource for students yet have received little or no feedback on the worthwhileness of visits or students' experiences in the Gallery. This study investigates the effects of these Gallery experiences on secondary art students, based on their expectations and perceptions of an in-gallery art lesson.

Three local secondary school groups visiting the Art Gallery for an in-gallery art lesson were surveyed. This study followed a qualitative / naturalistic research approach, using structured interviews with teachers; observations of the Gallery visits; and a survey of students using questionnaires in a previsit-postvisit format.

Findings indicate that seeing original art works and learning more about art during Art Gallery visits were significant concerns for art teachers and students in this study. Students' responses suggest that the single gallery visit does have positive and negative effects on individual students and such effects are cognitive and affective in nature. The nature of such effects appears to be dependent on individual response to the contextual factors found within the Art Gallery visit and the student's perceived significance of the visit.

"I certify that this thesis does not incorporate, without acknowledgment, any material previously submitted for a degree or diploma in any institution of higher education and that, to the best of my knowledge and belief, it does not contain any material previously published or written by another person except where due reference is made in the text."



Eliza Leano

December 1989

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## **CHAPTER ONE**

### **INTRODUCTION**

The first-hand experience of original art works has long been considered a valuable experience. Art educators and art gallery education officers have regarded the art gallery visit as an important part of art education programmes. For Western Australian secondary art students, a visit to the Art Gallery of Western Australia (AGWA) provides an opportunity to see original art works, good quality reproductions and hear discourse on the works and art matters.

The Art Gallery of Western Australia is a State Government funded public institution, which together with the Western Australian Museum, Alexander Library, Perth Theatre Trust and Perth Institute of Contemporary Arts operate under the auspices of the Department for the Arts. The Minister for Arts makes funds available to the Gallery Board and the Director (through the Department for the Arts) for Gallery services, staffing and the acquisition of works. The Minister for Arts has some input in funding but has no direct input in policy matters or the day to day decision making processes. One of the Gallery's functions as a public institution is to provide an education service to the community with a certain proportion of its funds.

According to Speck (1985, p. 50), during 1985 AGWA provided two school art programmes namely, "The Voluntary Gallery Guides" and



"Come and Draw". The first, conducted by trained volunteers, had been running for seven years and was a service available to the general public as well as schools. This programme, which continues today as a regularly available programme for the public, includes tours and lectures. The second programme, which was more activity or workshop based, was specifically designed for primary and secondary school groups and was organised and carried out by AGWA education officers. In this programme students had a general lecture tour with a gallery guide then a practical drawing session with an education officer. "Come and Draw" appeared to be a successful programme which in, "1985 was recorded to have attracted an average of 4,500 students per [school] term since its inception in term 2, 1983" (Speck, 1985, pp. 38, 50).

With the developments in the Art History component of the Year 11 and 12 Tertiary Entrance Examination (TEE) Art course in 1986-87, and the appointment of a Senior Education Officer for AGWA at approximately the same time, there have been subsequent developments in the education section at the Gallery. These included the provision of more comprehensive art education services in the areas of school visits, art history lectures and conferences, special programmes related to visiting, touring exhibitions, production of visual and print resources and syllabus support material catering for the requirements of the Year 12, TEE Art course. From this it may be assumed that communication links exist between art curriculum and syllabus developers, education officers and secondary art teachers, particularly with regard to the needs of the TEE Art course. Even though these links were forged by the need to service part of the TEE Art syllabus, communication on art

education matters in general may have helped shape the nature and provision of AGWA education services for schools at all levels.

Gallery based education services, such as those listed above, are consistently utilised by secondary art teachers and students, particularly those involved in Year 12 TEE Art syllabus. The success of these education services may be estimated by determining the number of school groups that take advantage of in-gallery art lessons (lessons organised and carried out by education officers); however, popularity and frequency of gallery visits are not considered reliable measures of programme, lesson or visit effectiveness (Eisner and Dobbs, 1988; Mead, 1970; Thistlewood, 1987). It may be assumed that the effectiveness of a programme, lesson or visit may be measured by the actual outcomes. It could also be that the perceived effectiveness of a programme, lesson or visit by art teachers and students differs due to the uniqueness of individual perception, expectation and response to experience. Alternatively, it may be that a programme, lesson or visit is considered effective if it is perceived by the student as important and worthwhile; interesting and enjoyable; and useful. To date there is no information available describing the actual outcomes or effects of a single gallery visit made by Western Australian secondary art students.

This study investigates the effects of an Art Gallery visit on some secondary art students. In this study the visit took the form of an in-gallery art lesson with an education officer. The effects of an in-gallery art lesson are investigated from the perspective of secondary art students' expectations and perceptions of the visit's importance and worthwhileness; interest and

enjoyment; and usefulness. In addition, consideration is given to secondary art teachers' perceptions of the Gallery and the education services provided.

Given the time and resources available, this study did not address issues related to the efficiency of an education service. This study addressed only those issues related to the effectiveness of an education service provided by AGWA. This study does not determine whether the Gallery visit was effective or not, but investigates the issues that may contribute to effectiveness. This study was limited to secondary schools, art teachers and students in the Perth metropolitan area who visited AGWA for an in-gallery art lesson during August and September 1989.

The findings of this study could provide feedback to education officers about the education service they provide. As well, it could provide feedback to practising secondary art teachers who may not have time to evaluate the results of Gallery visits by students from the point of view of "all parties involved" (Madaus et al., 1983, p. 249). Such information could contribute to present and future decision-making practices by secondary art teachers and education officers in planning Gallery-based learning experiences in Art.

## CHAPTER TWO

### THE EFFECTIVENESS OF ART GALLERIES AS EDUCATORS: A REVIEW OF THE LITERATURE

Some may perceive that one of the major roles of the art gallery in society is that of (an) Educator. This means that the art gallery is a place where the general community can learn and be educated. However the literature suggests that only schools and other educational institutions may perceive and utilise the art gallery in this way.

#### The Art Gallery as Educator

##### Public Responsibilities of Art Galleries

Besides offering recreation and entertainment on "rainy Saturday afternoons" (Mead, 1970, p. 24), and providing relief from the constant visual bombardment characteristic of a commercially oriented world (Mead, 1970; MacLeod, 1985; Thistlewood, 1987), art galleries are also places for scholarship and for keeping in touch with our cultural heritage (Calouste Gulbenkian Foundation [CGF], 1982; Linder, 1987; Newson and Silver, 1978). The authors cited concurred that the experience of art galleries are valuable in that they can contribute to the development of the whole person. However, in the reality of a "media-saturated world" (Mead, 1970, p. 23-25) not all members of the general community support or value this view of art galleries (American Association of Museums [AAM], 1984). Only particular individuals hold the view that art galleries can contribute to the development of the 'whole person'.

Museums and art galleries are in constant competition with commercial entertainment and recreational institutions (AAM, 1984; Mead, 1970; Thistlewood, 1987) and this competition can affect their status within society. Thus, to survive in a commercially oriented world, museums and art galleries must play alongside commercialism and "market" (AAM, 1984, p. 100) themselves in such a way that they obtain the support of the general community for the purpose of preserving their status and promoting their value. The AAM (1984, p. 104) recommended that museums work towards gaining the support of "opinion leaders" and other influential authorities as an avenue for reaching out to the wider community and to potential supporters. An art gallery which acknowledges its responsibility to other educational institutions may gain and sustain audience support both in the short and longer term. How an art gallery views its public role depends on a range of factors including funding arrangements and the philosophy of its administrators.

The art galleries' educational role arouses debate amongst the decision makers of these institutions (Eisner and Dobbs, 1988; Newsom and Silver, 1978). Some would argue that art galleries should not be responsible for educating any specific group in the community but the whole community. Such is the view taken by one museum officer who proclaimed that, "museums should not be primarily for the use of people in their larval or school-going stage" (Newsom and Silver, 1978, p. 18). This may be so, however art galleries should view themselves having an educational responsibility to schools and to school children, for as Newsom and Silver (1978, p. 18) explained, "people in their larval school-going stage" eventually become adults, thus gallery going school children have

the potential to develop into gallery going adults. School children who visit the art gallery today have the potential to become future supporters. Such a perspective cannot be overlooked by future oriented art gallery decision makers.

### The Educational Function of Art Galleries

Most art galleries do perceive themselves as having some kind of educational function regardless of which group or groups they target. It is a consistent belief amongst art gallery educators that the prime educators in art galleries are the objects and exhibits they contain (AAM, 1984; Chapman, 1982; MacLeod, 1985; Mead, 1970; Thistlewood, 1987; Zeller, 1985, 1987).

The AAM (1984) distinguished between the concepts of learning and education in museums. As the report suggested, learning is synonymous with experiencing in museums, thus, learning had a broad definition. The report also stressed that learning in museums is essentially on the individual's own terms. That is, learning in a museum is a personal experience which is distinct from being educated, as can be understood from the following :

Learning in a museum is a spontaneous, individualized process; it cannot be imposed on the visitor. When museum education emphasizes teaching and verbal communication it does a disservice to the museum as a learning environment. (AAM, 1984, p.59)

From this it may be assumed that learning in an art gallery does not necessarily have an educational significance. As Duncan and Wallach (1980, p. 488) suggest, the individual visitor may learn of a particular set of cultural and social values (particularly if it is different from his or her own) just from the museum's "ensemble of

art, architecture and installations". Once the exhibits begin to explain, communicate and impart knowledge via accompanying visual and verbal aids, then the art gallery is said to be educating. Thus, education and educating in art galleries goes beyond the mere presence of exhibits. To be educated in an art gallery is an experience dictated largely by education officers and curators, who impose their knowledge of the exhibits on the visitor. Some of the ways art galleries attempt to educate the visitor according to the AAM (1984, p.55) are as follows:

Gallery labels which identify and explain. Brochures and Catalogues ... Docents give talks; curators give lectures. Special tours are organised for children.

What museum decision-makers do with the exhibits; that is, the way they are presented and organised and the extent clients have been considered in the process, suggest how museum decision makers perceive their museum's educational function (Eisner and Dobbs, 1988).

A study by Eisner and Dobbs (1988) investigated how museums attempted to educate visitors. The study found that this varied from museum to museum and was often based on how the educational function of museums was interpreted. It may be assumed that how art gallery decision-makers perceived their educational function determined the nature of any education service the art gallery provided for the general community or for specific groups within the community. As the study revealed, it was a belief of some museum decision makers that "museums are not educational institutions" (p. 8), that is, they were not in the business of educating but were places for display, a "sacred grove" (p. 8) full of precious and

priceless objects which people can come and admire.

Eisner and Dobbs (1988) also found that the concepts of learning and educating were synonymous for some museum decision makers. To learn was also to be educated. Through viewing the exhibits the visitor was not only experiencing but also being educated. This perspective was taken by Lee in Newsom and Silver (1978, pp. 21-26) who stated that, "museums are educational institutions" like other educational institutions and contain valuable knowledge and information related to, "aesthetic knowledge" and "visual literacy". This knowledge is just as worthy of knowing as the propositional knowledge valued and transmitted by commonly accepted educational institutions. This perspective suggested that an art gallery educates simply by keeping the doors open to the public. Lee further held that 'merely by existing - preserving and exhibiting works of art - it (the museum) is educational in the broadest and best sense, though it never utters a sound or prints a word' (Eisner and Dobbs, 1988, p. 7). Such a view appears somewhat elitist and inconsiderate of the individual, as response is dependent upon the viewer's knowledge and experience as well as "class, sex and cultural background" (Duncan and Wallach, 1980, p. 457). Duncan and Wallach explained that museums belong to the whole public, however, because of the structure, organisation and setting of museums "the museum prompts the visitor to identify with an elite culture at the same time it spells out his [or her] place in the social heirarchy". Because of this, either a cultural affirmation or a contradiction is a possible experience for the visitor.



In the light of the distinctions made between learning and education by the AAM (1984), merely looking does not necessarily mean that one is being educated. Individual differences between visitors are very significant as Eisner and Dobbs (1988, p. 7) explained:

The extent to which they are able to experience the works on display depends on the particular works they encounter, the background they possess, and what the museum does to provide assistance.

People go to art galleries for different reasons and to be educated may be low on an individual's agenda. The degree to which someone will be educated depends on the extent of knowledge of art the person has on entry, and the degree to which art galleries acknowledge the distinction between learning and education. Learning and education would inevitably be experienced in varying degrees by each person who visits the art gallery.

### Schools and Art Galleries

#### The Agenda of Art Galleries Versus the Agenda of Schools

It has been recorded that teachers and students from schools and educational institutions comprise a large proportion of the audience of art galleries (AAM, 1984; MacLeod, 1985). Newsom and Silver (1978) noted that this had not gone unnoticed by museums. In their survey of American museums, Newsom and Silver (1978) noted that provision of school programmes was merely part of the overall practise of the museum. Programmes varied in content, structure and purpose from museum to museum reflecting the particular needs of the general community and the schools, and they were guided by the

underlying educational philosophies of the museum. Overall, most museums were identified as attempting to provide some sort of education service for schools. This practice was not only evident in American museums but also in Australian state art galleries which can be inferred from Speck (1985). As was the case with American galleries, programmes provided by Australian art galleries differed from state to state.

Not only do art gallery education services differ, but schools use these services in different ways. Not all schools will have the art gallery experience written into their school curriculum. Often the gallery-school relationship is kept alive by the initiative of individual subject teachers, who perceive gallery experience as valuable contribution to the body of knowledge in their subject area (Gottfried, 1979; MacLeod, 1985; Taylor, 1987). Hargreaves (1983) stated that art teachers are the biggest consumers and potential promoters of art, and AAM (1984), Chapman (1982), MacLeod (1985) and Zeller (1985, 1987) noted that for many art educators, art galleries offer experiences that schools cannot offer, the real thing, in this case, real art works. As Thistlewood (1987) suggested, art galleries offer that incomparable experience of viewing and learning about art from the original (and not from books). Art galleries enable art teachers to expose students to the "realised form" (Witkin, 1974, p. 56).

It is teachers who can introduce students to the uniqueness of art in galleries and in so doing, encourage a sustained interest in the visual arts through promoting gallery visiting as a life-long activity (OGF, 1982; Hargreaves, 1983; Lewis, 1980; MacLeod, 1985; Sabar and Shamir, 1988; Taylor, 1987; Zeller, 1985, 1987). Teachers

utilise the art gallery in a variety of ways and for many purposes and as Newsom and Silver (1978, p. 261) suggested, gallery education services can be utilised wrongly by art teachers in that instead of promoting the conceptual and intrinsic value of art works, they can be used to supplement the "teacher's own aesthetic deficits". This was not to say that teachers utilised the art gallery and its education services without the education of students in mind, however, the real purpose of gallery experiences may have been misinterpreted or lost in the course of duty. Because of this, what appeared to happen was that art galleries were basically "used to enrich the curriculum" (AAM, 1984, p. 67); and they were seen as an "extension of the classroom" (Zeller, 1985, p. 7) or simply as "a school field trip" (Zeller, 1985, p. 9) and nothing more. What also appeared to happen was that teachers only utilised the art gallery (and) programmes when it was perceived as having the potential to meet curriculum or syllabus objectives (Taylor, 1987).

The consequences of this practice were that students were not exposed to other programmes that the art gallery may have provided, which in turn created the impression in students that the art gallery was a vital text book for a particular course of study and nothing more. As further explained by Floud (1952) quoted by Zeller (1985, p. 7), this 'signals to students that museums are places to which no one goes voluntarily', and in so doing, limits the likelihood of art gallery visiting as a worthwhile life-long activity.

Zeller (1985, p. 8) reminded teachers that "their responsibility is to the students and not the instructional objectives of the teacher". He further suggested that the art

gallery's educational goals should be understood as long-term, and that meeting the "instructional objectives" of the teacher or school is not necessarily one of them. According to Zeller (1985, p. 9), art galleries should be perceived in their rightful role of "laying the foundations of life-long learning rather than providing enrichment to classroom learning". It should be made clear that schools and art galleries are not the same. Not only do they differ environmentally but also in educational goals and practice (Gottfried, 1979, p. 173). Thus, what school teachers should really be doing is capitalising on the unique characteristics of the art gallery on the gallery's terms, and not in terms of school syllabi or curricula. Art gallery visits should not have to cease upon completion of a student's high school course. Promotion of visits as a short term practice undermines the potential intrinsic value of such visits (Lewis, 1980; MacLeod, 1985; Zeller, 1985). However, the single visit which may be decided upon initially by the teacher may have positive outcomes when students' needs are considered in the planning. The single visit has the potential to be an "illuminating experience" (Taylor, 1987, pt. 1) or an "imprinting" experience (Lewis, 1980, p. 154), and the visitor may experience "conversive trauma" (Hargreaves, 1983, p. 141); that is, the experience may arouse students' interest and motivation to visit the art gallery on their own accord.

Although art gallery educators may perceive the way in which art teachers use the art gallery as undermining the true value of gallery experiences, what should be considered is that it is economical and practical for teachers to realise some of their instructional objectives by gallery visits. For no matter how much

the teacher values gallery visits, the ideal of taking students to the gallery any time he or she wishes is unrealistic. Casual gallery visits are, however, unlikely to occur due to such things as school administrative procedures that put stress on the organisation of such visits. These procedures include the practice of obtaining permission from parents, other teachers and the school principal who in turn may grant permission on the basis that the proposed visit had been successfully justified on educational grounds by the teacher (Newsom and Silver, 1978). It may be unfortunate that teachers must practise within the school's limitations and in particular, within its administrative constraints, as Eisner (1985, p. 374) explained:

It is difficult for a teacher to sustain a mode of teaching or to achieve educational aims that are contradicted daily by the culture in which he or she works.... professional lifestyle of the teacher is significantly shaped by the characteristics and structure of the living organism we call a school.

Eisner (1985, p. 190) also suggested that the outcome of teaching should not only be student achievement. Teachers also need to get something out of the educational experiences they provide for students. Such educational experiences planned for students may increase teachers' knowledge of the subject and provide a means for obtaining new ideas for teaching. Thus, the educational experience perceived as beneficial for both students and teachers may contribute to effective teaching and effective learning.

A concept that may help resolve the discrepancies between teachers' and art gallery educators' perceptions of the purpose of gallery visits is "collaboration" (MacLeod, 1985, p. 247), (Clark, 1985; Zeller, 1987). According to Clark (1985, p. 4) a museum and

school partnership can "contribute to the new search for excellence in schooling". That is, a gallery-school relationship enables communication of each other's needs and so may increase effective use of art galleries as an education resource (OGF, 1982; Linder, 1987). If this is done then school and gallery who both seek to provide students with some form of education can, in "collaboration", provide the best art education for students and thus encourage a life long interest in art. If both school and gallery acknowledge each others' unique context then the gallery visit born out of "collaboration" has the potential to meet both institutions' educational goals. MacLeod strongly advocated that "collaboration" between the art gallery and school has the potential to secure enriching art study and practice for students both in the short and longer term.

#### **Factors Contributing to the Effectiveness of Specialised Informal Learning Environments**

The concern for students' learning and education is a common factor on the agenda of both teachers and gallery education officers, and the art gallery visit by school children should be an event where some sort of learning will take place. Art galleries are places for learning and education and they have been likened to the learning setting and environment of "zoos" and "aquariums" (Churchman, 1985). These settings have a common feature in that they ask for students to be taken out of the familiar formal classroom setting to experience learning in an alternative environment, and so may be appropriately termed "informal" (Koran et al., 1983, p. 328). Gottfried (1979, p. 168) noted that for many

teachers, the decision to make use of the informal setting of museums was often motivated by some educational intention more than to provide a "social experience".

Studies on the nature of student learning in environments other than classrooms or schools have been carried out largely in the area of science in science museums and centres (Balling et al., 1978; Enochs and Finson, 1987; Gottfried, 1979; Koran et al., 1983). Such studies have relevance to art educators and gallery educators for art galleries also provide an alternative setting for art teaching, and "offer an expanded learning environment" (Linder, 1987, p. 122). The physical environment of art galleries may be perceived as specialised, that is, one specialising in the world of art and artists. Such specialised settings or environments may increase an individual's interest and motivation for the subject (OGF, 1982; Duncan and Wallach, 1980).

