

Matjaž Duh

The Function of Museum Pedagogy in the Development of Artistic Appreciation

Original scientific article

UDK: 37.015.31:069:73/76

ABSTRACT

Contemporary museum pedagogy is located spatially in museums and galleries, which represent an authentic space for art. Artistic artefacts on display constitute an excellent basis for the development of art appreciation among children and young people. This means that the role of museum educators is not limited merely to classification, managing and presentation of art collections, but is also focused on in-depth educational work.

Museum pedagogy must follow the guidelines of contemporary art-pedagogical practice, based on the development of productive and receptive skills among pupils and students. The simultaneous development of both skills is a prerequisite for discussing the development of artistic abilities. In the perception and reception of works of art, participants reach their own individual artistic interpretations of the given works of art. The method of aesthetic transfer emerges as the most appropriate didactic approach.

Key words: Museum pedagogy, perception, reception, art appreciation, creative artwork

Muzejska pedagogika v funkciji razvijanja likovne apreciacije

Izvirni znanstveni članek

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POVZETEK

Sodobna muzejska pedagogika, kot jo poznamo danes, je prostorsko umeščena v muzeje in galerije, ki predstavljajo avtentičen prostor umetnosti. Razstavljeni umetniški artefakti predstavljajo kakovostno osnovo za razvijanje likovne apreciacije otrok in mladine. To pomeni, da vloga muzejskih pedagogov ni omejena zgolj na razvrščanje, upravljanje in predstavitve umetniških zbirk, temveč se osredotoča tudi na poglobljeno vzgojno-izobraževalno delo.

Muzejska pedagogika mora slediti smernicam sodobne likovnopedagoške prakse, ki temelji na razvoju produktivnih in receptivnih sposobnosti učencev in dijakov. Sočasen razvoj obeh sposobnosti je predpogoj, da lahko govorimo o razvoju likovnih sposobnosti. Ob percepciji in recepciji umetniških del lahko udeleženci učnega procesa pridejo do individualnih likovnih reinterpretacij obravnavanih umetniških del. Kot primeren didaktični pristop se pri tem kaže metoda estetskega transferja.

Ključne besede: muzejska pedagogika, percepcija, recepcija, likovna apreciacija, likovno ustvarjanje

Introduction

The role and purpose of museums and galleries have long been established and can be epitomized as a list of tasks: collecting, editing, documenting, studying, researching, and maintaining and presenting their collections. Prösler (1993) says that museums are the result of time and the expression of culture, thus accounting for, probably deliberately, the diversity of museums across the globe. In the last few decades, the role and purpose of museums and galleries have changed mostly as regards the presentation of their collections. The need arose for educating their target public, as employees of museums and galleries sought to react more effectively to the demands of a modern, pluralistic and multicultural society. According to the ICOM Statutes, adopted during the 21st General Conference in Vienna, Austria, in 2007, "A museum is a non-profit making, permanent institution in the service of society and of its development, and open to the public, which acquires, conserves, researches, communicates and exhibits, for purposes of study, education and enjoyment, material evidence of people and their environment." This statement, extracted from the current ICOM website (2007), illustrates the growing recognition of the significance of museum education. A new profile for the activity of museums and galleries thus emerged, which was called museum pedagogy and that defines the practical and theoretical basis for educational work in museums and galleries. Some experts believe (Kodelja, Tavčar, 2008) that using this term to describe activities in museums and galleries could be controversial, since the educational activities of museums and galleries are aimed not only at children (pedagogy) but also at adults (andragogy). There is also a project about lifelong learning in Europe called *Collect & Share*, which shows not only that museums and galleries are engaged in educating children, but also that they are intensively focused on adult education. The project's programme also says that, "Its aim is to promote good practice in learning and education for adults (age 16 or over) in or with museums, galleries, visual arts venues and practitioners. We would like to involve as many different practitioners as possible in the Collect & Share network to share experience, disseminate findings and encourage collaboration and exploration." (What is C&S?). In Slovenia, a Collect & Share Training Seminar took place on 17 May 2005 in the Museum of Modern Art, Ljubljana, with the title "Connecting through Cultures – a Life-long Experience." All this demonstrates that modern museum pedagogy deals with theoretical, practical, methodical, organisational and other aspect of educational work in museums and galleries and relates to educational work with both children and adults.