Like learning in formal settings, learning in specialised informal settings is also cognitive and/or affective (Balling et al., 1978; Churchman, 1985). However, because of the unique characteristics that distinguish the specialised informal setting from the formal, teachers cannot expect the nature of learning in specialised informal settings to be the same as learning in the classroom for they are not "schools away from school" (Gottfried, 1979, p. 173). For effective learning to take place in specialised informal settings teachers need to acknowledge that such places differ from classrooms.

The "stimulus-rich" nature of specialised informal settings (Balling et al., 1978, p. 127) can effect student learning and the overall effectiveness of the art gallery visit in meeting the

objectives or desired outcomes that the teacher has in mind. A study by Balling et al. (1978, p. 129) on the nature of learning in informal settings hypothesised that the informal setting (or using their definition, "novel" setting) interfered with the "conceptual learning" of students who were not "familiar" with the particular setting. On the other hand, those who were "familiar" with the setting were actively involved in the learning activities. The study concluded that the desired learning outcomes of the occasion were affected for the learner gave priority to his or her fascination with the unfamiliar over the allocated learning activities. This outcome was also verified in a study carried out by Stronck (1983) on children's attitudes and learning in different museum tours, which concluded that fascination with the informal setting competes with task learning.

It appears only natural for one's concentration or attention to be affected by elements (such as physical, psychological or social) in an unfamiliar environment or situation. As Balling et al. (1978) suggested, to keep this inevitability unacknowledged is not the solution in reducing the occurrence of undesired outcomes; that is, outcomes other than those described through the goals and objectives of the visit. One practical solution for this was "adjustment" (Balling et al., 1978, p. 127), which allowed students to adjust to the unfamiliar environment such as through previsit preparation at school or the art gallery (Lewis, 1980; Linder, 1987; MacLeod, 1985; Taylor, 1986; Witkin, 1974). Or, as also suggested by Balling et al. (p. 133), writing "adjustment" into the agenda of the gallery visit should be considered. The potential effects of elements in specialised informal settings on desired learning should



be accounted for by the teacher or education officer. With further "familiarity" the undesirable effects of a "novel" environment on conceptual learning may be reduced.

However, it should also be noted that the nature of the visit, together with student familiarity with the setting, can also contribute to overall effectiveness (Balling et al., 1978; Enochs and Finson, 1987; Koran et al., 1978). In his comparative study between structured and unstructured museum tours, Stronck (1983) found that children had more positive attitudes from unstructured tours than from structured tours. A balance of the two would ideally contribute to the worthwhileness of the visit. In another study, Sabar and Shamir (1988, p. 266) concluded that a museum visit can be a "focused learning activity"; that is, an experience which gives the visitor enough direction to reveal aspects that may be easily overlooked by the visitor. From such a procedure, the visit was found motivational and illuminating. The focused learning activities were found to have provided students with enough structure, and were also unstructured enough to let students get to know the museum and its exhibits on their own terms.

It is not only a fascination with the unfamiliar setting that contributes to the outcomes of a gallery visit being other than those intended. Duncan and Wallach (1980, p. 457), quoted Bordieu and Daubel who suggested that the culture the museum promotes may, "reinforce among some people the feeling of belonging and among others the feeling of exclusion". Such ideas may be imparted silently through the "art, architecture and installation" (Duncan and Wallach, 1980, p. 448). As well, in the case of gallery organised programmes, unfamiliarity with the education officer and

programme content can have an affect on the attitude or behaviour of the students (Harrison, 1988; MacLeod, 1985; Newsom and Silver, 1978; Taylor, 1987). These situations, together with an unfamiliar setting may (otherwise) produce "aversive trauma" in the student which Hargreaves (1983, p. 141) describes as negative attitudes towards the subject. Such negative attitudes may not only be towards the gallery visit, but to the whole idea of art galleries. As MacLeod (1985, p. 256) found in one case study group involved in a gallery-school "collaboration"(p.247) programme: students strongly familiar with school procedures and having a fixed concept of a teacher were reluctant to "take directions" or have their work "assessed" by a stranger in a strange environment. MacLeod acknowledged this to be a limitation of "collaboration". Given such a situation, students may need to be given more time to adjust to the setting, however, it should be accepted that some students will find it difficult to adjust or may simply resist without making any attempt to adjust. Thus, for individual students the programme may be perceived as a waste of time.

According to Newsom and Silver (1978, p. 261), the ineffectiveness of a gallery visit can also be due to the "museum educator's unfamiliarity with the realities of the classroom". In this case, it is possible that the content which gallery educators choose for school groups may be beneath or beyond the cognitive level or beyond the interest and experience of students. Such a situation was exposed by Harrison (1988, p. 55), where instead of a programme which enhanced or enriched students' "artistic perception", students lost interest in both the programme and gallery visits, that is, it produced "aversive trauma "

(Hargreaves, 1983, p. 141) in students. Harrison (1988, p. 55) identified the main factors contributing to this outcome as the "timing of visits; nature of the relationship between teacher and guide; structure of the series; developmental level of students ... background characteristics". As Taylor (1987, p. 290) suggested, "inappropriately pitched information at a conceptual level can be guaranteed to turn many off", and so too would excessive factual information. Such information, whether audible or visual, may produce within the visitor what Lankford (1984, p. 152) describes as "sensory fatigue". Lankford explains that physical conditions affecting the body (for example discomfort and tiredness) may affect one's perception of a work of art and so contribute to the visit being a waste of time.

It can be assumed from the foregoing that not all programmes provided by the art gallery are suitable for every age group or school group. Thus, the characteristics of students and school groups need to be considered by education officers and teachers when planning gallery experiences. This notion had been explored by Andrews and Asia (1979, p. 224), who carried out a survey on local Brooklyn teenagers' "values, wishes and hopes" for the purpose of developing effective, worthwhile museum programmes relevant to the needs and interests of the local students. However, this is not to say that all art galleries need to carry out a study of local students in order to provide worthwhile programmes, for art gallery educators often become familiar with student needs through gallery-school "collaboration" (MacLeod, 1985, p. 247). From Harrison's (1988) study it may be assumed that art gallery programmes and visits designed and planned solely by education

officers, and based on their own pedagogical theories, beliefs and practices, may prove ineffective for particular school groups simply because education officers are unaware of the particular needs of their clients.

In another study Johnson (1981, p. 63) found that content or knowledge expounded to students in a structured gallery tour or "docent tour" may be nothing but a "falsifying" experience of art. The nature of the "docent tour" required a volunteer to guide students to exhibits and impart information about the exhibits. However, the information the docent imparted was his or her own knowledge and aesthetic judgments of the exhibit. According to Johnson (1981, p. 63), this information was characteristically a summary or interpretation and unsuitable for the development of students' aesthetic knowledge. All the students were getting were "typifications" and "assumptions". The true processes for developing aesthetic knowledge involves individualised inquiry and contemplation, therefore it was undesirable to impart one individual's aesthetic judgments as 'facts' to another. Although this particular gallery experience was not effective from the point of view of the researcher, it is possible that the students involved possessed only a limited stock of knowledge about art and actually found the tour personally interesting, enjoyable and became interested to know more about art. In that case, despite the perceived educational limitations of the tour, it could be argued that the programme was still effective.

From Harrison (1988) and Johnson (1981), it can be supposed that individual characteristics such as previous experience and knowledge, cognitive development and age, are contributing factors

to the nature of learning in specialised informal settings. In turn, they may contribute to the overall effectiveness of the gallery visit or programme. Students do bring with them individual peculiarities such as "culture" and "socio-economic background" (Andrews and Asia, 1978; Enochs and Finson, 1987, p. 595), (which may not necessarily be identical to those which the art gallery promotes), and these may contribute to their experience and performance in a given situation. It is only natural to experience events and situations in different ways, thus, each person has differing perceptions and judgments of a given phenomenon. Given the unique characteristics of a specialised informal setting and the unique characteristics of individuals, the actual outcomes of a gallery visit may be something other than the desired ones, for the whole group or for the individual.

#### An Approach for an Inquiry into the Effectiveness of Gallery Visits

Many factors associated with art galleries, schools, teachers, education officers and students can contribute in one way or another to the learning and educating that takes place in art galleries and therefore to the overall effectiveness of an art gallery visit. Gallery visits planned with the needs of students in mind are commonly evaluated in terms of their success or failure in meeting desired outcomes. However, with the nature of specialised informal learning environments such as art galleries described as unfamiliar and "stimulus-rich" (Balling et al., 1978, p. 127), it seems more appropriate to evaluate the effectiveness of a programme according to the actual outcomes as perceived by those directly

affected, that is, the students. Given the unique characteristics of a specialised informal environment, and the diverse nature of individuals, an evaluation of a gallery visit from the point of view of those who actually experienced it is warranted.

There is no study specific research methodology or instrumentation available for a study on the topic. However, the studies carried out by Balling et al., 1978; Enochs and Finson, 1987; Gottfried, 1979; and Stronck, 1983 may provide ideas for an appropriate research methodology for the research topic. In varying degrees and emphases these studies investigated the effects of a visit to the specialised informal learning environments of science museums and focused on students' learning and attitudes toward the subject (science). The four studies all used multiple data collection techniques, these were: questionnaires in a pretest, posttest format; interviews and participant observation. These methods enabled the researchers to obtain information on students' knowledge of, and attitude toward the subject before and after the visit; observable and non-observable behaviour and contextual factors that may affect the subjects during the visit and their response at the conclusion of the visit. In view of this, a multiple data collection technique may also be an appropriate method for obtaining information on the actual outcomes or effects of art gallery visits by students, in terms of students expectations and perceptions of the visit.

Further, such a study suggests for a qualitative / naturalistic approach to inquiry be taken. Churchman (1985, p. 18) in discussing appropriate evaluation approaches for a study on the Educational Impact of Zoos and Museums advocated a naturalistic

approach using 'non-reactive measures'. A suggestion made by Rosendfeld (1979) quoted by Churchman (1985, p. 18) was for a naturalistic evaluation approach taken from the perspective of the learner or visitor to understand how they:

... direct and organize their own experience, on understanding the factors that relate to informal learning from their perspective, on their criteria for a successful visit and on how they define learning and what is important to them.

Or appropriately, an "educational criticism" approach advocated by Eisner (1985, p. 380) which is a qualitative approach to educational inquiry that:

Aims not at the reduction of complexities but at their illumination in order that the factors and qualities that make situations unique as well as general can be understood.

Such approaches are applicable and appropriate for the investigation of the effects of a gallery visit on students.

In the light of the above, an evaluation approach that is solely based on the desired outcomes, or as Scriven in Madaus et al. (1983, p. 237) terms "goal-based", is not appropriate for a study concerned with human expectations, perceptions and experience. A "goal-free" approach advocated by Scriven may be more appropriate for it is "consumer" oriented (Madaus et al., 1983, p. 48, 249). Such an approach takes into consideration the unintended and unanticipated outcomes as experienced and perceived by individuals in specialised informal learning environments. Eisner (1985, p.199) suggested that an evaluation which is only concerned with the intended goals or objectives is "likely to be educationally thin" and alternatively suggested consideration of the unintended outcomes which may be "equally important and at times even more important".

Critics of the "goal-free" approach, such as Stake in Madaus et al. (1983, p. 290), suggested that a solely "goal-free" evaluation, without consideration of pre-specified goals or objectives, allows the evaluator to make up his or her own goals for the programme to fit his or her findings, and it does not eliminate the bias which it seeks to eradicate. The possibility of this happening was already acknowledged by Scriven (1983) who recommended an evaluation approach that is a mixture of "goal-free" and "goal-based" (Madaus et al., 1983, p. 249). In the context of individuals in specialised informal learning environments, the "goal-free" approach may have more weight in terms of appropriateness than the "goal-based" approach. For the purposes of investigating the effects of gallery visits, an evaluation approach from the point of view of those who actually experience it is warranted. For in spite of art galleries being specialised environments, the same programme may differ from group to group due to individual differences.

### Summary

A review of the related literature has revealed that the idea of the art gallery as (an) Educator, and the question of the educational function of art galleries was interpreted and perceived differently by art educators and gallery educators. In effect, how gallery educators perceive the gallery's educational function determines what education services they provide for the general community and for schools. In turn, how art teachers perceive the educational function of art galleries and the ideologies they adopt from the school to which they belong, can determine how and why they



use art gallery visits, and how they promote art galleries with their students.

Students' learning and education are shared concerns of education officers and art teachers when providing or utilising art gallery programmes, regardless of the degree of "collaboration" (MacLeod, 1985, p. 247) between the two. However, the nature of specialised informal learning environments and settings, together with the nature of individual differences can impinge on desired outcomes of programmes. Thus, the actual outcomes of learning experiences can be other than those specified or desired. Despite this, the actual outcomes even if not those intended, do not necessarily mean that the gallery visit or programme has been a waste of time from the perspective of the individual student.

### CHAPTER THREE

#### BACKGROUND OF THE RESEARCH PROBLEM

From the success of earlier "school art programmes" (Speck, 1985, pp. 38,50), such as "Come and Draw", in attracting huge numbers of school groups, it may be assumed that a need existed for more of this type of gallery-based programme for schools. The popularity of this programme may have been due to the fact that teachers knew what they wanted, they knew that they could do this programme this year and nothing would change, it was a safe programme. This programme was more or less enshrined at the Gallery by teachers and to prevent it from being institutionalised, the programme was changed in 1986-87. From this it could be assumed that a need arose for the provision of greater variety of educational services for school groups at the Art Gallery of Western Australia (AGWA).

The appointment of a Senior Education Officer for AGWA and the developments in the Year 11 and 12 Tertiary Entrance Examination (TEE) Art syllabi in 1986-87, affected subsequent developments in the education section of the Gallery. The Gallery at present attempts to meet the needs of students and teachers through an increased availability of human and material resources that cater for school Art syllabi and programme requirements. To date, education officers offer in-gallery art lessons which may be described as, regularly available or tailor-made, depending on the

school's request. Although these programmes may be used more by TEE students, they are available to primary, other secondary and tertiary groups on request. To date however, no available information exists which describes the effects of these education services in terms of the perceptions, expectations and experience of the primary "consumers" (Madaus et al., 1983, p. 46), that is, the students.

### Literature and Contextual Framework

In the literature on museum and art gallery visits, attention was drawn to a number of internal and external factors which contribute to the success or otherwise of an art gallery visit. Many of these factors have relevance to the local context.

The nature of any education service provided for schools and the community by an art gallery is largely dependent upon the decision makers' perception and interpretation of the art gallery's educational role (Eisner and Dobbs, 1988). From the local perspective, the value placed upon these services may be estimated by the level of support given by such key people as the Minister for the Arts (through the Department for the Arts) to Gallery staff, programmes and resources. Further, the Gallery Director may play a significant role in advocacy and management; that is, in obtaining the funds and deploying them. It follows that any initiatives taken in the area of educational services, will depend on the Director's perception of the Gallery's educational role.

Secondary art teachers' perceptions and interpretation of the educational role and function of art galleries may influence how they use them. It may also be assumed that utilisation is based on

teachers' perception of the effectiveness of the education services in meeting their teaching needs as well as learners' needs. Students' acquisition of "cultural capital" (Hargreaves, 1983, pp. 128-129), for "enrichment ..., social experience ..., introduction to a course at school ..., or to increase exposure" (Gottfried, 1979, p. 168), that is, exposure to original art works, meets one of these needs. On the other hand, these needs may relate to syllabus objectives such as those for the TEE Art course. On the local level, the secondary art teacher as primary decision maker of his or her students' art learning experiences, may provide the link or connection between students and Art Gallery experiences. For teachers to make optimum use of AGWA education services, for whatever purpose, they need to be aware of the services available and they need to regard such services as important and worthwhile from the view points of teaching and learning.

The Secondary Education Authority (SEA) appears to play a crucial role within the context of the Gallery-teacher-student relationship. In discussion with the Senior Education Officer, it was noted that until 1987 the SEA had no influence on what the Gallery did. The advent of developments within the Year 11 and 12 TEE Art Syllabi in 1986-87, and the appointment of a Senior Education Officer at AGWA, appeared to have changed the situation between AGWA and the SEA.

Within the SEA are subject Syllabus Committees, one being an Art Joint Syllabus Committee. The Art Joint Syllabus Committee in Western Australia has members representing the Universities, Western Australian College of Advanced Education (WACAE), Ministry for Education, invited secondary art teachers (from state and

independent schools), as well as from AGWA. The Gallery's representation on the Art Joint Syllabus Committee, may be perceived as an attempt by AGWA and the SEA to make Year 11 and 12 Art syllabi even more relevant to art teachers and students, which in turn makes the Art Gallery locally relevant to schools. From the Gallery, an education officer is co-opted to the Art Joint Syllabus Committee enabling the education section at the Gallery to keep up to date with syllabus developments and initiatives. The Art Joint Syllabus Committee is well placed to communicate the syllabus requirements directly to AGWA particularly for the Art History and Criticism components of the Year 12 TEE Art course. Through the same body art teachers may also communicate their concerns and needs related to art education and the Gallery directly to AGWA personnel, as well as to keep up to date with Gallery initiatives and programmes. What this may infer is that AGWA education services may be seen by schools as effective and worthwhile as long as they meet the needs of the Year 12 TEE Art syllabus.

The differing contexts of schools and art galleries may also influence outcomes of Gallery visits by school groups. Newsom and Silver (1978, pp. 426-427) noted that such factors as: school timetable; geographical location of the school in relation to the gallery; school administrative procedures and the actual purpose for the visit were factors which contributed to the effectiveness of art gallery visits. Other factors that contributed to visit effectiveness as set out by Newsom and Silver (1978, p. 159) were, "the different agendas that separate museums and schools; museum educator's unfamiliarity with the realities of the classroom;... strangeness of a new place;... and the teacher's own aesthetic

deficits"; that is, the teacher's limited scope of knowledge and skill in looking at and talking about art works.

Students' individual characteristics and peculiarities influence their perception and expectation of any object, subject or phenomenon they encounter. This factor may influence the effects of an experience such as a gallery visit. Such factors as, background characteristics; conditioning; cognitive development and socio-cultural background (Enochs and Finson, 1987; Harrison, 1988), are uniquely different for everyone. An individual's mental and emotional disposition when confronting or experiencing an object, subject or phenomenon can contribute to one's expectations and perceptions of things around him or her. As is the case with all experiences encountered, the result may be positive or negative in nature. Further, it could be said that individual school groups have unique characteristics peculiar to them; that is, each school group is shaped by a particular school culture.

In the light of the foregoing, if internal and external factors (such as those above) do contribute to the actual outcomes of a Gallery visit, then an evaluation that considers all outcomes or all effects, may provide a more realistic account of the programme's success or otherwise. One can then assume that a Gallery visit can be perceived as successful if the students, as much as the teachers perceive it to be important and worthwhile; interesting and enjoyable; and useful.

Given this context, this study investigated the effects of an in-gallery art lesson from the perspective of secondary art students' expectations, perceptions and response to the experience. Additionally, consideration was given to secondary art teachers'

perceptions of the Gallery and Gallery education services. To do this the following question needed to be answered:

- . What are the effects (on secondary art students) of a visit to the Art Gallery of Western Australia under the supervision of an education officer?

For this to be possible the study explored the following questions in terms of importance and worthwhileness; interest and enjoyment; and usefulness:

- . What are secondary art teachers' perceptions of the education services provided by AGWA?
- . What are secondary art students' expectations and perceptions of a gallery visit?
- . Does the Gallery visit meet teacher and student needs?

#### Definition of Terms

For the purposes of this study, the following definition of terms apply:

Education Services. AGWA provides an education service to the whole community. In this study, education service(s) will refer to the art lessons, workshops, lectures or visits and more specifically to in-gallery art lessons. Education officers provide preplanned programmes which are regularly available or, taylor-made programmes that are planned specifically for individual school groups.

Education Officer. The education officer is distinct from the secondary art teacher in that he or she is only involved with programming and planning education activities related to AGWA. They are also distinct from other Gallery personnel such as, guides, curators, volunteers and guards in that they are responsible for programming, planning and managing lessons or workshops and the like for school groups.

Gallery Visits. This is a general term for any sort of visit made by a school group to AGWA. The purpose and nature of the visit, be it a guided tour, teacher guided tour, an in-gallery art lesson or the like will not be considered.

In-Gallery Art Lessons. Refers to a more specific type of Gallery visit in that it is programmed, planned and managed by an education officer for the needs and requirements of a specific school group. These in-gallery art lessons may also be planned after negotiation and discussion between the education officer and the secondary art teacher.

Art Gallery or Museum. For this research study, these terms will refer to a public institution that displays art works such as, paintings, sculpture and craft. More specifically it will refer to the Art Gallery of Western Australia (AGWA). The existing literature, mostly of American or British origin, refer to "Art Museum or Museum". The terms Art Gallery/Gallery and Art Museum/Museum are synonymous within this study.



As is also derived from the literature review, the art gallery or museum may be described as a specialised informal learning environment or setting. It is specialised in that it is concerned with the world of art and artists; informal in that it is a place where learning and education can take place but in an environment unlike the formal learning environments of schools and classrooms.

Perception. In this study reference to perception, is not specific to any particular sensory faculty such as visual, auditory, emotional etc.. Because this study is largely concerned with individual experience, perception refers to the meaning or understanding formed by a person from experiencing an object, subject or phenomenon.

The nature of an individual's perception of things would be influenced by the individual's background characteristics; cognitive development; socio-cultural background; conditioning (Enochs and Finson, 1987; Harrison, 1988) as well as age and past experience. The nature of what is being perceived also influences the nature of perception which can be positive or negative. Perception in this study has a "psychosocial" definition stated by Evans and McCandless (1978, p. 541) as the:

Process of organizing, coding, and interpreting raw sensory input or experience, developed as a complex function of 'maturation' and environmental impact and related to the development of cognitive processes.

However, it can also relate to development of affective processes.

Expectation. The Macquarie Dictionary (1987) defines expectation as: The act ... or state of expecting ... a mental attitude ... and ... something looked forward to.

Like perception, the nature of an expectation is influenced by individual peculiarities such as, background characteristics; cognitive development; socio-cultural background; conditioning (Enochs and Finson 1987; Harrison 1988) as well as age and past experiences. Expectation of an object, subject or phenomenon can be of a positive or negative nature.

Importance and Worthwhileness. The Macquarie Dictionary (1987) defines importance as: "The quality or fact of being important"; important is defined as: "of much significance or consequence". The Shorter Oxford English Dictionary (1973) defines important as: "Having much import or significance".

Worthwhile is defined in The Shorter Oxford English Dictionary (1973) as: "That (which) is worth while; of sufficient value or importance". The Collins English Dictionary (1986) defines worthwhile as: "Sufficiently important, rewarding, or valuable to justify time or effort spent". The Macquarie Dictionary (1987) defines worthwhile as: "Good or important enough to justify".

In the light of the above definitions, importance and worthwhileness in this study are related. Importance and worthwhileness are values that can be placed on an object, subject or phenomenon. An object, subject or phenomenon may be expected, experienced and perceived to be important and worthwhile. The degree to which an object, subject or phenomenon may be perceived by an individual to be important and worthwhile may depend upon the

person's expectations and the nature of the experience. The degree to which one perceives an object, subject or phenomenon to be important and worthwhile would also be an indication of its intrinsic value for that individual.

Interest and Enjoyment. The Macquarie Dictionary (1987) defines interest as: "The feeling of one whose attention or curiosity is particularly engaged by something". The Shorter Oxford English Dictionary (1973) defines interest as:

The relation of being objectively concerned in something ....The feeling of one who is concerned or has some personal concern in anything ... a feeling of concern for or curiosity about a person or thing.

The Collins English Dictionary (1986) defines interest as: "the sense of curiosity about or concern with something or someone".

The Macquarie Dictionary (1987) defines enjoyment as: "A particular source or form of pleasure". The Shorter Oxford English Dictionary (1973) defines enjoyment as: "The action or state of enjoying something. Also, the possession and use of something which affords pleasure or advantage". The Collins English Dictionary (1986) defines enjoyment as: "the act or condition of receiving pleasure from something".

In this study, interest and enjoyment are related. Interest and enjoyment relate to the nature or state of an individual's experience, which in turn can influence perceptions. The object, subject or phenomenon can also be expected to be enjoyable (or not), or interesting (or not). The nature of interest and enjoyment as expected, experienced or perceived will differ from individual to

individual and can determine the intrinsic value of objects, subjects or phenomena for that individual.

Usefulness. The Macquarie Dictionary (1987) defines useful as: "being of use or service; serving some purpose; serviceable; advantageous; helpful, or of good effect". The Collins English Dictionary (1986) defines useful as: "able to be used advantageously, beneficially". The Shorter Oxford English Dictionary (1973) defines useful as: "Having qualities to bring about good or advantage; helpful in effecting a purpose; suitable for use".

In this study usefulness is defined in terms of knowledge and understanding about art. Knowledge and understanding can be cognitive or affective and can be seen as useful when the individual perceives its applicability to other situations and experiences; or, enhancing or increasing present knowledge. An object, subject or phenomenon can be expected, experienced or perceived to be useful. The perceived usefulness of an object, subject or phenomenon would vary amongst individuals. The degree to which one perceives something to be useful would be an indication of its intrinsic value for that person.

## CHAPTER FOUR

### PROCEDURE OF THE RESEARCH

A qualitative / naturalistic procedure used in the study was based on ideas of Scriven's "goal free" (Madaus et al., 1983, p. 46) and Eisner's (1985, p. 237) "educational criticism" evaluation approach. Such approaches considers all outcomes (i.e., the intended and unintended outcomes of a programme), as equally important for evaluation of a programme. These approaches appeared most appropriate for this study which purported to investigate the effects of an in-gallery art lesson from the perspective of students' expectations, perceptions and response to experience. In doing so, this study utilised an observation strategy which involved : Questionnaires in a previsit-postvisit format which gathered information from secondary art students; participant observation of the in-gallery art lessons using checklists and anecdotal reporting; and structured interviews with secondary art teachers. These three modes of data collection appeared most appropriate for the purpose of this study and, as cited in related literature were commonly used in studies involved with learners in the context of learning environments other than classrooms or schools.

### Data Collection Procedures

#### Subjects and Setting

The subjects for this study were three school groups from Perth metropolitan high schools comprising art students and their art teacher. For the purpose of reporting on the research, the three participating groups will be referred to as School A, B, and C, and their teachers referred to respectively. All school groups for this study visited the Art Gallery of Western Australia (AGWA) for an in-gallery art lesson with an education officer. Given the time and scope available for this study, school groups were essentially "non-probability samples" (Best, 1983, p. 13); that is, each school group was chosen via negotiation with, or referral by education officers based on recorded information on school groups booked to visit the Art Gallery during August and September of 1989.

The size of visiting school groups was difficult to determine in advance of the visit due to: the nature of organising gallery visits, booking procedures, variation in group size on the day and the varied population of art students from school to school. Only on one occasion was there a variation between the number booked to make the visit and those who actually attended. However, in the case of School A, from the thirty students who actually visited the Gallery only twenty of them participated in the study.

A Year 12 group from a government high school south of the river in Perth was designated School A. The group comprised thirty Tertiary Entrance Examination (TEE) Art students and was accompanied by two art teachers. School A's visit to the Art Gallery was for a programme regularly available for any group who requests it.

This programme consisted of a slide show, lecture and a practical criticism session (question and discussion) based on one of the topics from the TEE Art syllabus: "The Heidelberg School". The visit was divided into two components. One education officer conducted the slide show and lecture component with the whole group. Then two education officers each with half the group conducted the practical criticism component of the programme.

A Year 8 group from a coeducational Catholic school from the foothill suburbs of Perth was designated School B. The group comprised eighteen art students and their art teacher. School B's visit to the Art Gallery was for a programme similar in outline to the "Come and Draw" programme described earlier in Chapter 1. The visit was also divided into two components. The first was a general Gallery tour conducted by gallery guides and for which the group was broken up into three small groups. The second (as one group), was an hour long session with an education officer which involved practical criticism and a painting activity.

A group from a Catholic high school from a hills suburb of Perth was designated School C. The group comprised thirteen Year 12 TEE Art students and their art teacher. School C's visit consisted of practical criticism session in front of an art work being studied for the TEE Art syllabus topic: "Australian Art Since 1940". This programme was designed specifically for the group.

All three Art Gallery visits were conducted by different education officers from the Gallery.

### Access to Data

The nature and intention of this study was brought to the attention of, and received support from relevant AGWA personnel. Negotiations with AGWA personnel took place confirming: dates and times for research to be carried out; selection of school groups; needs of the study related to gallery-based data collection and the general research procedures.

Due to the limited time available for this study and the nature of data collection procedures, school principals were telephoned rather than posted introductory letters. After identification of school groups, the school principals were contacted and permission for the art teachers to be contacted was obtained. The art teachers were given introductory letters (see Appendix 1) and a brief resume of the study and were invited to participate in the study. An initial meeting between the participating teachers and the researcher provided each teacher with more information about the study, questionnaires and interview questions. During the initial meeting between the art teacher and researcher an appointment was made to carry out the teacher interview for the study. Teacher B preferred the interview to take place during the initial meeting.

The preliminary steps were intended to establish rapport between art teachers and researcher prior to the data collection, to clarify further queries with regard to the study and to outline the nature of the research procedures. Although the nature of the study did not require personal information to be given, assurances of anonymity and confidentiality were given both verbally and in writing.



### Research Instruments

Samples of data collection instruments are provided in Appendix 2. The primary data source was the questionnaire in a previsit-postvisit format. The previsit questionnaires were administered to students one week prior to the visit by each art teacher at school to students. The students from School B completed the questionnaires on the way to the Art Gallery. The completed previsit questionnaires were collected from each art teacher at the Art Gallery on the day of the Gallery visit. Teachers were requested to administer the postvisit questionnaires within a week of the in-gallery art lesson at a time convenient to them. School B completed the postvisit questionnaire upon completion of the Gallery visit. The postvisit questionnaires were then posted to the researcher or, in the case of School B, collected at the Gallery directly after the visit. The secondary data sources were the observations of the in-gallery art lesson which involved observation checklists and anecdotal reporting as well as the assistance of a trained second observer for the larger groups (School A and School B) to account for intrinsic adequacy and replicability. The interviews with art teachers were also organised and carried out prior to the Gallery visit.

Questionnaires. It was initially believed that the age, year level and cognitive level of individual students in this study would be unknown, and so the questionnaire was designed to be accessible to any secondary art student. To meet this requirement the questionnaires were kept short with seven items. Since this research was largely based on individual expectation, perception and

response to experience, and insofar as questionnaires as an instrument can provide "usable responses" (Best, 1983, p. 168), the questions were essentially of a "provide a comment format" (Deschamp and Tognolini, 1983, p. 17). All questions were basically open which Deschamp and Tognolini identified as most appropriate for "eliciting the respondent's own ideas and insights ... what the respondents really think about some matter".

Each question was designed in two parts: Part one was a four point agreement scale which asked students to nominate the degree to which they agreed with the given statement; part two of each question asked for extended responses to the given statement.

The purpose of the previsit questionnaire was to elicit students' expectations of the Gallery visit in terms of importance and worthwhileness; interest and enjoyment; and usefulness, as defined in the Definition of Terms section in Chapter 3. The purpose of the postvisit questionnaire was to obtain information on students' perceptions of the Gallery visit in terms of the above factors. Items pertaining to the above factors in both questionnaires were generated in the light of the fact that secondary school groups visiting the Gallery during school time were the subjects for the study. The same question-statements were asked in the postvisit questionnaire as in the previsit questionnaire with appropriate changes made in tense.

Item 2 was developed to obtain information on students' perceptions on the importance and worthwhileness of the Gallery visit. Item 2 in the previsit questionnaire stated: "This visit to the Art Gallery is really important", and in the postvisit was stated: "The visit was a waste of time". Students' perceptions on

the importance and worthwhileness of the Gallery visit were measured according to the level of agreement with the statement before and after the visit, as well as reasons provided for why they expected and/or experienced the visit to be important and worthwhile, or not.

Items 1, 3 and 7 were developed to obtain information on students perceptions on the interest and enjoyment of the Gallery visit. Item 1 in the previsit questionnaire stated; "The Art Gallery of Western Australia will be a nice place to visit", and in the postvisit was stated: "The Art Gallery of Western Australia is a nice place to visit". Item 3 in the previsit questionnaire stated: "The original art works will be the most enjoyable part of the visit", and in the postvisit was stated: "The original art works were the most enjoyable part of the visit". Item 7 in the previsit questionnaire stated: "I would never visit the Art Gallery in my own time", and in the postvisit was stated: "I would like to visit the Art Gallery In my own time". Students' perceptions on the interest and enjoyment of the Gallery visit were measured according to the level of agreement with the statement before and after the visit, as well as the reasons provided for why they expected and/or experienced the visit to be interesting and enjoyable, or not.

Items 4, 5 and 6 were developed to obtain information on students perceptions on the usefulness of the Gallery visit; that is, the usefulness of the visit in enhancing their present knowledge and understanding about art. Item 4 in the previsit questionnaire stated: "This visit will help me with my own art work", and in the postvisit was stated: "The visit will help me with my own art work". Item 5 in the previsit questionnaire stated: "This visit will increase my understanding of art works", and in the postvisit

was stated: "The visit increased my understanding of art works". Item 6 in the previsit questionnaire stated: "What the Education Officer will say about art works will help me to understand them", and in the postvisit was stated: "What I heard about art works helped me to understand them". Students' perceived usefulness of the Gallery visit was measured according to the level of agreement with the statements before and after the visit, as well as to the reasons why they expected and/or experienced the visit to be useful or not.

Due to the previsit-postvisit design of the study, it was difficult to find corresponding groups to test the questionnaire instruments for intrinsic adequacy and item reliability. To overcome this problem, items on the instruments were thoroughly discussed and refined in consultation with some WACAE Art Education staff prior to data collection for the study.

Observation. The nature and characteristics of the specialised informal learning environment and setting of the Art Gallery can have a contributing effect on the students' experience and thus, the effectiveness of the in-gallery art lesson. Because of this factor, observation of the in-gallery art lesson was carried out.

The researcher took the mode of an unobtrusive participant observer. It was assumed that because of the specialised informal nature of the Gallery setting, an acknowledged presence would not be obtrusive. The researcher was not an active participant observer but acknowledged as just-another-person present. A second observer was also trained and made observations of the larger groups (Schools A and B). The second observer was familiarised with the observation

procedures through written instructions, a trial practice run and discussion. This not only enabled the second observer to become familiar with procedures but also ensured that the procedures followed by both observers were consistent to account for intrinsic adequacy and replicability of procedures. Observation procedures and instruments were trialled before use in the study by both observers on a high school group participating in an in-gallery art lesson.

The purpose of the observation was to obtain information on the degree of interest and enjoyment experienced by students. This was attempted through the use of a checklist instrument and observation schedule on which the criteria were listed as operational definitions of interest and enjoyment typical of the in-gallery art lesson situation, and presented as On-task/Active or Passive and Off-task/Active or Passive behaviours. On-task behaviour was defined by Capie (1984, p. 27) as that which attends to "the focus the ... teacher expects" the opposite would thus apply for the definition of Off-task, that is, attending to something other than the focus of the lesson. Capie further explained that "passive behaviour does not imply off-task behaviour but rather behaviour that responds to only the minimal demands of the task", and that "good behaviour does not necessarily imply on-task". On-task and Off-task behaviours for the observation schedule were obtained from observing a high school group (not involved in this study) who were at the Gallery for an in-gallery art lesson. In addition to this, observations of school groups were also recorded in anecdotal reports.

During the observation periods the observers were situated on opposite sides of the group. Five "focal individuals" (Gottfried, 1979, p.166) were randomly selected and their behaviour recorded with a tick [✓] every six minute interval on the checklist instrument. Anecdotal reports were made on the general nature and characteristics of the group as well as significant contextual features of the visit. The observed behaviour of ten randomly selected subjects was also recorded every fourth, six minute interval. This was an attempt to enable an overall impression to be made about the level of interest and enjoyment experienced by the whole group. Additionally, these multiple procedures served to supplement tallies on the checklist instrument and to enhance intrinsic adequacy.

### Interviews

In areas where human motivation as revealed in reasons for actions, feelings, and attitudes is concerned, the interview can be most effective. (Best 1983, p. 167)

In the light of the above, the interview technique was used to obtain information on art teachers' perceptions of the Art Gallery and Art Gallery education services in terms of: importance and worthwhileness; interest and enjoyment; and usefulness. It was anticipated that interviews would also provide insight into the characteristic features of each visit.

Interviews were carried out with each art teacher at a convenient time prior to the gallery visit. The interview, of twenty minutes duration, was of the structured type to obtain the desired information from teachers within the time allowed.

Questions were asked sequentially from a prepared schedule of questions. A feature of the questions was that they were open ended enough to allow respondents to elaborate on their answers if they desired.

Interview questions were phrased to have relevance to the interviewee's situation and specifically focused on the interview topic. Initial questions on the schedule referred to the relevance of the education services provided by AGWA to the local context in general, and later questions referred to the relevance of the education services from the interviewees' perspective and situation. Questions on the interview schedule were thoroughly discussed with some WACAE Art Education staff to ensure intrinsic adequacy. The procedures for setting up and carrying out an interview was also practised prior to data collection for the study. Permission to audiotape the interview was requested from the interviewees at the initial meeting and all teachers cooperated in regard to this aspect of the data collection. This was advantageous in terms of convenience and effectiveness of data collection and analysis as the recorded interview was transcribed for further study.

### Research Ethics

The researcher acknowledged the right of all individuals and schools participating in this study to confidentiality and anonymity unless they specified otherwise. Personal data of persons or schools were not needed for this research study and any that happened to be collected was not disclosed in any research reporting. Subjects who have willingly contributed information for

the purposes of this study have the right to ownership of data instruments and other records used by the researcher to collect such information should they request it.

The above conditions were made clear to schools, students, teachers and principals through discussion, introductory and questionnaire cover letters during the initial setting up of the study. All school groups and the Art Gallery of Western Australia were informed that they have rights to copies of the final research report should they request one.

### **Data Analysis Procedures**

Qualitative data was converted to appropriate quantifiable format for adequate interpretation and analysis. Because this study dealt largely with human responses the non-parametric statistical procedure of the chi-square test was applied to questionnaire data but for the purpose of the study was later considered to add insignificant information. With the emphasis of the study being on human responses, it appeared that the most significant information would come from analyses of the way students responded rather than chi-square values. Because of this, chi-square values are not elaborated in the presentation of results but are not excluded from presentation of responses in the tables. Alternatively, the procedure of "sorting and tabulating" using "categories and subcategories" (Best, 1983, p. 204), for conversion to percentages was utilised and results are reported descriptively. The latter procedures appeared more humanistic and so more appropriate for dealing with human responses.



Questionnaires. Part one and part two of all items in the previsit and postvisit questionnaires were analysed separately. Part one of items, (the four point agreement scale), was subjected to computer applications. Using the Lertap Programme, frequency tabulations, cross tabulations of school groups' responses and chi-square values for each item were obtained. Results are presented in tabular format with frequencies presented in percentages to the first decimal place. (Note: Part one responses analysed via the Lertap Programme have percentages rounded to the nearest whole number).

Part two of the items, (the extended responses), were analysed separately for each school group. Previsit and postvisit responses were also analysed separately. The procedure of sorting, categorising and tabulating was carried out for each item. Categories were obtained according to the nature of responses for each school group. This procedure was carried out three times for each school group's responses for the purpose of intrinsic adequacy of categories and tabulation.