Museum pedagogy

The term museum pedagogy thus denotes everything that relates to educational work (pedagogy) in museums and galleries, while acknowledging that educational work in museums and galleries is a specific type of work (museum work) and different from work in schools. "This specific nature is evident more at the level

of objectives than at the level of methods and forms of work. Educational work in museums and galleries thus follows the objectives of museums and galleries, and in schools, those of the school. Naturally, some of these objectives are similar, if not identical, while others are complementary. Therefore, educational work by the two types of institutions is complementary" (Kodelja, Tavčar, 2008: 130). In a contemporary setting, the task of museums and galleries to develop their educational role and cooperate with institutions providing formal and non-formal education is thus gaining in importance. In this manner, they contribute to the valuation, understanding and assertion of local, national and European heritage. As educational institutions, museums and galleries should facilitate learning processes that provide students with a variety of paths to knowledge. "To consider themselves as 'centers of learning', museums and galleries should therefore provide more than displays on interesting themes; they should be able to connect these displays and themes to the life experiences of different groups of audiences", says Illeris, who continues: "To promote learning, museums and galleries have to realize the sometimes surprising fact that many actual and potential visitors prefer to learn in ways and about things that are profoundly different from the staff's own preferences" (Illeris, 2006: 16-17). Nowadays, it can be seen that the effect of schools on the work in museums and galleries is much greater than the effect of museums on work in schools; thus, pedagogy in museums and galleries does not constitute a specific museum pedagogy: "It is mostly school pedagogy, which is applied to educational work in these two institutions in their authentic environment" (Duh, Pavlič, 2015: 28).

In schools, art teaching aims at developing children's creative abilities and their appreciation skills. This should also be the aim of museum pedagogy. Appreciation skills apply to both the perception and reception of a work of art. Therefore, contemporary art education is oriented in two directions: (1) towards developing artistic creative skills (productive) and (2) towards an understanding of fine arts (perceptive) (Duh, 2013). The term *productive* (1) is understood as covering all activities in which pupils clarify their relationship to reality by creatively expressing it. The term *perceptive* (2) applies to all activities connected to perception, experience, understanding and interpretation of existing works of art (Duh, 2015). The results of productive work in the fine arts in schools mostly meet the expectations of this profession; however, this does not apply to the receptive aspect of educational endeavour. Even if students are occasionally in contact with works of art, there are difficulties involved in the selection and presentation of such works. Students mostly work with pictures that are largely based on the traditional concept of the work of art; these pictures are therefore perceived as art products. The spatial and temporal structure in which the image practices are (or were) situated is therefore hidden (Rabe-Kröger, 2009: 169). To improve on this, museum teachers are creating optimal conditions to help students learn about the

essential characteristics of the exhibits and the spirit of the times in which these were created.

Through such teaching procedures, museum pedagogy sensitizes students for the perception of art (the perceptive aspect) and actively engages them in the process of museum education through a range of workshops that simulate life in a particular historical era (the productive aspect) (Tavčar, 2009). Meetings between students and artists in the authentic gallery space provide extra motivation and new opportunities to encourage the development of both types of artistic ability. From the perspective of art teaching, museums and galleries offer an opportunity for learning exchanges between artists and students, where group discussions among students encourage shared knowledge and experience for everyone (Pringle, 2002).

One of the main objectives of museum pedagogy is to enable the meanings related to the works of art on exhibit to reach art lovers. "Museum pedagogues thus create conditions that help visitors recognise the essential characteristics of the exhibited work and the spirit of the time in which they were created, to sensitise them to understanding artwork and actively include them in the process of museum education with diverse workshops and by simulating life in a given historical period" (Tavčar, 2009: 78). However, the question often emerges of how to connect the roles of educating children and adults in museums and galleries. Museums and galleries exhibit numerous works of art and art objects, which are often presented in a manner that does not allow observation and study, which are characteristic reactions of small children. In these facilities, the exhibits are often placed and exhibited at heights more suited to adults. There is also the question of the success rate of education in museums and galleries and how to measure it. "If visitors are intended to make personal meaning from their museum experience, then how can the outcome be measured?" wonders Hein, who continues, "What criteria can be applied to distinguish a successful museum educational activity from one that is a failure? This issue is larger than the concern to match museum education activities to educational needs in the formal sector; it needs to be addressed in any effort to evaluate learning in the museum" Hein G. E. (2006: 349). The author seeks solutions for two other issues: the development of special procedures to assess learning, and the redefinition of outcomes for museum visits (ibid).