An inter-rater was also trained and utilised for replicability and intrinsic adequacy. Analysis procedures were made available to the inter-rater through written instructions and discussion. The inter-rater practised analysis procedures prior to actual data analysis to become familiar with them. From the researcher's results and the inter-rater's results an inter-rater reliability score was obtained for each school group's responses to an item. This was calculated by subtracting the number of unmatched tabulations between the researcher and inter-rater's results, from the total number of tabulations obtained by the researcher for the

item, which was then converted into a percentage. Inter-rater reliability scores are presented in the tables with part two results. Because of the small size of each school group an inter-rater reliability level of 80% or above was sought for each item. Those items with an initial reliability level below 80% were discussed and again categorised and tabulated by the researcher and the inter-rater until the desired inter-rater reliability level or better was obtained for that item.

Categories of responses with frequencies of 10% and above have been included in the presentation of results in tables. Categories significant to the study with a frequency of less than 10% have also been included in the presentation of results and appear below the school group's main categories of responses. Some of these responses are presented verbatim. Frequencies of responses are presented in percentages calculated from the total number of students in the school group. The actual number of frequencies are presented in parenthesis in tables. Frequencies refer to the number of times the category of responses appeared amongst the school group's responses. Depending on the nature of individual responses some responses have been categorised into more than one category for an item. Responses that appeared vague or ambiguous were left out of the analysis. For the purposes of reporting the results, items have been grouped under: Importance and Worthwhileness; Usefulness; Interest and Enjoyment.

Checklists. All tallies [✓] for Passive and Active subcategories from each observation interval were added together to obtain a total for On-task and Off-task categories for each

individual. The totals for On-task and Off-task categories for each of the five "focal individuals" (Gottfried, 1983, p. 166) were then added together and an overall total for On-task, and Off-task, was obtained and calculated into a percentage. The same procedure was carried out for tallies for the ten random individuals. These percentages which represent the degree of interest and enjoyment experienced by the the five "focal individuals" (Gottfried, 1983, p. 166) and, the ten random individuals were calculated from a base number (N). (The base number (N) is the number of individuals multiplied by the number of (six minute) observation intervals and is equal to the sum of On-task and Off-task tallies). Percentage averages for On-task, and Off-task were then calculated from percentages for the five "focal individuals" (Gottfried, 1983, p. 166) and the ten random individuals. These percentage averages calculated for On-task, and Off-task, represent the degree of observable interest and enjoyment experienced by the whole school group.

Results of checklist instruments are presented in tabular format, however results from open observations are reported descriptively. The same analysis procedure was applied to the second observer's collected data and was used as an assurance of intrinsic adequacy and replicability of observation procedures and instruments. Results from the second observer's observations are not available in this study.

Interviews. Interview data were transcribed then edited whilst listening to the tape to eliminate errors in transcription. The schedule of questions and corresponding responses given by

individual teachers were categorised into the following topics:

1. Opportunities to use the Gallery
2. Perceptions on local relevance of the Gallery
3. Importance of what the Gallery provides to teaching and learning
4. Purpose of the visit; relevance to individual school groups
5. Perceived relevance of Gallery visits for students
6. Further opinions about the Gallery and Gallery visits.

Responses from each teacher have been reported descriptively.

In summary, this study acknowledged that each school group was different from the others, and the purpose of the in-gallery art lesson was unique to that particular school. It was considered that results from this study could not be regarded as extrinsically adequate. Technically, results would only be extrinsically adequate to the particular school group involved. But it is possible that findings related to in-gallery art lessons, arising from this study, may be applied to other secondary art students and teachers in similar situations.

## CHAPTER FIVE

### PRESENTATION OF RESULTS

Results of data analyses are reported in this chapter. Responses to the questions asked during the interviews with art teachers have been categorised, summarised and reported descriptively. The results of Gallery visit observations are presented in a table and reported descriptively. The results of the questionnaires completed by secondary art students are presented in tables and described under three headings: Importance and Worthwhileness; Usefulness; Interest and Enjoyment.

#### Interviews with Art Teachers

One of the subsidiary research questions asked: "What are secondary art teachers' perceptions of the education services provided by AGWA?". Teacher A, B & C's perceptions and opinions of the Art Gallery of Western Australia (AGWA) as an educational resource, and the value of school visits to the Art Gallery in relation to teaching, learning and Art Education in Western Australia were obtained. The general response from the three teachers was that the Gallery and the Education section were valuable resources for art education, their teaching and their students' learning.

In offering their views teachers also provided ideas on how Gallery services could be improved for optimum use by schools,

teachers and students. In response to questions related to opportunities to use the Gallery and the education services, all teachers identified constraints pertaining to the Art Gallery and school contexts. Teachers A and C identified the structure of the school timetable and students' commitments to other classes as constraints on their Year 12 classes when visiting the Art Gallery. Teacher A noted that a major constraint was the need to provide transport from school to Gallery. Teacher B on the other hand experienced little difficulty in using the Gallery and attributed this to a supportive school principal and teaching staff. In spite of the support received from teaching staff, Teacher B identified students' commitments to other subjects as a major restriction on Gallery usage, for taking students out of school too often was thought to be disruptive. All of the teachers interviewed reported that they overcame the restrictions and constraints by keeping students up to date with current events and exhibitions at the Gallery.

Teachers reported that they kept students informed on Gallery events for several reasons: to keep interested students informed; to encourage Tertiary Entrance Examination (TEE) students use of the Gallery in their own time; and to compensate for the rare opportunities for Gallery visits during school hours. Teacher A summarised the situation in the comment: "We go as often as necessary rather than as often as we'd like". Teachers initially reported that problems with Gallery visits were more school related rather than Gallery related. Later in the interviews teachers identified Gallery related factors such as, opening hours and strict security as threats to optimum use of the Art Gallery by teachers

and students in and out of school time.

The data revealed that art teachers' definitions of education services were more extensive than the definition proposed in Chapter Three of this study. They considered that in addition to the services provided by the Education Section of AGWA, other areas were also useful for teaching and learning. The teachers reported that the Gallery's education services encompassed the Gallery Bookshop, major exhibitions, permanent exhibitions, gallery guides, print and visual resources produced for TEE Art syllabi and the annual Schools Conferences (Art history lectures and workshops for selected TEE Art syllabus topics). Teachers B and C listed the education officers' knowledge and expertise as important educational resources.

All art teachers agreed that the education services provided by AGWA were relevant to the local context and in particular to the TEE Art course. The teachers spoke favourably about the Art Gallery and its education staff and were appreciative of efforts to make the Gallery relevant to teachers' and students' needs. TEE Art students' needs were reported as having been met through the production of visual and print resources related to the Art History component of the syllabus; access to art works on request; exhibitions of art works related to the TEE Art syllabus topics and finally an approachable education staff.

Teacher A cited the art camp at Rottnest Island for TEE Art students studying the "Heidelberg School" topic as an example of the education officers' attempt to meet the needs of students and the syllabus. Teacher A perceived this event as relevant and worthwhile for those students from School A who participated in the camp. Teacher A observed that it was good for students (particularly Year

12's) to be with other adults and students who shared an interest in art. Further to this, Teacher A expressed confidence (based on student reports), that once the students had been handed over to the camp staff that the students' knowledge and understanding had been reinforced. Teacher B was confident that education officers were untiring in their efforts and stated:

All you have to do is ask - we [teachers] can't know everything and these people are involved, have got the expertise, and are asking to be used.

Although on this occasion Teacher B was not involved in taking a Year 12 group to the Gallery, as a teacher of Year 12 TEE students Teacher B did use the Gallery for the TEE Art syllabus topic: "Australian Art Since 1940". Similarly, Teacher C perceived the print and visual resources produced for this TEE Art topic a great help to Year 12 students and to art teachers. As a beginning teacher and a teacher of Year 11 and 12 TEE Art, Teacher C perceived the education service for Year 12 students as very useful. In general, as Teachers A, B and C were teaching the Year 12 TEE Art course they saw the Art Gallery as an important and relevant resource for schools, teachers and students.

All teachers identified the experience of seeing real art works of major importance during students' visits to the Art Gallery. The teachers' reasons were based on the general belief that no matter how much information comes from teachers and books, exposure to actual art objects makes art learning vivid and relevant for students. Teacher A stated that seeing actual art works also acted as a motivator to see more and so learn more about art. Teacher B stated that it was not imperative to see the real thing in



order to learn about art, books and slides also teach; however, the actual art object stimulates a vivid experience that may contribute to a student's development as a whole person. Teacher B considered that this was particularly the case with younger students who may not pursue art studies further or be exposed to the Gallery experience more than once during their lifetime. The art teachers' views on access to real art works, Art Education and the Gallery experience may be summarised by quoting Teacher C:

They're studying art but they're only studying reproductions ... unless they actually see the [real] art, how can you say that they're studying art."

Although the art teachers' general view was that the Gallery and Gallery visits were relevant and worthwhile for Art Education, they identified areas of the Gallery where some development or improvement would result in more effective Gallery education services. Teacher A suggested: provision of an assured parking bay to park the school bus; expansion of the Bookshop; making exhibits and parts of the Gallery more accessible to students and conducting weekend practical workshops for students. Teacher B was content with the Gallery and what it provided but suggested that giving students access to art works related to their TEE Art course during their own time would benefit the students. Teacher C suggested: extending resources for other TEE Art syllabus topics; stocking recommended texts (particularly for the TEE Art course); making the Gallery and particular art works more accessible to students for private study during their own time, and extending opening hours to cater for schools and students restricted by transport and school timetabling.

### Observations of the Gallery Visits

An original belief was that each Gallery visit would be unique to the particular school, and the context of each Gallery visit would consist of unique conditions and features that would affect students' perceptions and experience of the Gallery visit. Therefore, the focal point of the visit may not be the only factor that would affect students but also the particular conditions of the whole visit. Because of this, detailed descriptive accounts of each Gallery visit by school groups which place the visit in its experiential context is provided. Each art teacher's stated purpose for the Gallery visit provides a context for describing the visit.

The results of observations which used the checklist and observation schedule are presented in Table 1, (see p. 60). It should be noted that this observation procedure predominantly recorded students' external behaviour.

#### School A

According to Teacher A, School A was studying the "Heidelberg School" TEE Art topic. The purpose of their Gallery visit was to use a regularly provided programme for TEE Art groups. This involved a slide show, lecture, and practical criticism session on the "Heidelberg School" topic. The Gallery visit was intended to reinforce and confirm students' learning on the topic. As stated by Teacher A, the visit was to be "more revision than a beginning", it was to be an occasion where students would be exposed to the original art works they were studying. Students would also be exposed to other people's opinions and knowledge of the topic besides those of their teacher and those expressed in reference

Table 1

## Observed On-Task and Off-Task Behaviour of School Groups

School	On-task	Off-task	N
<u>School A</u>			
1.	90.8 (59)	9.2 (6)	65
2.	83.3 (25)	16.7 (5)	30
Total	87.1 (84)	12.9 (11)	95
<u>School B</u>			
1.	86.7 (52)	13.3 (8)	60
2.	90.0 (27)	10.0 (3)	30
Total	88.4 (79)	11.6 (11)	90
<u>School C</u>			
1.	100.0 (50)	....	50
2.	100.0 (20)	....	20
Total	100.0 (70)	....	70

Note: 1. = five focal individuals, 2. = ten random individuals.  
 N = number of observation intervals multiplied by the number of individuals observed.  
 Figures in parentheses are the totals for On-task and Off-task tallies.

books. On this occasion students were to be exposed to the education officer's opinions and knowledge of the topic.

Table 1 (p. 60) summarises the result of observations using checklists and the observation schedule. As can be seen 87.1% of School A were recorded to have been on-task when observed suggesting that this percentage of the group experienced the visit as interesting and enjoyable. This result appeared consistent with the second observer's results where the majority of the group were on-task when observed.

School A's visit took place on a cool and dry but overcast winter morning. The group arrived at the Gallery at 11:00 A.M. for their visit of one and a half hours. The school bus set down in a carpark adjacent to the Art Gallery off Beaufort Street. To reach the Gallery entrance from the set down point students took a short walk through the paved Cultural Centre complex comprising AGWA, Western Australian Museum, Alexander Library and the Perth Institute of Contemporary Arts. During the short walk, the students would have seen a water fountain (recently dyed red by a group of protesters), and two large bronze figure sculptures.

Students armed with pen and paper accompanied by their two art teachers entered the Gallery through large automatic glass doors to the entrance foyer where they waited to be joined by the education officer. This particular education officer specialised in the TEE Art syllabus topic: "The Heidelberg School". The education officer then led the group through another set of glass doors, outside and across the carpark to the Old Court building whose 19th century architecture and size contrasts greatly with the large

modern Art Gallery. Here, in one of the rooms, the first part of the visit (the slide show and lecture) took place.

The room was just big enough and had enough chairs to seat the whole group. Seats had been arranged in rows facing a white wall which acted as a projector screen. Over the 45 minutes students viewed a large number of slides which on occasion changed at a fast rate. During this time students listened to the lecture given, looked at the slides or took down notes. The education officer elicited responses from students by asking questions and directing where to look and what to look for in the images. Students responded actively by softly calling out answers, raising hands or writing down notes. Art works in focus which appeared to be familiar to students also elicited an active response from students (such as wording the title of the painting to themselves or talking about some aspect of it quietly with their neighbour). A distinguishable feature observed from this session was that the students who responded more frequently to questions asked by the education officer or to what he was saying, were those who were situated in proximity to the education officer. (This feature was also consistent with observations made by the second observer). Thirty five minutes into the slide show and lecture, more private conversations and less student eye contact with the slides in focus was observed. By this time students appeared to be losing interest in the activity. Throughout this session art teachers were observed to be seated in front of the group as participant observers.

The second half of the visit comprised a practical criticism session in front of some of the actual art works previously viewed in the slides and part of the Art Gallery's permanent collection.

For this the whole group made their way back to the main Gallery building. In the ground floor foyer the group divided into two groups with the education officer taking one for the practical criticism session. The teachers and observers joined (onto) one of the groups. As the first group was led away, the second group waited in the foyer to be joined by another education officer who took them for the practical criticism session. Whilst waiting it was observed that the lecture just experienced had already been experienced by those who participated in the "Heidelberg School" art camp at Rottnest Island. On arrival of the education officer a rapport and friendly familiarity was evident between those of the group who participated in the art camp and the education officer. The education officer briefed the group about the Gallery and it was observed that for some students this was their first visit to the Gallery.

Approximately twenty minutes was left for the practical criticism session. Due to the limited space in front of the paintings the second group had to wait for the first group to finish their practical criticism session. To fill in time the education officer moved the group to an adjacent wall to view Early Colonial Australian paintings and conducted a practical criticism session even though these paintings were precursors to the "Heidelberg School". During practical criticism the education officer encouraged students to participate by asking questions, eliciting responses and opinions from individual students and on occasion redirecting students distracted by passers-by, other groups or other areas of the Gallery. Those students who had met the education officer on a previous occasion were to be found at the front of the

group and close to the education officer and the painting in focus. These students were also observed to be among those who responded more frequently to questions and who offered their opinions to the whole group. During practical criticism the art teacher stood with the group as a participant observer but did not become involved in the interaction between students and education officer. Due to the delay, the second group's practical criticism session on the "Heidelberg School" paintings was no more than a brief five minute discussion of two paintings. Some students were observed to move closer to paintings unrelated to the syllabus topic and studied them, as they made their way out of the Gallery.

### School B

According to Teacher B the purpose of School B's Gallery visit was generally "for kids to enjoy and experience the Gallery". The visit had no direct relevance to what the class was doing back at school, however, the programme in which they participated involved students starting an art activity at the Gallery and completing it at school. Although not directly related to art studies at School, Teacher B stressed that the visit would not be totally forgotten but could be used as a reference for future activities. For these Year 8 students it was compulsory to study Art for half of the year.

School B's Gallery visit lasted for two hours and took up a large part of the school day. The morning was sunny and warm when School B arrived at the Gallery at the official opening time of 10:00 A.M. The Gallery was free of visitors and very quiet apart from the noise caused by Gallery renovations. For the first hour,

School B experienced a general Gallery tour of the current touring and permanent exhibitions with a gallery guide. In three groups, students had the opportunity to view the much publicised "Irises" by Van Gogh which was on loan to the Gallery and exhibited opposite Monet's "Haystack" which was also on loan. For the second hour, one group was formed and an education officer carried out a practical criticism session and painting activity with the group.

As can be seen from Table 1 (p. 60), 88.4% of School B were on-task when observed. This result is consistent with the second observer's observations which revealed that the majority of the group were on-task. Table 1 indicates that 88.4% of the students were not distracted from the focus by extraneous matters during the time spent with the education officer.

School B had been at the Gallery for an hour when the observers joined the group for the in-gallery art lesson. The group was met and briefed by the education officer in the foyer of the Gallery then lead up the stairs to an area between two galleries which had been set up for the painting activity component of the visit. This area was equipped with a paint trolley, brushes, buckets of water and a few art works by students from other schools were on display. Students were seated on a large cloth sheet on the floor and given pencils and square painting boards. After another briefing and further instructions students prepared their boards by tracing the shape of their hand in pencil onto the board. Students were required to hold on to their boards throughout the session which focused on the concept of symbols. The education officer was working on the Aboriginal Art theme with all school groups at the time.



The practical criticism session commenced with a discussion on the use of symbolism in two photographs from the exhibition in an adjacent gallery. Following this, the group made their way to the ground floor gallery to view traditional Aboriginal paintings, and a 1987 transitional Aboriginal painting which was analysed in depth for approximately 15 minutes. This mural-size painting was a triptych and differed from traditional Aboriginal bark paintings for it made use of western symbols and materials to portray the controversial political theme of Aboriginals in custody. In rapid succession a group of paintings showing the use of traditional Aboriginal imagery, materials and implements was discussed. This was followed by discussion of another group of paintings demonstrating traditional imagery with the use of western materials and techniques. Throughout these practical criticism sessions the art teacher was a participant observer regularly writing notes on the information given.

During these practical criticism sessions students were encouraged to actively participate and the education officer constantly fired questions at the whole group and to individuals. On two occasions every student was required to say something about the art works. The frequency of hands raised suggested that students were encouraged to respond to general questions. Some students responded actively by answering questions, offering opinions, volunteering to stand up and talk about the art work(s) in front of the class or, to stand up and point to an area on the painting to get their ideas across to the others. These students were typically in proximity to the education officer and the art work(s) in focus. Alternatively, those students who responded less

frequently were seen situated at the side or back of the seated or standing group.

The first part of the painting activity was carried out in the downstairs gallery amongst the Aboriginal art. For five minutes students were required to copy traditional Aboriginal symbols from any of the paintings onto their boards. During this time some students moved from one painting to the other whilst others preferred to remain seated where they were and copy symbols from nearby paintings. After this the group made their way up the stairs to complete the painting activity. On the way the education officer diverted the group back to the photography exhibition to discuss more images, however, the majority of students were preoccupied with the previous drawing activity. On return to the work area the students completed the assigned task in ten minutes whilst talking and laughing. After clearing away, the students completed the postvisit questionnaire.

### School C

According to Teacher C, the purpose of the Gallery visit was for students to see the "real" versions of the art works they were studying for TEE Art. The visit was intended to reinforce learning on the TEE Art topic: "Australian Art Since 1940", and to gather further useful information to pass the TEE Art History examination. In addition, the visit was intended to help develop students' confidence and skills in sharing and talking about their own ideas and opinions of art.

As it can be seen from Table 1 (p. 60), all those observed were on-task throughout the visit. That is, the whole group was not

distracted by extraneous matters and they attended all the time. This suggests that the whole group found the visit to be interesting and enjoyable.

School C's Gallery visit took place on a fine sunny afternoon. Students were dropped off by the school bus on Roe Street at the front of the Gallery. A walk up some stairs lead to the Gallery entrance where they were met by their art teacher. The visit had been planned to coincide with their timetabled art lesson and private study time. During the morning all formal lessons had been cancelled and the students had instead, listened to guest speakers. Whilst waiting for the education officer it was observed that the students had visited the Gallery the previous weekend to attend the Schools' Conference.

This one hour visit involved a practical criticism session of one painting, Keith Looby's "Adoration of Kings and Queens", with the education officer. Students were seated either on the floor or on a couch in front of the painting. Judging from the enthusiasm of the students it appeared that this painting was one the whole group was interested in seeing and talking about. It was observed that all students were willing to participate in this practical criticism session. All students frequently responded to the education officer's questions and regularly took down notes related to the work. Students appeared confident and eager to volunteer their ideas in the discussion; listen to what peers had to say and stand close to the painting to point out areas illustrating their ideas. This active participation from students was observed to be made possible by the education officer who utilised the students' knowledge of the artist, the painting and the subject matter.

The last ten minutes of School C's visit was spent in the Education Gallery where art works related to their TEE Art syllabus topic were on display. Students were free to look at the paintings in closer detail and two students were observed thanking the education officer for the practical criticism session. The visit finished at 2:30 P.M. and students made their way to where the school bus was to pick them up to take them back to school.

Each visit was found to contain unique features which this descriptive account has sought to identify. During the Gallery visits, the students from School A, B and C were observed to have been predominantly on-task which may immediately suggest that students experienced the visit to be interesting and enjoyable. However, in each visit the focus changed under the direction of the education officer. As the education officer's intonation, mannerisms, gestures and stance changed, the students' attention was maintained. This may also account for the large number observed to be on-task. Thus, data from observations may not be adequate measures of students' experienced interest and enjoyment.

### Questionnaires - Parts One and Two

One of the subsidiary research questions asked: "What are secondary art students expectations and perceptions of the Gallery visit?". Questionnaire responses from all school groups are summarised in tables. For comparison, responses from each school group appear in the same table. Responses to part one of items (the four point agreement scale), are in separate tables to responses to part two (the extended responses). Previsit and postvisit responses

appear in the same table. In all tables frequency of responses are presented as percentages with the actual number of frequencies in parentheses. The base number ( $N$ ) for the calculated percentages are: School A (20); School B (18) and School C (13). In tables presenting results for part one of items, the numbers 1, 2, 3 and 4 represent the four point agreement scale with 1 = Strongly Agree; 2 = Agree; 3 = Disagree; 4 = Strongly Disagree and (\*) = No Responses. What needs to be considered when reading these results is that part one responses do not necessarily correlate with part two responses and vice versa. This is because not every student who responded to part one responded to part two. In addition, one response in part two may have been categorised more than once for an item depending on the nature of the response. The calculated chi-square values for each item are not elaborated in this report but are included in tables. With the exception of Table 2 placed in-text, all tables have been placed in Appendices.

Responses to part one of all seven items in the previsit and postvisit questionnaires, from all school groups, are summarised in Table 2 (see p. 72). The order of items in the presentation of postvisit responses is not how it is found on the postvisit questionnaire but as they coincide with the items on the previsit questionnaire. The four point agreement scale has been condensed to, agree (1) and disagree (2). Entries in the "No Response" (\*) column for particular items in the previsit results record individuals not responding to those items. Entries in the "No Response" column in the postvisit results record the fact that 19 out of 20 postvisit questionnaires were received from School A. Item 7 in the previsit questionnaire and item 2 in the postvisit

questionnaire were negatively phrased and for the purpose of reporting results they have been expressed positively.

As can be seen in the column totals in Table 2, there is little difference between the number of those who agreed with the statements before the visit and the number of those who agreed after the visit. Studying results item by item, responses to statements after the visit lean towards both agreement and disagreement.

For items 1 and 6 there appears to be no change in the number of those agreeing or disagreeing with the statement before and after the visit. This suggests that the expectation that the Gallery will be a nice place to visit and that the Education Officer will teach them something was met. For items 2 and 7, postvisit results show the number initially agreeing with the statements increased whilst the number initially disagreeing declined after the visit. This suggests that a visit to the Art Gallery can be motivating and promote positive attitudes toward art and the Art Gallery. For items 3, 4 and 5, the number initially agreeing with the statement declined whilst the number initially disagreeing with the statement increased after the visit. This suggests that there are a number of features in a Gallery visit which appeal to different students. Although, from the column totals it can be seen that the majority agree with the statements. From this one could say that most of those who participated in the study generally expected and found the Gallery visit to be important and worthwhile; interesting and enjoyable; and useful.

Each school group's responses along the agreement scale, and extended responses for each item, are summarised in Tables 3 to 12

Table 2

## General Response to Part One of each Item in the Previsit and Postvisit

Item	Previsit			Postvisit		
	1	2	*	1	2	*
1. The Art Gallery of Western Australia will be a nice place to visit . . . . .	98.0 (50)	2.0 (1)	....	96.0 (49)	2.0 (1)	2.0 (1)
2. This visit to the Art Gallery is really important/it was not a waste of time . . . . .	90.2 (46)	9.8 (5)	....	92.1 (47)	5.9 (3)	2.0 (1)
3. The original art works will be the most enjoyable part of the visit . . . . .	80.4 (41)	17.6 (9)	2.0 (1)	70.6 (36)	27.4 (3)	2.0 (1)
4. This visit will help me with my own art work . . . . .	88.2 (45)	9.8 (5)	2.0 (1)	80.4 (41)	17.6 (9)	2.0 (1)
5. This visit will increase my understanding of art works . . . . .	94.1 (48)	5.9 (3)	...	88.2 (45)	9.8 (5)	2.0 (1)
6. What the education officer will say about art works will help me to understand them . . . . .	88.2 (45)	9.8 (5)	.... (45)	88.2 (5)	9.8 (1)	2.0
7. I would (like to) visit the Art Gallery in my own time . . . . .	72.5 (37)	27.4 (14)	....	82.3 (42)	15.7 (8)	2.0 (1)
Total	87.4 (312)	11.8 (42)	0.8 (3)	85.4 (305)	12.6 (45)	2.0 (7)

Note: N = 51.  
 Item 7 in the previsit and Item 2 in the postvisit have been expressed positively.  
 1 = Agree; 2 = Disagree and (\*) = No Response.

in Appendices 3, 4 and 5. For accessibility items have been grouped: Importance and Worthwhileness; Usefulness; Interest and Enjoyment, and the results are reported in these groups.

### Importance and Worthwhileness

Item 2. This visit to the Art Gallery is really important/it was not a waste of time.

Item 2 was concerned with students' expectations and perceptions of the importance and worthwhileness of the Gallery visit. Table 3 in Appendix 3, summarises the previsit and postvisit responses to part one from all school groups. Table 4, in Appendix 3, summarises school groups' extended responses. The responses of each school group is considered in turn.

As shown in Table 3, School A's general response to the statement before the Gallery visit was consistent with their responses after the visit. Table 4 shows that those who gave extended responses before the visit expected the visit would be important and worthwhile because it would help them with their art studies. Postvisit responses show that the majority who responded were those who experienced the visit to be important and worthwhile. Reasons included, seeing the original art works studied, and the relevance of the visit to their TEE Art studies. Some students did not expect or perceive the visit to be that important and worthwhile. However, they perceived going to the Gallery in general as important and worthwhile. For such students going to the Gallery was not a waste of time but on that occasion the visit did not meet with their expectations.



Table 3 shows an increase in the number of those from School B who strongly agreed with the statement, after the visit. That is, the Gallery visit was perceived by the majority as important and worthwhile. As seen in Table 3, the number of those who initially disagreed with the statement declined after the visit whilst the number of those who initially strongly agreed increased after the visit. In School B's extended responses in Table 4, previsit and postvisit responses show the majority of those who responded expected and found the visit to be important and worthwhile. This was because they would (and did) see art, learn more about art and artists or they enjoyed themselves.

Table 3 reveals that like School A, the majority of School C students expected the Gallery visit to be important and worthwhile. The postvisit results indicate that the students expectations were fulfilled, however, unlike School A the majority of School C students strongly agreed rather than agreed with the statement before and after the visit. From School C's extended responses in Table 4, it can be seen that those who responded before the visit expected that the visit would be important and worthwhile. Postvisit responses show that those who responded found the visit to be important and worthwhile because of having seen the original art works and the visit's relevance to their TEE Art studies.

From School A, B and C the majority of students expected that the visit would be important and worthwhile because it would help them with their art studies, or simply that they would learn something from it. The varied nature of responses after the visit indicates that there were differences in the way students and school groups experienced the Gallery visit as important and worthwhile.

### **Usefulness**

Items 4, 5 and 6 were concerned with students' expectations and perceptions of the usefulness of the Gallery visit. Table 5 in Appendix 4, summarises the previsit and postvisit responses to part one of these items from all school groups. Tables 6, 7 and 8 in Appendix 4, summarises the previsit and postvisit responses to part two of items 4, 5 and 6 respectively from all school groups. Results for all groups are reported here item by item.

#### **Item 4. This visit will help me with my own art work.**

Responses to part one of item 4 from all school groups are summarised in Table 5. Responses to part two from all school groups are summarised in Table 6. (See Appendix 4).

From responses to part one in Table 5, it can be seen that the majority from School A agreed with the statement before the visit, that is, the majority expected that the visit would help them with their own art work. Postvisit responses show that the number of those who initially strongly agreed with the statement decreased after the visit, the number of those who initially agreed remained the same whilst the number of those who disagreed increased after the visit. Extended responses in Table 6 show that those who responded before the visit expected that the visit would be useful. Postvisit responses show that those who responded thought that the visit may be useful because they saw original art works. From the nature of previsit and postvisit responses, it seems that the majority perceived the visit to be more useful for art theory rather than for practical art.

Responses to part one in Table 5, show that the majority of respondents from School B agreed with the statement before the visit. That is, the majority expected the visit would be useful to their own art work. Postvisit responses indicate that the number of those who initially strongly agreed or agreed with the statement decreased after the visit, the number of those who initially disagreed increased whilst the number of those who initially strongly disagreed remained the same. Extended responses in Table 5 show that those who responded before the visit were generally those who expected the visit to be useful because they would be seeing different types of art. The nature of School B's responses seem to suggest that they, like School A, also perceived the visit to be more useful for the theory rather than the practical side of art, although, some responses were ambiguous and the nature of "art skills" was difficult to determine.

From Table 5, responses to part one show that the majority from School C either strongly agreed or agreed with the statement before the visit. Postvisit responses show that the number of students who initially strongly agreed remained the same after the visit, the number of those who initially agreed declined whilst the number of those who disagreed increased. Extended responses in Table 6 show that those who responded before the visit expected the visit would be more useful to the theory rather than the practical side of art. The nature of postvisit responses indicate that the majority perceived that the visit might inspire them, whilst others indicated that it would not be useful to their own art work.

As can be seen from results related to item 4, for all school groups, previsit and postvisit responses along the agreement scale

differs slightly. For all groups, postvisit responses along the agreement scale are generally towards the disagreement end indicating that the majority perceived that the visit would not be useful for their own art work. The speculative nature of extended responses suggests that it may have been difficult for students to immediately determine whether the visit would be useful to their own art work. In turn, responses suggest that the visit was generally perceived by all school groups to be useful to the theory side rather than the practical side of art.

Item 5. This visit will increase my understanding of art works.

Responses to part one of item 5 from all school groups are summarised in Table 5. Responses to part two are summarised in Table 7. (See Appendix 4).

Responses to part one in Table 5, indicate that prior to the visit the majority of School A agreed with the statement. The majority expected that the visit would increase their understanding of art works, that is, it would be useful for their knowledge and understanding of art works. Postvisit responses show that the number of those who initially strongly agreed with the statement decreased after the visit, the number of those who initially agreed increased and two students disagreed with the statement after the visit. Previsit responses to part two, in Table 7, show that the majority of those who responded expected that the visit would increase their knowledge and understanding of art works and artists from seeing the actual art works. Some who also responded were unsure about whether the visit would increase their knowledge and understanding of art works and artists. The nature of postvisit

responses generally indicate that (apart from two students) the majority who responded thought the visit to be useful and increased their understanding of art works and artists.

From Table 5, responses to part one show that the majority of School B agreed with the statement. That is, the majority expected the visit would be useful by increasing their understanding of art works and artists. As shown in Table 5, the number of those who initially strongly agreed with the statement increased after the visit with a resultant decrease in the number who initially agreed. The number who initially disagreed remained constant whilst the number who strongly disagreed with the statement increased after the visit. Extended responses in Table 7, indicate that the majority of those who responded before the visit expected that the visit would be useful because they would see art works and learn about them. Postvisit responses indicate that those who responded generally thought the visit useful to their understanding of art works because they learnt something from the visit. One subject who responded did not think the visit was useful.

School C's responses to part one, summarised in Table 5, show that the majority strongly agreed with the statement before the visit. That is, the majority expected the Gallery visit would be useful by increasing their understanding of art works and artists. Postvisit responses indicate that the number of those who initially strongly agreed with the statement increased after the visit, the number of the those who initially agreed remained the same and no one disagreed with the statement after the visit. That is, all students thought that the Gallery visit was useful. Extended responses in Table 7, reveal that those who responded expected and

found the Gallery visit to be useful in increasing their understanding of art works and artists because they saw the original art works and found the education officer helpful.

Responses to part one of item 5 from all school groups suggest that the majority of students agreed that the visit was useful because it increased their understanding of art works and artists. Extended responses from all school groups indicated factors such as: seeing original art works and helpful Gallery personnel, for reasons why the visit was generally found to be useful.

Item 6. What the education officer will say about art works will help me to understand them.

Responses to part one of item 6 from all school groups are summarised in Table 5. Responses to part two are summarised in Table 8. (See Appendix 4).

From Table 5, responses to part one show that prior to the visit the majority of School A agreed with the statement. That is, the majority expected that the education officer would be helpful and increase their understanding of art works. Postvisit responses indicate that the number of those who initially strongly agreed with the statement increased after the visit, the number of those who initially agreed remained the same whilst the number of those who initially disagreed decreased. This suggests that the majority found the education officer to be helpful. Extended responses in Table 8, show that students who responded expected that the ideas, information and knowledge of the education officer would be helpful to their understanding of art works. Postvisit responses indicate

that the majority who responded found the lesson with the education officer to be helpful because of the background information that was provided. Two students who responded felt that the education officer was not helpful because the information provided was not new.

Responses to part one in Table 5, show that the majority of School B expected that the education officer would be helpful and increase their understanding of art works. Postvisit responses indicate that the number of those who initially strongly agreed with the statement increased after the visit with a consequent decrease in the number of those who initially agreed. Previsit responses to part two, summarised in Table 8, show that those who responded expected that the education officer's explanations and knowledge would be useful to their understanding of the art works. Postvisit responses show that those who responded received what they expected from the education officer or gallery guide. The nature of School B's responses did not make it clear whether they were referring to education officers, gallery guides, or both, for their visit involved a session with these Gallery personnel.

From Table 5 previsit responses to part one indicate that the majority of School C strongly agreed with the statement before the visit. That is, the majority expected that the education officer would be helpful and would increase their understanding of art works.

Postvisit responses indicate that the number of those who initially strongly agreed with the statement increased after the visit with a consequent decrease in the number of those who initially agreed and disagreed. Extended responses in Table 8, show

that those who responded generally expected the education officer's guidance and knowledge to be helpful and increase their understanding of art works. Postvisit responses indicate that those who responded received what they expected from the education officer.

In the light of the above data one could say that the majority from all groups agreed with the statement; that is, the majority found the education officer helpful. Even though, the postvisit responses for School A moved toward the strongly agree end of the scale; School B responded both toward the strongly agree and disagree ends; and School C responded toward the strongly agree.

For School A, B and C there were slight differences between previsit and postvisit responses. Despite being slight, one can speculate that these differences are significant for they can suggest that the Gallery visit had different effects on individual students. These slight the differences may also indicate that individual students do have different perceptions of the usefulness of the Gallery visit. And, that individual students' perceived significance of the visit, and individual expectations of the visit may be significant factors contributing to students' perceived usefulness of the Gallery visit.

In spite of the slight differences within and between school groups' responses to the usefulness of the Gallery visit, the nature of responses generally indicate that the majority from all school groups expected and perceived the Gallery visit to be useful to the theoretical rather than the practical side of art learning.



### Interest and Enjoyment

Items 1, 3 and 7 in the previsit and postvisit questionnaires were concerned with students' expectations and perceptions of the interest and enjoyment of the Gallery visit. Table 9 in Appendix 5, summarises previsit and postvisit responses to part one of these items from all school groups. Tables 10, 11 and 12 in Appendix 5, summarise previsit and postvisit responses to part two of the above items from all school groups. Responses from all school groups are reported here item by item.

Item 1.     The Art Gallery of Western Australia will be a nice place to visit.

Responses to part one of item 1 from all school groups are summarised in Table 9. Responses to part two are summarised in Table 10. (See Appendix 5).

From Table 9, responses to part one reveal that before the visit the majority of School A agreed that the Art Gallery would be a "nice" place to visit. Postvisit responses show that the number of those who initially strongly agreed with the statement decreased after the visit with a consequent increase in the number who agreed. School A's extended responses in Table 10, show that the majority of those who responded before the visit expected that the Gallery would be a "nice" place to visit. Seeing original art works, the Gallery's atmosphere, a change from the school environment and the Gallery building itself were given as why the Gallery would be a "nice" place to visit. Postvisit responses also mentioned the friendly staff and the simple enjoyment of the visit.

Responses to part one in Table 9, show that prior to the visit the majority of School B agreed that the Gallery would be a "nice" place to visit, however, one person strongly disagreed with this. Postvisit responses show that the number who strongly agreed with the statement increased after the visit, with a decrease in the number who had initially agreed. One student disagreed with the statement after the visit. Previsit responses to part two, summarised in Table 10, show that the majority who responded expected the Gallery would be a "nice" place to visit because of the art works. The nature of postvisit responses indicate that those who responded found the Gallery to be a "nice" place because they simply enjoyed the visit, the Gallery itself, the art works or found the staff to be friendly.

Responses to part one in Table 9, show that the majority of School C agreed with the statement before the visit. Postvisit responses show that the number of those who initially strongly agreed with the statement increased after the visit whilst the number of those who agreed decreased. Extended responses in Table 10, show that those who responded before the visit expected the real art works and the Gallery's architecture to be features that would make the Gallery a pleasant environment. However, Table 10 also shows that a large proportion of School C did not provide an extended response after the visit.

In general, postvisit responses to part one of item 1 from all school groups indicate that the Gallery was perceived to be an interesting and enjoyable place to visit. For those who responded to part two, reasons such as: the art works; the Gallery building; enjoyment of the visit and the friendly Gallery staff were found to

account for the interest and enjoyment experienced.

Item 3.     The original art works will be the most enjoyable part of the visit.

Responses to part one of item 3 from all school groups are summarised in Table 9. Responses to part two are summarised in Table 11. (See Appendix 5).

In Table 9, School A's previsit responses show that the majority agreed with the statement before the visit, that is, the majority expected that the original art works would be the most enjoyable part of the visit. Postvisit responses show that the number of those who initially strongly agreed with the statement decreased after the visit, the number of those who initially agreed increased, and the number of those who disagreed with the statement increased after the visit. Extended responses in Table 11, show that the majority of those who responded before the visit expected that the original art works would be the most enjoyable part of the visit. Postvisit responses indicate that the majority found the original art works to be the most enjoyable part of the visit because it would be helpful to their art studies. Not every student who responded found the original art works to be the most enjoyable part of the visit on account of their personal preferences.

From Table 9, previsit responses to part one show that the majority from School B agreed that the original art works would be the most enjoyable part of the visit. Postvisit responses indicate that the number of those who initially agreed with the statement decreased whilst the number of those who disagreed remained the same, and those who strongly disagreed increased. Despite these

results, the majority agreed that original art works were the most enjoyable part of the visit. Extended responses in Table 11, show that the majority of those who responded before the visit were those who expected, and those who did not expect original art works to be the most enjoyable part of the visit. It is apparent from the nature of responses, that some student's interpretation of "original art works" is related to the style of the paintings rather than the actual art object. Because of the different interpretations of the term, School B's responses to this item appear somewhat vague and ambiguous and consequently difficult to interpret.

Responses to part one, in Table 9, show that before the visit the majority of School C strongly agreed that original art works would be the most enjoyable part of the visit. Postvisit responses indicate that the number of those who initially strongly agreed with the statement decreased with a corresponding increase in the number of those who agreed with the statement. The number of those disagreeing with the statement increased after the visit. This suggests that some other factors other than the original art works was (or also) enjoyed by some students. Nevertheless, the nature of extended responses in Table 11, indicate that those who responded expected and found the original art works to be the most enjoyable part of the visit for reasons concerned mainly with actually seeing original art works.

Responses indicate that the majority of students from all school groups generally agreed that original art works were the most enjoyable part of the visit. This was so with the exception of School B where different interpretations of "original art works" were used. Personal preferences for art works was a factor which

prevented some students from perceiving original art works as the most enjoyable part of the visit.

Item 7. I would (like to) visit the Art Gallery in my own time.

Responses to part one of item 7 from all school groups are summarised in Table 9. Responses to part two are summarised in Table 12. (See Appendix 5). In the case of School A, previsit responses to part one in Table 9, show that the majority agreed that they would visit the Gallery in their own time. That is, the majority expected they would visit the Gallery in their own time. Postvisit responses show that the number of those who initially strongly agreed with the statement decreased with a consequent increase in the number who agreed after the visit. The number of those who initially disagreed and strongly disagreed decreased after the visit. This suggests that the majority perceived the Gallery to be a place they would visit in their own time. Extended responses in Table 12 show that those who responded were those who claimed to already visit the Gallery in their own time or those who expected they would under certain conditions. Others who responded claimed they would visit if something there interested them or for reasons based on the Gallery visit just experienced.

From Table 9, responses to part one show that the majority of School B disagreed with the statement before the visit. That is, the majority expected they would not visit the Gallery in their own time. There was an equal number of students who agreed and disagreed postvisit responses. Responses indicate that some of the students found the Gallery to be interesting and enjoyable and a place to be visited in their own time and some did not. Extended

responses in Table 12 show that those who responded to the statement before the visit varied from those who: expected that they would visit the Gallery in their own time; those who did not expect that they would visit the Gallery in their own time; and those who were unsure if they would visit the Gallery in their own time. Postvisit responses show that those who responded were those who stated that they would visit the Gallery in their own time in addition to some who said they would not. In both cases reasons given appear to be based on the Gallery visit just experienced and personal interests.

Responses to part one in Table 9, show that prior to the visit the majority of School C strongly agreed that they would visit the Gallery in their own time. Postvisit responses show that the number of those who strongly agreed with the statement decreased after the visit, however, the number of those who initially agreed increased and nobody disagreed after the visit. This indicates that School C generally found the Gallery to be interesting and enjoyable and a place they would visit in their own time. Extended responses in Table 12, show that those who responded before the visit expected that they would visit the Gallery in their own time. Those who responded after the visit indicated that they would visit the Gallery in their own time with reasons based on their experience of the Gallery visit (such as having more time). Table 12 also shows that a large proportion from School C did not provide an extended response after the visit.

Postvisit responses to part one, for item 7, for School A and C shows a majority from each school group agreeing with the statement after the visit. For School B there was a lean toward agreeing and disagreeing with the statement after the visit.

Postvisit responses to part two from all school groups indicate that most of the reasons provided for statements such as: They would or would not visit the Gallery in their own time, were based on the experience of the Gallery visit or the individual's own interests and situation.

In summary, the results from previsit and postvisit questionnaires generally show similarities in the way the three groups responded to items. With the exception of item 4, the majority in all school groups agreed with the statements before and after the visit. School B appeared to have more students disagreeing with the statements than the other groups. However, the quality of data from responses along the four point agreement scale, and the fact that not all students provided extended responses cannot adequately support a conclusion that all students expected, perceived and found the visit to be important and worthwhile; interesting and enjoyable; and useful. Only some students may have found the visit to be important and worthwhile; interesting and enjoyable; and useful.

Observation data recorded a majority from each school group to be on-task suggesting that the majority experienced the visit to be interesting and enjoyable. However, the structured nature of the visits, where proceedings were closely guided by the education officers, could account for the high numbers recorded on-task as much as students' interest and enjoyment.

A significant finding was in the previsit and postvisit extended responses to item 4. In item 4 the majority in all school groups indicated that they did not perceive the visit to be useful to their own art work. Instead, responses suggest that students

generally expected and found the visit to be more relevant to the theory rather than the practical side of art learning, (even though one group's visit involved elements of both). This may also be supported by data from teacher interviews where teachers' perceptions on the value of the Gallery and Gallery visit were oriented toward the theory rather than the practical side of art education. For the art teachers the theory aspect of the visit related specifically to art history. Another significant finding was in data from item 3. Even though seeing original art works was high on the agenda of majority of students, data from item 3 indicates that other features of the visit, or other art works were perceived to be more enjoyable than the art works the visit focused on.

An adequate conclusion which may be drawn from the data available is that the Gallery visit had varying effects on individual students. Students' individual response to the experience may determine the degree to which they perceive the Gallery visit to be important and worthwhile; interesting and enjoyable; and useful, as much as their individual expectations.



## CHAPTER SIX

### DISCUSSION AND CONCLUSION

This study set out to investigate the effects of a single visit to the Art Gallery of Western Australia (AGWA) on some secondary art students. Results of the study provide evidence that a single visit did have an effect on the students who participated in the in-gallery art lesson. However, the evidence appears inadequate to determine what the specific effects were for individual students. Whether the effects of the visit are in nature "illuminating" (Taylor, 1987), "imprinting" (Lewis, 1980), or produced "conversive or aversive trauma" (Hargreaves, 1983) in students cannot be discerned from the results available. What the evidence appears to adequately provide is information on contextual factors and preconditions of a single Gallery visit which may contribute to a positive or negative effect on students.

The results of this study may be attributed to the limitations of the qualitative / naturalistic research approach used. Data for the study was collected through teacher interviews, observations of three in-gallery art lessons and survey of students using questionnaires in a previsit-postvisit format. A major feature of the research design was the emphasis on whole school group responses rather than individual responses. Additionally the analysis procedure of categorisation immediately generalised individual responses. Consequently general information on students'

expectations and perceptions of the Gallery visit rather than specific information on individual expectations and perceptions was obtained. What needs to be considered when interpreting results is that they refer to the majority's experience of the Gallery visit which is not necessarily every individual student's experience of the Gallery visit. Nevertheless, such results may still provide some idea of students' experiences during a visit to the Art Gallery. This in turn, suggests that the study may only be extrinsically adequate to the teachers and students who participated in the study.

### Reflections

Based on existing theoretical arguments cited in the literature it was initially believed that different school groups would have different expectations and perceptions of Gallery visits. Likewise, teachers and students would also have different expectations and perceptions of the Gallery visit. Even though they came from different schools, studied different Art syllabi and had different purposes for visiting the Gallery, evidence suggests that teachers and students from the three schools have common expectations and perceptions of the Gallery and the Gallery visit.

A significant finding was that teachers and students thought seeing original art works and learning more about art were the main features of Gallery visits. As well, Art Gallery visits are perceived to be more relevant to the theory side rather than the practical side of art learning. From the nature of responses it was also found that the Gallery visit initiated by school during school hours, was perceived by students and teachers as integral to art

learning at school, and an occasion for the cognitive and affective objectives of art syllabi to be realised. Such commonality between schools suggests that different groups may share the same ideas, purposes and goals relating to a Gallery visit regardless of their particular school's unique characteristics.

Interview results indicate that teachers perceive a single Gallery visit as a valuable experience for students. It is a commonly held view amongst art educators that the art education of all students, of all ages, is important for their general education and that the art gallery experience should be provided for all students. The three art teachers in this study held the belief that the gallery experience of seeing original art works makes for more complete learning about art. Because of constraints placed on schools, Gallery visits may not be made available to all students simply because not all students choose to study Art and Gallery visits are generally restricted to those students studying Art. Based on information from teachers in this study, it could be that Gallery visits during school hours may only be available for students participating in Art courses perceived to be more important than other art courses offered at school. (School A and C were involved with the Tertiary Entrance Examination [TEE] Art course, and School B with an introductory Art course). In view of the realities of the teachers' and students' situation, this practice appears justifiable and verifies the fact that Gallery visits will remain a formalised affair for most secondary schools.

The teachers in this study identified such school related constraints on Gallery visits as, the school timetable, transport and student commitments to other subjects. On account of these

constraints, teachers found other ways of promoting the Gallery experience as part of art learning. One way was to encourage students to go during their own time, at weekends and during school holidays. Teachers A and C encouraged their students to use the Gallery in their own time. Advertising Gallery related events and placing the onus on students seem to be alternatives to taking students to the Gallery during school hours. What this suggests is that teachers adapt to their school's characteristics, and within the limitations imposed, find the occasion or means of making the Gallery experience part of the art education they offer.

The foregoing further supports the theoretical argument cited in the literature: that school and gallery related constraints make gallery experiences initiated by teachers during school hours rare events for both teachers and students. In view of this, any opportunity for a Gallery visit during school hours must be made relevant and worthwhile for teachers and their students, and this often means that teachers make the visit an occasion when syllabus objectives can be realised. This is evident in the responses of Teachers A and C and their Year 12 TEE students who visited the Gallery for reasons related to the TEE Art topics. Based on responses, it was apparent that with Gallery visits related to TEE Art syllabus requirements, teachers and their students viewed the Gallery visit as an extension, reinforcement or a complement to art learning at school. Such a reason for going to the Gallery may be interpreted by some art gallery educators cited in the literature as undermining the true value of Gallery experiences for the Gallery becomes nothing more than a classroom. But what has to be taken into consideration is that from the teacher's and school's

perspective, regular Gallery visits are impractical and so the visit related to art learning at school is obviously more worthwhile than the one that is not. Additionally, with AGWA providing education services specifically related to particular TEE Art syllabus topics, then TEE Art teachers and their students would consequently view the Gallery and Gallery visits in the light of achieving course requirements.

The study confirmed that the Art Gallery as a whole is perceived by teachers to be a valuable educational resource for both teachers and students. Teachers B and C stressed that the Art Gallery and the education officers are valuable educational resources for teachers as much as for students. Art teachers, in common with other subject specialists are expected to be knowledgeable in their field, but responses from Teachers B and C acknowledged deficits in knowledge about art. No matter how long teachers have been teaching they still need professional input and the Gallery is perceived as a place that can provide teachers with appropriate visual and literary resources and up-to-date information on art. These findings seem to partly support the arguments of some gallery educators cited in the literature that teachers use the Gallery and Gallery visits without the needs of learners in mind but to supplement their own their own "aesthetic deficits" (Newsom and Silver, 1978). Teachers B and C's use of the Gallery visit for their own needs as much as for their students' achievement does not appear to be intended as a selfish motive as some gallery educators would suggest. Instead their action supports the argument that teachers' realising their own educational needs as well as learner needs, contributes to effective teaching and learning. Any

opportunity to expand teachers' knowledge in their field, or to extend their supply of educational resources, may be perceived as a positive action towards more effective teaching and student learning.

The teachers' perceptions on the (educational) value of the Art Gallery could be interpreted as having been biased due to the direct relevance of Gallery education services to their Art programmes. Even though there were only two Year 12 groups involved in the study, the three teachers were involved with teaching the TEE Art syllabus topics: "The Heidelberg School" or "Australian Art Since 1940". These topics happen to be those which the Gallery can adequately support through the education services they provide because many of the art works for special study are in the Gallery's permanent collection. In the light of this it can be assumed that teachers involved in teaching these topics would naturally perceive the Gallery and Gallery visit to be important and worthwhile; interesting and enjoyable; and useful. And for the same reasons, their students studying these topics may also perceive the Gallery as important and worthwhile; interesting and enjoyable; and useful.

Results of observations of the in-gallery art lessons suggest that the majority of students experienced the visit to be interesting and enjoyable. However, observation procedures collected information on students' external behaviour and not what the students actually experienced. In view of the structured characteristic of the in-gallery art lesson it could have been the format that kept students on-task as much as the content. No evidence exists which adequately describes whether students' feelings were in accord with their external behaviour. It can be

assumed that such information would be provided in extended responses to questionnaires but not all students provided extended responses, and so it was difficult to obtain evidence about every student's expectations and perceptions of the Gallery visit. Nil responses and, vague and ambiguous responses omitted from the data analysis, may have come from students who had a vivid and enlightening experience or a negative experience of the Gallery visit. No evidence exists that describes the perceptions of the Gallery visit from students who did not respond.

The result of nil responses has some influence on the extent to which interpretations of available responses may be attributed to the whole school group. Of research designs requiring extended responses, Best (1983) explains that responding to a written statement is very difficult for some and it is possible that true experience may not be what the respondent provides but a vague idea of their experience. In view of this, nil responses may be attributed to factors influencing the individual's ability to complete the questionnaire such as: changes in temporary characteristics brought on by participation in a study or personal health; the individual's level of communication skills or the physical, social and psychological conditions under which the questionnaire was completed.

Alternatively, it is possible that those who did not respond may have been individuals who experienced strong positive or negative effects of the Gallery visit such as "convulsive or aversive trauma" (Hargreaves, 1983, p. 141), or "inarticulateness". Hargreaves explains that the state of "inarticulateness" can naturally follow a "convulsive trauma". For someone who has just

had a strong positive experience of an object or event it may be difficult to describe the experience in words and so the person enters the state of "inarticulateness". There is also the possibility that the effects of a Gallery visit may not be discernable by the student immediately after the experience. If this is the case then it would be even harder to describe the experience in writing. In addition, students providing no responses may have experienced stronger positive or negative effects from the Gallery visit than those who did provide responses. In view of this, the possible meanings behind nil responses should be borne in mind when interpreting results.

One of the subsidiary research questions was: "Does the Gallery visit meet teacher and students needs?". In view of the data from teacher interviews one could say that teachers' needs are met by the Gallery visit by simply offering a programme that is directly relevant to the objectives of their art programme(s). Available student responses indicate that students generally expected to see original art works and learn something from the visit. The nature of postvisit responses suggest that some students' expectations or needs were not met by the Gallery visit. After the visit some students from School A expressed dissatisfaction with the visit. Similarly School B students' responses after the visit were more divergent and their extended responses varied more than the other school groups. Such evidence suggests that individual learners' needs may not have been met by the Gallery visit. These outcomes may be attributed to factors such as: individual response to elements within the Gallery visit; the perceived significance of the visit; or the fact that dissatisfied



students may have had unrealistic expectations of the Gallery visit. In contrast to results from School A and B, results from School C show correlation between previsit and postvisit responses which could be interpreted as an indication that the majority's expectations of the Gallery visit were met.

Data from open observation confirms that "collaboration" is a factor which contributes to outcomes of the visit. Results provide evidence to suggest that "collaboration" (Macleod, 1985) between schools and the Gallery may have been a factor influencing students' satisfaction or dissatisfaction with the Gallery visit. Observation results provide evidence to suggest that the concept of "collaboration" occurred before and during the Gallery visits in varying degrees. Results suggest that collaboration between Gallery staff, such as education officers and gallery guides, and between education officers involved with the same school group needs to be considered as much as "collaboration" between education officers and art teachers when planning and organising a Gallery visit.

From data collected from observation of School A students it appeared that there may have been little or no collaboration between the education officer and Teacher A. There appeared to be little evidence of any attempt by either party to clarify learner needs. In addition, there appeared to be little or no collaboration between the two education officers involved with School A. One could say that this factor could have been responsible for some student dissatisfaction with the visit. Evidence of student dissatisfaction appeared in the extended responses with expressions such as: "the lecture offered nothing new to existing knowledge and understanding of the topic", and that "there was not enough time provided for

viewing the paintings relevant to the TEE Art syllabus topic". Perhaps if collaboration between education officers occurred during the planning of the visit then all students would have had an adequate amount of time for viewing and talking about the actual art works, and so there may have been fewer expressions of dissatisfaction from students.

School B's visit could be described as two separate visits for it was the teacher's intention for students to be exposed to a general tour as well as an activity-based Gallery experience. As it turned out, three gallery guides and an education officer were involved with the students and open observations suggested that the gallery guides and the education officer were unaware of the programme the other covered or intended to cover with the students. Because of this it may be speculated that any overlaps of information, or contradictions of information students may have received from their experience with both parties would have provided the appropriate circumstances for students to turn off from the Gallery experience. As Lankford (1984) and Taylor (1987) have argued, over-bombardment of auditory or visual information can be a definite turn off for some students. As well as this, exposure to a Gallery tour and lecture for two hours without a break may have been too much for some both physically and mentally. Closer collaboration between Gallery personnel on what each was to do and cover with the students may have resulted in a more effectively coordinated two hour visit limiting the possibility of these undesirable effects.

In contrast to Schools A and B, results from School C provide evidence of the consequences of an appropriate degree of art teacher

and education officer collaboration to sustain student interest and positive attitudes for the visit.

Interpretations of the evidence of student satisfaction and dissatisfaction seem to support the theoretical arguments concerning gallery-school collaboration. Evidence from contextual factors of the visit also suggests that collaboration between Gallery personnel is necessary if a single Gallery visit is to be a worthwhile experience for all students. In view of the single Gallery visit during school hours being a rare event for most students and teachers, then art teachers and education officers need to be conscious of the need for collaboration.

The existence or non-existence of collaboration may not be the only factor influencing students' experience and response toward the Gallery visit. Postvisit extended responses provide evidence that aspects of the Gallery visit such as: individual preference for art works; perceived role of the education officer; response to education officers and response to the physical and psychological environment of the Gallery may contribute to the nature of the student's overall experience of the Gallery visit. Open observation results also provide evidence of contextual factors of Gallery visits that may set the preconditions for students to experience positive or negative effects from the visit. Factors such as: the day of the week; the time of day; the weather; the travelling conditions to the Gallery; the school subjects students are missing because of the visit, their attitudes towards those subjects; the length of the visit and finally the nature of each individual's previous Gallery experience (such as School C's experience of the Schools Conference one week prior to the visit).

The nature of the foregoing may be considered as providing the preconditions for a positive or negative Gallery experience. This together with the media coverage of Gallery related events at the time of the Gallery visits may have influenced students' perceptions of the Gallery visit. It was during these three Gallery visits, that the arrival of the "Five Masterpieces" exhibition in Perth, which had been touring Australia, was extensively advertised on television, in newspapers, on city billboards and in schools. Further publicity was provided by news headlines made by a group of protesters who objected to the business practices of the owner of the "Five Masterpieces" and symbolically turned the water fountain red. These events which occurred at the time of these Gallery visits in August and September 1989, may have had some affect on students and produced atypical results.

#### Limitations of the Research Methodology

In addition to the contextual factors elucidated in the foregoing, the identified limitations of the research methodology suggests that the nature of responses from students and teachers may have also been influenced by extraneous factors, predominantly expectancy effects and pretesting.

The possession of any knowledge concerning the nature and purpose of the study may have provided participants with clues on how they were expected to respond. Evidence of research methodology limitations suggested that teachers' and students' responses were influenced by expectancy effects. It was predicted that all teachers would have different perceptions of the Gallery visit. Results do not appear to support this prediction for there are no

significant differences between teachers' perceptions, however, teachers' responses may have been influenced by expectancy effects. The teachers in this study were chosen because they planned to take their students to the Art Gallery for an in-gallery art lesson during the time the research was conducted. From verbal and written information teachers knew they were to be participating in a study of their perceptions on Gallery visits in relation to Art Education. Students also knew they were involved in a study of their views and experience of the forthcoming Gallery visit and this may have influenced their responses. These circumstances may have made teachers and students respond in a way that they thought was expected of them rather than genuinely responding to the Gallery visit. Such factors further strengthen the belief that this study can only be extrinsically adequate to teachers and students in the study.

Students' responses would have also been influenced by pretesting. The research design in a previsit-postvisit format may have provided students with ideas of how they think they should be responding before and after the visit, and particularly how they think the researcher expected them to respond. A time lapse of no more than a week between the pretest and posttest for School A and C and two hours for School B provided the circumstances for students to remain familiar with the items and their responses on the pretest. In view of this, it is possible that students responded to the pretest rather than the Gallery visit. There is also the possibility that during the completion of questionnaires the students may have been influenced by their teacher and peers to some degree. As the questionnaire instruments could not be adequately

pilot tested, it is difficult to determine whether or not the instruments and individual items adequately gathered information on students' expectations and perceptions of the importance and worthwhileness; interest and enjoyment; and usefulness of the Gallery visit. Questionnaire items may have inadequately measured students' perceptions of the Gallery visit. Students may have been responding instead to elements such as, expectations, pretesting, teacher or peer influence or previous experience.

No other study on the same topic exists which uses the same research instruments and procedures used in this study. The non-standardised nature of research instruments, questionnaire items and procedures further decreases the quality of data as measures of student perceptions. This further threatens the adequacy of results and limits the extrinsic adequacy of the study to those who participated.

In the light of the foregoing limitations of the research methodology, it is possible that the research procedures used may not have been the most appropriate for gathering information on students' and teachers' perceptions of a Gallery visit.

#### Recommendations for Further Investigation on the Research Topic

Based on the foregoing identification of limitations, a replication of the study with more stringent research procedures, with particular regard to administering instruments to subjects is recommended. Sampling procedures for the study modified with the introduction of control variables such as subjects with and without

the knowledge that they are participating in a study would increase the replicability of results. A more stringent procedure for developing research instrument(s) which adequately measure students perceptions is also needed. Accordingly, instrument development for measuring student perceptions could be the focus for future research on the topic.

The outcomes of this study leads to questions that may form the basis for future research into the topic of Gallery visits and Gallery experiences. The single Gallery visit does have some sort of positive or negative effect(s) on students as a group but what effect(s) does it have on the individual student? Are the effects of a single Gallery visit different for boys and girls? What are the specific preconditions that produce such effect(s)? Reflection on the results of the study has suggested that the experience of an object or event is different for individual students no matter how slight such differences may be. Focusing on the Gallery experience(s) of individual students rather than whole school groups may provide more specific and vivid information on the effects of a Gallery visit on individual students and the preconditions for such effects.

The study provides information of three art teachers' perceptions of the Art Gallery and Art Gallery visits in relation to Art Education; however, what are other art teachers' perceptions of the Gallery and Gallery visits? Do other teachers also view seeing original art works and learning about art as the main focus of Gallery visits? A study of a cross-section of art teachers could establish whether or not there is a commonly held view on the value and relevance of the Art Gallery in Art Education in Western Australia and Australia.

The literature on museum and art gallery visits and education refers to a variety of views and opinions of gallery educators on the art gallery's educational responsibility to schools and students. This study did not consider the perceptions of education officers on the Art Gallery experiences they provide students. What do local education officers think about Gallery visits by schools and the Gallery's role in the art education of students?

This study focused on students' expectations, perceptions and experience of a structured in-gallery art lesson. There are many other ways students can experience the Gallery. For example, unstructured visits managed by art teachers, general tours with gallery guides, a single visit or a series of visits. These alternative methods of experiencing art works in the Gallery need to be studied.

Consideration of the above topics for further research into Gallery visits may provide illuminating information on this phenomenon for art educators and Gallery education officers.

### Conclusion

In summary, this study places existing theoretical arguments on gallery visits and art education in a local context. One of the main intentions of art education may be said to be about getting to know and better understand and appreciate visual art. Viewing original art works then becomes central to art education and the specialised nature of the Gallery provides the optimum environment for that purpose. This study found that the Art Gallery is perceived by the art teachers and their students as a place for scholarship. More specifically, the Art Gallery visit provided in



the secondary school context is perceived by teachers and students as an occasion for learning about art through seeing original art works and this was regarded as the main reason for Gallery visits.

The experiences of the art teachers reinforced the fact that the school structure imposes limitations on opportunities for students to experience learning in environments other than the classroom or school. Because of this, 'any exposure is better than none at all' seems to be a general policy for Art Gallery visits during school hours. In spite of the difficulties, visits to the Gallery were perceived by the teachers in the study to be a valuable part of art education and the visit provided an opportunity for teachers and students to learn more about art. For these teachers, the Art Gallery of Western Australia exists as an important resource centre for Art Education in Western Australia.

Based on students' responses it appears that individual students within a school group do have different experiences of the Gallery visit. The nature of students' experiences of the Gallery visit can be predominantly attributed to individual expectations; interests; perception of significance and relevance to art studies at school; and individual response to the nature of contextual factors within the Gallery visit. As well, the short term nature of the single Gallery visit naturally restricts what can be seen or done, and so not all students' expectations and needs may be met from one visit. This reinforces the importance of collaboration between visit organisers, particularly for single Gallery visits. Collaboration will produce the most effectively coordinated Gallery visit and the undesirable effects of the restrictions of a single Gallery visit can be overcome by effective planning.

Students generally expected to see original art works and learn more about art. From the experiences of the students in this study, the in-gallery art lesson appeared to be the appropriate structure for a single Gallery visit if students are to have an effective single visit. The nature of in-gallery art lessons can provide the optimum circumstances for students to experience the most out of original art works at the Gallery within limited time. Additionally, this education-officer-directed Gallery experience provides the optimum situation for students to learn more about the art works in the context of the Gallery. In the context of an in-gallery art lesson students experienced the visit on the Gallery's own terms even though the topic or content covered was (for two schools) directly related to art learning at school. This indicates that art programme and syllabus objectives do not have to be left at school or watered down for students to experience the Gallery on its own terms as well as learning related to Art at school.

Expressions of dissatisfaction with the single visit appeared more content related than method related. The majority of students who expressed dissatisfaction with the visit identified this to be content based and particular to the visit. They did not dismiss all Gallery visits as a waste of time which indicates that the art students in this study perceived going to the Gallery during or out of school time to be a worthwhile experience, despite any dissatisfaction with the Gallery visit just experienced, or specific expectations not having been met by the visit.

The circumstances of an in-gallery art lesson proved favourable for the majority of students in the study. The majority

of students from each school group were observed to be on-task throughout the visit indicating that the structure of an in-gallery art lesson is advantageous for directing and maintaining students' interest on a particular aspect of the visit. In turn, the majority of student responses suggested that the visit was found to be important and worthwhile; interesting and enjoyable; and useful. Some of the significant reasons for this were: students found the Gallery personnel helpful and friendly; they learned something about art; they obtained further specific information for their art studies; they were able to see original art works or they simply enjoyed the visit. And, under conditions based on their experience of the Gallery visit or individual situation, students generally reported that they would (if they did not already) visit the Gallery in their own time even if it were just for a major exhibition that appeals to them.

This study which was concerned with the effects of a visit to the Art Gallery found that not every students' experience was positive but it proved to be worthwhile for the majority. Accordingly, this study provides evidence of some immediate effects of the Gallery visit which are not necessarily indicative of the long term effects. Whether students had a positive or negative experience, the true value of the visit would not be known to students immediately after the visit. This would not have been immediately apparent to all students and so would not have been revealed in responses to questionnaires. There is the possibility that the visit may be remembered in later life as an important or special event, and only then may the students consider continuing

the Gallery experience. In view of this, the study may only indicate short-term effects and cannot measure or even predict resonances in later life.

## APPENDIX ONE

### INTRODUCTORY LETTER GIVEN TO ART TEACHERS

Dear Art Teacher,

As part of my Honours study at the Western Australian College of Advanced Education I am conducting research into The Effect of an Art Gallery Visit on Some Secondary School Students.

The purpose of this letter is to request for your cooperation and participation in the study as The Art Gallery of Western Australia has informed me that an art teacher and art students from your school plan to visit the Art Gallery in the near future.

The study involves gathering information from students through questionnaires designed in a previsit-postvisit format which ask for students' expectations and perceptions of the forthcoming Gallery visit. The pretest will be administered at school and should take a maximum of fifteen minutes to complete. The posttest will be administered at a time convenient to you and similarly will take a maximum of fifteen minutes. Both tests involve responses to seven questions.

Your perceptions on the education service(s) provided by the Gallery is also an important contribution to the study and the opportunity for a fifteen minute interview with you, with your permission to audiotape would be greatly appreciated.

I would like to impress upon you that all information collected from your school personnel will be treated with strict confidence and anonymity. No personal information is required from individuals or schools. All collected data relevant to your school is your property and a copy of the final report will be sent to you if requested.

Your cooperation and participation will be greatly appreciated as there has been no research conducted into the effects of school visits by students to the Art Gallery of Western Australia. The Education staff at the Art Gallery has kindly agreed to cooperate fully with me in the study.

I can be contacted at home on 246 2657 should you have any queries regarding this matter.

Yours Sincerely,

---

ELIZA LEANO

B.Ed. (Hons) student,

Western Australian College of Advanced Education, Mt Lawley Campus.

## **APPENDIX TWO**

### **DATA COLLECTION INSTRUMENTS FOR QUESTIONNAIRES, OBSERVATIONS AND INTERVIEWS**

Dear Student,

The Art Gallery of Western Australia has informed me that you will be visiting the Art Gallery in the near future. This is an invitation for you to participate in a study on Art Gallery visits.

Your views on the coming Gallery visit and what you experience from it are very important. Would you please complete the attached questionnaire by reading each statement carefully then circle whether you: **STRONGLY AGREE**, **AGREE**, **DISAGREE** or **STRONGLY DISAGREE**, with the statement and give reasons why in the space provided. There is no need to provide your name or any other information. As part of the study you will be asked to complete another questionnaire, similar to this one, after your Gallery visit.

Thank you for taking the time to read this.

Your participation and cooperation is greatly appreciated.

Yours Sincerely,

---

E. LEANO

Western Australian College of Advanced Education

## PREVISIT QUESTIONNAIRE

Please circle whether you:

STRONGLY AGREE, AGREE, DISAGREE OR STRONGLY DISAGREE

SA                      A                      D                      SD

with the following statements and give reasons why in the space provided.

1. The Art Gallery of Western Australia will be a nice place to visit.

SA                      A                      D                      SD

Explain your reasons for the above:

2. This visit to the Art Gallery is really important.

SA                      A                      D                      SD

Explain your reasons for the above:

3. The original art works will be the most enjoyable part of the visit.

SA                      A                      D                      SD

Explain your reasons for the above:

4. This visit will help me with my own art work.

SA                      A                      D                      SD

Explain your reasons for the above:

5. This visit will increase my understanding of art works.

SA                      A                      D                      SD

Explain your reasons for the above:

6. What the education officer will say about art works will help me to understand them.

SA                      A                      D                      SD

Explain your reasons for the above:

7. I would never visit the Art Gallery in my own time.

SA                      A                      D                      SD

Explain your reasons for the above:

# **POSITIVIST QUESTIONNAIRE**

Please circle whether you:

**STRONGLY AGREE, AGREE, DISAGREE OR STRONGLY DISAGREE**

**SA**

**A**

**D**

**SD**

with the following statements and give reasons why in the space provided.

1. The visit was a waste of time.

**SA**

**A**

**D**

**SD**

Give your reasons for the above:

2. The original art works were the most enjoyable part of the visit.

**SA**

**A**

**D**

**SD**

Give your reasons for the above:

3. The visit will help me with my own art work.

**SA**

**A**

**D**

**SD**

Give your reasons for the above:

4. The visit increased my understanding of art works.

**SA**

**A**

**D**

**SD**

Give your reasons for the above:

5. What I heard about art works helped me to understand them.

**SA**

**A**

**D**

**SD**

Give your reasons for the above:

6. The Art Gallery of Western Australia is a nice place to visit.

**SA**

**A**

**D**

**SD**

Give your reasons for the above:

7. I would like to visit the Art Gallery in my own time.

**SA**

**A**

**D**

**SD**

Give your reasons for the above:

**THANK YOU FOR YOUR COOPERATION AND PARTICIPATION IN THIS STUDY**



**OBSERVATION SCHEDULE****On-Task****Active**

- . Eagerly or immediately commences independent activity related to task.
- . Works independently - chooses particular works to study after independent selection.
- . Puts hand up.
- . Volunteers for activities.
- . Responds promptly to instructions (stops, looks, listens...).
- . Eager to respond to questions related to task.
- . Asks questions related to task.
- . Participates in discussion - offers ideas, comments, takes notes.

**Passive**

- . Sustains observation of art work(s).
- . Attentive to Education Officer (eyes focused on him/her).
- . Keeps close to Education Officer, front-of-the group or close to art work in focus.
- . Listens attentively to what peers have to say in relation to task (eyes focused on speaker).
- . Responds to art works, Education Officer, comments and ideas with sympathetic gestures (nods, smiles, raises eyebrows, points...).

**Off-task****Active**

- . Continues with activity long after task in focus has changed.
- . Talks to neighbour about something unrelated to task.
- . Asks questions, makes comment that is trivial or unrelated to task.
- . Distracts neighbour (giggling, nudging, chatting...).
- . Fiddles with pens, papers, etc.
- . Reluctant to commence independent activity.
- . Reluctant to independently select art works for independent study.
- . Behaviour receives a warning from Education Officer or Teacher.

**Passive**

- . Inattentive to Education Officer or Art Work (looks around the room, faces floor, ceiling...).
- . Distracted from task by peers, passer-bys, etc.
- . Displays unsympathetic gestures towards art works, Education Officer, ideas, comments by peers (sighs, rolls eyes, frowns, shakes head...).

SCHOOL : \_\_\_\_\_

DATE : \_\_\_\_\_

No. of STUDENTS : \_\_\_\_\_

★ GROUP UP DOWN E L O O P S	TIME:				TIME:				TIME:				TIME:				TOTAL				
	S	ON	OFF	P	A	ON	OFF	P	A	ON	OFF	P	A	ON	OFF	P	A	ON		OFF	
		P	A			P	A			P	A			P	A			P	A	P	A
	1																				
	2																				
	3																				
	4																				
	5																				
	6																				
	7																				
8																					
9																					
10																					

START TIME:				TIME:				TIME:				★ TIME:				TIME:				TIME:				★ TIME:				TOTAL					
S	ON	OFF	P	A	ON	OFF	P	A	ON	OFF	P	A	ON	OFF	P	A	ON	OFF	P	A	ON	OFF	P	A	ON	OFF	P	A	ON		OFF		
																													P	A	P	A	
1																																	
2																																	
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4																																	
5																																	

S	TIME:				TIME:				TIME:				★ TIME:				TIME:				TIME:				★ TIME:				TOTAL						
	ON	OFF	P	A	ON	OFF	P	A	ON	OFF	P	A	ON	OFF	P	A	ON	OFF	P	A	ON	OFF	P	A	ON	OFF	P	A	ON	OFF					
	P	A	P	A	P	A	P	A	P	A	P	A	P	A	P	A	P	A	P	A	P	A	P	A	P	A	P	A	P	A					
1.																																			
2.																																			
3.																																			
4.																																			
5.																																			

CHECKLIST SAMPLE

**SCHEDULE OF QUESTIONS FOR TEACHER INTERVIEW**

- . How often do you have an opportunity to use the education services provided by AGWA ?
- . What education services do you mostly use ?
- . Would you like to use them more often ?
- . Do you think there is a need for AGWA to provide education services for schools ?
- . In general, do you think what is presently provided useful to Art Education in Western Australia ?
- . Is there anything you would like the Gallery to provide on top of what is already provided ?
- . How important are Gallery visits to learning about art ?
- . What is the purpose behind your visit to the Art Gallery ?
- . How will this visit be useful to your art programme ?
- . Will it be a valuable experience for your students ? How ?
- . Will it be useful for your students ? In what way ?
- . Are the education services provided by AGWA important to you as a teaching resource ?
- . If you could change anything about the Gallery what would you change? \_\_\_\_\_
- . If you could change anything about Gallery visits what would you change ?

### APPENDIX THREE

#### TABLES OF RESPONSES TO PART ONE AND TWO OF ITEM 2

Table 3. Part One. Item 2: Students' Expectations and Perceptions of the Importance and Worthwhileness of the Gallery Visit

School	Previsit					Postvisit				
	1	2	3	4	*	1	2	3	4	*
A	30.0 (6)	60.0 (12)	10.0 (2)	....	....	26.0 (5)	63.0 (12)	11.0 (2)	....	5.0 (1)
B	11.0 (2)	72.0 (13)	17.0 (3)	....	....	44.0 (8)	50.0 (9)	....	6.0 (1)	....
C	62.0 (8)	38.0 (5)	....	....	....	62.0 (8)	62.0 (5)	....	....	....
Chi-square = 9.748 P = 0.163					Chi-square = 8.288 P = 0.218					

Note: 1 = Strongly Agree; 2 = Agree; 3 = Disagree; 4 = Strongly Disagree; \* = No Response

Table 4. Part Two. Item 2: Students' Expectations and Perceptions of the Importance and Worthwhileness of the Gallery Visit

Categories of Responses	%	(f)
<u>Previsit</u>		
<u>School A</u>		
1. Will be helpful for studies in Art . . . . .	40.0	(8)
2. Will complement and reinforce knowledge of art works .	30.0	(6)
3. Will help with understanding of different art works and artists in Art History . . . . .	20.0	(4)
4. Will give more insight into art . . . . .	20.0	(4)
5. An opportunity to see paintings being studied in real life . . . . .	10.0	(2)
6. It is not that important . . . . .	10.0	(2)
7. No response . . . . .	10.0	(2)
<u>School B</u>		
1. Will learn more about art and artists . . . . .	55.5	(10)
2. Can see different types of art . . . . .	22.2	(4)
3. Help improve own art works . . . . .	11.1	(3)
-----		
Able to see real art works		
No, "Art is not important"		
<u>School C</u>		
1. Seeing the original art works will be more helpful for studies than photocopies . . . . .	69.2	(9)
2. To increase knowledge of paintings being studied . . .	23.1	(3)
Inter-Rater Reliability = 81.5 (School A); 95.4 (School B); 84.6 (School C).		

Table 4. Continued

Categories of Responses	%	(f)
<u>Postvisit</u>		
<u>School A</u>		
1. Had an opportunity to view the originals of the art works being studied . . . . .	35.0	(7)
2. Complemented and reinforced existing knowledge . . . . .	25.0	(5)
3. Yes, but not enough time was spent on the most relevant (discussing and viewing particular art works) . . . . .	25.0	(5)
4. Obtained some helpful information . . . . .	15.0	(3)
5. It was interesting and enjoyable . . . . .	10.0	(2)
<u>School B</u>		
1. It was interesting . . . . .	27.7	(5)
2. Learnt different ways of painting . . . . .	22.2	(4)
3. Learnt something . . . . .	22.2	(4)
4. Learnt a lot about Art . . . . .	16.6	(3)
5. Enjoyed myself . . . . .	11.1	(2)
----- "It was boring"		
<u>School C</u>		
1. Learnt a lot about the artist and the painting we are studying . . . . .	46.2	(6)
2. Learnt more about the painting through seeing the original . . . . .	38.5	(5)
3. No Response . . . . .	15.4	(2)
----- The Lecturer was helpful and fantastic		
Inter-Rater Reliability = 88.5 (School A); 81.8 (School B); 92.3 (School C).		

# APPENDIX FOUR

## TABLES OF RESPONSES TO PART ONE AND TWO OF ITEMS 4, 5 AND 6

Table 5. Part One. Students' Expectations and Perceptions of the Usefulness of the Gallery Visit

School	1	2	Previsit 3	4	*	1	2	Postvisit 3	4	
<u>Item 4</u>										
A	21.0 (4)	74.0 (14)	5.0 (1)	....	5.0 (1)	15.0 (3)	70.0 (14)	10.0 (2)	....	5.
B	39.0 (7)	44.0 (8)	11.0 (2)	6.0 (1)	....	33.0 (6)	39.0 (7)	22.0 (4)	6.0 (1)	..
C	46.0 (6)	46.0 (6)	8.0 (1)	....	....	46.0 (6)	38.0 (5)	15.0 (2)	....	..
Chi-square = 5.518 P = 0.479						Chi-square = 7.820 P = 0.252				
<u>Item 5</u>										
A	35.0 (7)	65.0 (13)	....	....	....	15.0 (3)	70.0 (14)	10.0 (2)	....	5.
B	22.0 (4)	67.0 (12)	11.0 (2)	....	....	33.0 (6)	50.0 (9)	11.0 (2)	6.0 (1)	..
C	62.0 (8)	31.0 (4)	8.0 (1)	....	....	69.0 (9)	31.0 (4)	....	....	..
Chi-square = 7.356 P = 0.289						Chi-square = 12.082 P = 0.060				
<u>Item 6</u>										
A	15.0 (3)	65.0 (13)	20.0 (4)	....	....	20.0 (4)	65.0 (13)	....	10.0 (2)	5.
B	24.0 (4)	76.0 (13)	....	....	6.0 (1)	28.0 (5)	56.0 (10)	17.0 (3)	....	..
C	69.0 (9)	23.0 (3)	8.0 (1)	....	....	92.0 (12)	8.0 (1)	....	....	..
Chi-square = 15.490 P = 0.017						Chi-square = 19.056 P = 0.004				

Note: 1 = Strongly Agree; 2 = Agree; 3 = Disagree; 4 = Strongly Disagree; \* = No Response

Table 6. Part Two. Item 4: Students' Expectations and Perceptions of the Usefulness of the Gallery Visit

Categories of Responses	%	(f)
<u>Previsit</u>		
<u>School A</u>		
1. May obtain ideas and information on methods and techniques artists use . . . . .	40.0	(8)
2. May increase understanding of art and artists . . . . .	40.0	(8)
3. May help increase art interpretation skills . . . . .	10.0	(2)
4. The visit is relevant to my own art work at present . . . . .	10.0	(2)
5. No Response . . . . .	10.0	(2)
<u>School B</u>		
1. Will be able to see different types of art and how they were done . . . . .	44.4	(8)
2. The art works may provide ideas . . . . .	22.2	(4)
3. It will help to improve and develop art skills . . . . .	16.7	(3)
-----		
No, - will only be looking		
<u>School C</u>		
1. May be inspired through seeing techniques and ideas used in original art works . . . . .	61.5	(8)
2. The visit will help in understanding and remembering the paintings being studied in Art History . . . . .	23.1	(3)
3. No Response . . . . .	15.4	(2)
-----		
It is important to see the original paintings		
-----		
Inter-Rater Reliability = 86.9 (School A); 83.3 (School B); 84.6 (School C).		



Table 6. Continued

Categories of Responses	%	(f)
<u>Postvisit</u>		
<u>School A</u>		
1. It might. Saw the originals up close and the techniques used . . . . .	30.0	(6)
2. The visit will help studies in art and own art work . . . . .	20.0	(4)
3. The lecturer suggested some possible methods and techniques . . . . .	20.0	(4)
4. It was inspiring . . . . .	10.0	(2)
-----		
No, - I have no desire to paint		
<u>School B</u>		
1. Saw different ways art can be done . . . . .	33.3	(6)
2. Can help develop my art skills . . . . .	27.7	(5)
3. Increased my understanding of art . . . . .	16.6	(3)
4. Learnt about different types of art . . . . .	11.1	(2)
5. No, our teacher shows us how to draw . . . . .	11.1	(2)
-----		
No, did not see any painting demonstrations		
<u>School C</u>		
1. Saw ideas and techniques used by the artist which may influence and inspire my own work . . . . .	53.8	(8)
2. The visit was inspiring . . . . .	15.4	(2)
-----		
No, we did not do any practical work		
The painting is unrelated to my current work		
-----		
Inter-Rater Reliability = 80.0 (School A); 86.4 (School B); 84.6 (School C).		

Table 7. Part Two. Item 5: Students' Expectations and Perceptions of the Usefulness of the Gallery Visit

Categories of Responses	%	(f)
<u>Previsit</u>		
<u>School A</u>		
1. Opportunity to view the art works in more detail to further understand them and the artist . . . . .	45.0	(9)
2. Will increase knowledge and understanding of artists and art works . . . . .	30.0	(6)
3. Unsure - Maybe . . . . .	15.0	(3)
4. Opportunity to see the original . . . . .	10.0	(2)
5. Will be exposed to a variety of art works . . . . .	10.0	(2)
6. No Response . . . . .	10.0	(2)
<u>School B</u>		
1. Will be able to see different types of art . . . . .	33.3	(6)
2. Can get a good look at art works and learn about them and the artist . . . . .	33.3	(6)
3. I will be able to understand art better from the visit . . . . .	22.2	(4)
-----		
No, "I don't like to understand art as an understanding"		
<u>School C</u>		
1. Seeing the actual painting will enhance understanding . . . . .	38.5	(5)
2. Someone discussing or explaining the painting will be helpful . . . . .	23.1	(3)
3. Will be able to see the actual art works and how they were put together . . . . .	15.4	(2)
4. No Response . . . . .	15.4	(2)
-----		
Will increase my interest in art		

Inter-Rater Reliability = 82.6 (School A); 84.2 (School B);  
90.9 (School C).

Table 7. Continued

Categories of Responses	%	(f)
<u>Postvisit</u>		
<u>School A</u>		
1. Seeing the original was helpful . . . . .	25.0	(5)
2. It increased my understanding of artists and art works . . . . .	25.0	(5)
3. Gave me more information about the art works . . . . .	15.0	(3)
4. Lecturers gave new ideas on how to look at art works . . . . .	15.0	(3)
5. The lecture was informative and helpful . . . . .	10.0	(2)
6. Reinforced existing knowledge of artists and art works . . . . .	10.0	(2)
7. No. Did not increase existing knowledge and understanding . . . . .	10.0	(2)
<u>School B</u>		
1. I know and understand more now . . . . .	44.4	(8)
2. Learnt about the art works and the artists' techniques . . . . .	16.7	(3)
3. Learnt how to look at art works . . . . .	16.7	(3)
4. The guides were helpful and informative . . . . .	11.1	(2)
5. Can now identify different art works . . . . .	11.1	(2)
----- No, "It is still boring"		
<u>School C</u>		
1. The lecturer was informative and explained the art work well . . . . .	38.5	(5)
2. No Response . . . . .	38.5	(5)
3. Saw the actual painting . . . . .	30.8	(4)
4. Being exposed to other viewpoints helps when forming your own opinions . . . . .	15.4	(2)
-----		
Inter-Rater Reliability = 82.6 (School A); 82.6 (School B); 91.7 (School C).		

Table 8. Part Two. Item 6: Students' Expectations and Perceptions of the Usefulness of the Gallery Visit

Categories of Responses	%	(f)
<u>Previsit</u>		
<u>School A</u>		
1. He or she will provide background information on artists and art works to help appreciation of them. . . . .	25.0	(5)
2. He or she will help increase my knowledge and understanding of art works . . . . .	25.0	(5)
3. Unsure; not necessarily . . . . .	20.0	(4)
4. No Response . . . . .	15.0	(3)
5. He or she may offer different ideas and viewpoints to consider about art works . . . . .	10.0	(2)
-----		
"This will depend on whether I understand what is said"		
<u>School B</u>		
1. He or she will explain the art work so that I may understand it and the artist more . . . . .	55.6	(10)
2. He or she would know more about the art work and the artist . . . . .	11.1	(2)
-----		
"He or she can help me learn"		
<u>School C</u>		
1. They will thoroughly explain and provide background information on the painting and artist . . . . .	46.1	(6)
2. They may help me see things I can easily overlook when looking at a painting . . . . .	15.4	(2)
3. They may have different opinions of the art work which would be helpful when forming my own . . . . .	15.4	(2)
-----		
Yes, some books are difficult to understand and the lecturer uses language that is easier to understand		
-----		
Inter-Rater Reliability = 84.2 (School A); 94.1 (School B); 85.7 (School C).		

Table 8. Continued

Categories of Responses	%	(f)
<u>Postvisit</u>		
<u>School A</u>		
1. The lecturer provided helpful background information and viewpoints on particular artists and art works . . . . .	30.0	(6)
2. It increased my knowledge and understanding . . . . .	25.0	(5)
3. No. We had covered the information already, it offered nothing new . . . . .	10.0	(2)
-----		
"What I heard was clear and concise"		
<u>School B</u>		
1. They explained the art work more . . . . .	38.9	(7)
2. The guides were informative . . . . .	11.1	(2)
3. I heard alot of background information about the painting and artist . . . . .	11.1	(2)
4. No, I have books to read . . . . .	11.1	(2)
<u>School C</u>		
1. The background information given on the artist was helpful . . . . .	30.8	(4)
2. Explanations were good and helped with appreciating the art work more . . . . .	23.1	(3)
3. Hearing different point of views was helpful . . . . .	15.4	(2)
-----		
"The lecturer was knowledgeable and communicated well" Yes, seeing the actual art work also helped		
-----		
Inter-Rater Reliability = 80.0 (School A); 88.2 (School B); 90.9 (School C).		

# APPENDIX FIVE

## TABLES OF RESPONSES TO PART ONE AND TWO OF ITEMS 1, 3 AND 7

Table 9. Part One. Students' Expectations and Perceptions of the Interest and Enjoyment of the Gallery Visit

School	1	2	Previsit 3	4	*	1	2	Postvisit 3	4	*
<u>Item 1</u>										
A	40.0 (8)	60.0 (12)	....	....	....	25.0 (5)	70.0 (14)	....	....	5.0 (1)
B	6.0 (1)	89.0 (16)	....	6.0 (1)	....	33.0 (6)	61.0 (11)	6.0 (1)	....	....
C	31.0 (40)	69.0 (70)	....	....	....	54.0 (70)	46.0 (6)	....	....	....
Chi-square = 7.550 P = 0.273						Chi-square = 4.406 P = 0.622				
<u>Item 3</u>										
A	40.0 (8)	50.0 (10)	10.0 (2)	....	....	30.0 (6)	50.0 (10)	15.0 (3)	....	5.0 (1)
B	18.0 (3)	41.0 (7)	29.0 (5)	12.0 (2)	6.0 (1)	17.0 (3)	33.0 (6)	28.0 (5)	22.0 (4)	....
C	69.0 (9)	31.0 (4)	....	....	....	46.0 (6)	38.0 (6)	15.0 (2)	....	....
Chi-square = 14.413 P = 0.025						Chi-square = 11.048 P = 0.087				
<u>Item 7</u>										
A	35.0 (70)	55.0 (11)	5.0 (1)	5.0 (1)	....	25.0 (5)	70.0 (14)	....	....	5.0 (1)
B	28.0 (5)	17.0 (3)	44.0 (8)	11.0 (2)	....	28.0 (5)	28.0 (5)	28.0 (3)	17.0 (3)	....
C	62.0 (8)	23.0 (3)	15.0 (2)	....	....	54.0 (7)	46.0 (6)	....	....	....
Chi-square = 15.841 P = 0.015						Chi-square = 4.406 P = 0.622				

Note: 1 = Strongly Agree; 2 = Agree; 3 Disagree; 4 = Strongly Disagree; \* = No Response

Table 10. Part Two. Item 1: Students' Expectations and Perceptions of the Interest and Enjoyment of the Gallery Visit

Categories of Responses	%	(f)
<u>Previsit</u>		
<u>School A</u>		
1. Has interesting original art works and exhibitions . .	50.0	(10)
2. Will get to see the "real" art works . . . . .	30.0	(6)
3. It has a pleasant atmosphere . . . . .	25.0	(5)
4. It will be a change from normal activity and environment . . . . .	15.0	(3)
5. The building and surroundings are interesting and beautiful . . . . .	15.0	(3)
6. No Response . . . . .	15.0	(3)
7. Will be good to be able to wander around and look . .	10.0	(2)
8. No Response . . . . .	10.0	(2)
<u>School B</u>		
1. Will be able to see different paintings . . . . .	33.3	(6)
2. I love Art. I am interested in Art . . . . .	22.2	(4)
3. It will be a good experience . . . . .	16.7	(3)
4. It has good art to see . . . . .	16.7	(3)
5. It is a nice place . . . . .	11.1	(2)
----- Walking around looking at pictures will be boring		
<u>School C</u>		
1. We will get to see the "real" art works rather than photocopies . . . . .	61.5	(8)
2. It has interesting architecture and a nicely set out interior . . . . .	15.4	(2)
----- It is "interesting" more than nice		
Inter-Rater Reliability = 89.6 (School A); 81.8 (School B); 92.8 (School C).		

Table 10. Continued

Categories of Responses	%	(f)
<u>Postvisit</u>		
<u>School A</u>		
1. Has a pleasant atmosphere and environment . . . . .	40.0	(8)
2. Has a variety of interesting art works and exhibitions to see . . . . .	20.0	(4)
3. The staff are friendly and helpful . . . . .	15.0	(3)
4. The visit was interesting and enjoyable . . . . .	15.0	(3)
5. It is an interesting building . . . . .	15.0	(3)
6. It is educational and informative . . . . .	10.0	(2)
7. No Response . . . . .	10.0	(2)
<u>School B</u>		
1. I enjoyed myself, it was a good experience . . . . .	33.3	(6)
2. It is an interesting place . . . . .	22.2	(4)
3. Has a variety of interesting art works to see . . . . .	22.2	(4)
4. The staff are friendly . . . . .	16.7	(3)
5. It is a nice place . . . . .	11.1	(2)
----- No, it should have painting demonstrations		
<u>School C</u>		
1. No Response . . . . .	38.5	(5)
2. The building is nicely set out and comfortable to walk around in . . . . .	30.8	(4)
3. Has a good atmosphere . . . . .	30.8	(4)
4. The art works are well displayed . . . . .	30.8	(4)
5. Has a variety of good art works . . . . .	23.1	(3)
6. Has room to view paintings from a good vantage point . . . . .	15.4	(2)
----- "Nice" does not describe what the Gallery is like Yes, but suspicious attendants make me feel uncomfortable		
Inter-Rater Reliability = 88.5 (School A); 82.6 (School B); 90.0 (School C).		



Table 11. Part Two. Item 3: Students' Expectations and Perceptions of the Interest and Enjoyment of the Gallery Visit

Categories of Responses	%	(f)
<u>Previsit</u>		
<u>School A</u>		
1. Will have a better idea of the art work from seeing the original . . . . .	30.0	(6)
2. This will depend on individual preferences for art works . . . . .	15.0	(3)
3. It will be good to see how the artist painted it and put it together . . . . .	15.0	(3)
4. No Response . . . . .	15.0	(3)
5. Seeing the original will be a special individual experience . . . . .	10.0	(2)
-----		
Seeing the originals will help with studies in Art		
<u>School B</u>		
1. The originals will show the artist's feelings better .	27.8	(5)
2. They will be interesting . . . . .	16.7	(3)
3. It is better to see the originals than photocopies . .	11.1	(2)
4. No, many other paintings may also be interesting . . .	11.1	(2)
5. I like original art works . . . . .	11.1	(2)
-----		
No, they will be old and boring		
<u>School C</u>		
1. We will see originals rather than photocopies and reproductions . . . . .	46.1	(6)
2. Will better understand the artist's intention from seeing the original . . . . .	30.8	(4)
3. They are the most enjoyable part of the visit . . . .	15.4	(2)
-----		
We will be looking at work by famous people		

Inter-Rater Reliability = 86.6 (School A); 88.9 (School B);  
92.8 (School C).

Table 11. Continued

Categories of Responses	%	(f)
<u>Postvisit</u>		
<u>School A</u>		
1. Seeing the originals will be more helpful and informative for art studies than photocopies and reproductions . . . . .	50.0	(10)
2. The art works were impressive . . . . .	20.0	(4)
3. It was more enjoyable seeing the originals . . . . .	15.0	(3)
4. No. There were many other art works I liked rather than those we looked at . . . . .	10.0	(2)
-----		
Seeing the originals makes studying art more relevant		
Yes. There was nothing new in the lectures and discussions		
<u>School B</u>		
1. No. Modern art is better . . . . .	16.7	(3)
2. No. They were all good and interesting . . . . .	11.1	(2)
3. It was good seeing some famous art works . . . . .	11.1	(2)
4. I liked the original art works . . . . .	11.1	(2)
-----		
"Nice to know you are looking at the original"		
No, "I like craft better"		
No, "It was like a long lecture"		
<u>School C</u>		
1. Got more information from seeing the original than from photocopies only . . . . .	53.8	(7)
2. it is fascinating looking at the "real" thing . . . . .	15.4	(2)
-----		
"Seeing the original as well as learning about the history and the artist helped in understanding the painting"		
-----		
Inter-Rater Reliability = 95.2 (School A); 94.1 (School B); 92.3 (School C).		

Table 12. Part Two. Item 7: Students' Expectations and Perceptions of the Interest and Enjoyment of the Gallery Visit

Categories of Responses	%	(f)
<u>Previsit</u>		
<u>School A</u>		
1. It is more enjoyable and relaxing in your own time . . .	25.2	(5)
2. I already visit in my own time . . . . .	20.2	(4)
3. Yes, if there is an interesting exhibition I want to see . . . . .	15.0	(3)
4. Yes, I would enjoy it . . . . .	15.0	(3)
5. No Response . . . . .	15.0	(3)
6. Yes the Gallery is interesting and helpful . . . . .	10.0	(2)
----- Yes, if I had the time and transport		
<u>School B</u>		
1. I love art and artists' different ideas . . . . .	16.7	(3)
2. Yes, but transport is a problem . . . . .	16.7	(3)
3. I have been before and enjoy going . . . . .	11.1	(2)
4. Unsure . . . . .	11.1	(2)
5. No, I have other commitments . . . . .	11.1	(2)
6. No, it is a waste of time . . . . .	11.1	(2)
----- Yes, but "my parents don't take me" No, I "can see this art anywhere"		
<u>School C</u>		
1. Yes, I enjoy looking at art works . . . . .	30.8	(4)
2. Yes, if an exhibition interests me . . . . .	23.1	(3)
3. I would have more time to look in my own time . . . .	15.4	(2)
----- The Gallery is interesting, especially if you know some of the work Yes, but distance is a problem		
Inter-Rater Reliability = 80.9 (School A); 80.0 (School B); 92.3 (School C).		

Table 12. Continued

Categories of Responses	%	(f)
<u>Postvisit</u>		
<u>School A</u>		
1. There will be more time to look at art works being studied as well as others . . . . .	30.0	(6)
2. I already visit in my own time . . . . .	20.0	(4)
3. To see new and interesting exhibitions . . . . .	15.0	(3)
4. It is an interesting and educational place . . . . .	10.0	(2)
-----		
I enjoyed myself on this visit		
Visiting the Gallery is always enjoyable		
<u>School B</u>		
1. I enjoyed myself . . . . .	22.2	(4)
2. To see more of the Gallery and the art . . . . .	16.7	(3)
3. I have been before and enjoy it . . . . .	11.1	(2)
4. Yes, but transport is a problem . . . . .	11.1	(2)
5. It has good art . . . . .	11.1	(2)
6. No, I could not go through it again . . . . .	11.1	(2)
-----		
No, I got tired		
Depends if I feel like it at the time		
<u>School C</u>		
1. No Response . . . . .	38.5	(5)
2. Yes, to look without being restricted by time and school . . . . .	23.1	(3)
3. Can better understand and appreciate it in your own time . . . . .	15.4	(2)
4. Yes, if there are works or an exhibition I really want to see . . . . .	15.4	(2)
-----		
The visit was interesting		
The Gallery is a nice place, relaxing and enjoyable		
Yes, to see the Gallery again		
-----		
Inter-Rater Reliability = 84.2 (School A); 83.3 (School B); 90.0 (School C).		

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