In relation to this, we can seek the answer to the question of how to link the role of children's education and the premises of museums and galleries. The question is at once substantive and pedagogical in nature. "A starting point is the question of how a learning environment can be designed so that it both to the artistic concepts as well as the mediation process granted openness itself," says Köstner and continues: "Such an approach requires not only that the learner be active to enable participation and to create a cooperative atmosphere. Rather, themes and their reception should allow for ambiguities and breaking points and thus place the artistic concepts in relation to the experiences and perspectives of the recipient" (Köstner, 2009: 181). That forms a good basis for the development of

artistic abilities by students and young people, abilities which at this point highlight the artistic appreciation of art as part of receptive skills.

The role of museums and galleries in developing art appreciation

What is art appreciation?

Contemporary art education works in two directions: the first is directed toward developing the creative abilities of pupils, and the second tries to establish a suitable relationship towards works of art and culture. Quality art education can best be achieved with the implementation of both productive and receptive artistic activities (Duh, 2013). Visual arts education conveys a set of tools that are sufficiently extensive to enable fully formed information to develop in the complex world of the young and their cultural environment (Bering, 2001). Art education is therefore a subject where pupils continuously express themselves creatively and develop the ability to receive and perceive works of art. Bertscheit (2001) sees the placing of artwork in the students' field of interest as the primary objective of visual arts education. This is referred to as art appreciation.

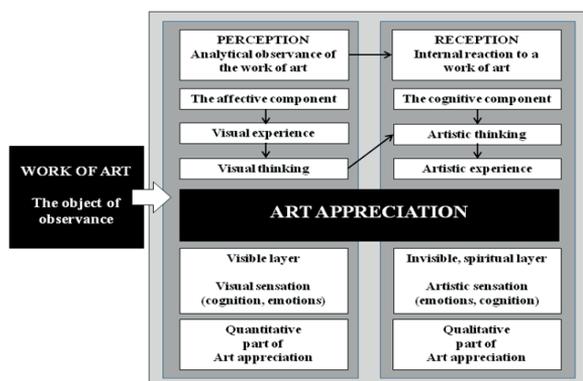


Figure 1: Structure of art appreciation

The first is directed towards students gaining a clear perception of the work of art (Figure 1), which is required for triggering the corresponding aesthetic experience. The second phase is directed towards the results of perception being expressed in words, thus becoming deliberate and internalised. The sum of the art perception and reception abilities of children and students is called artistic appreciation. "In order for students to be able to enjoy art forms and to react to the presented content, they first need to notice them. It is therefore important for children who are engaged in artistic activities to adopt the technique of viewing aesthetic objects with regard to their directly visible qualities" (Duh & Zupančič, 2011: 50).

In the perception of artwork, emotional response, which is an important component of appreciation and which is triggered upon contact with artwork, needs to be encouraged. Emotional response is the result of factors individual to each person and leads from visual experience to visual thinking. In this way, when dealing with artwork, students reach into their own range of mental capacity. Many believe that perception of artwork is sensible only if it is appropriately explained. In conveying artwork in museums, via various media or in class, "there is the fundamental question of interaction of independent perception on the one hand and the provided explanation on the other" (Barth, 2000: 7). We believe that premature explanation of an artwork wastes the research capacity provided by the work of art. Research is reduced to the activity of receiving the knowledge provided about the work of art and is limited, at most, to seeking conformity between the heard and the seen. In this case, instruction and the processing of knowledge determine the action (Duh & Zupančič, 2011). Instead of generating a situation of discovery and observation that establishes a certain relation to the work of art, appreciation is guided by what has been said. We are thus dealing with the speech fixation of our approach to painting or the victory of speech over sight (Didi-Huberman, 1990). The development of art appreciation is based on developing perceptions of artwork that are as subtle as possible. "The perception is a product of the perceived image on the one hand and the observer's ideas on the other," says Bering, continuing that "perceptions, memories, notions, culturally dependant factors and similar shape a perception in the mind" (Bering, 2001: 43). What the student sees is not the only important factor when observing a work of art; it is especially what he brings in relation to it. The opinions of children differ because of personal perspectives and associations. "Children can react on the emotional level, the associative level and the formal intellectual level. These three types of reactions vary and differ, as they depend on the observer and the artwork" (Duh, Zupančič, 2011: 49). In developing perception, students get to know individual art problems thus learning to see, understand and find enjoyment in artwork (Duh, 2004).

Reception is a "creative process of active reception of information and its processing" (Uhlig, 2004: 4). It is an internal reaction to a work of art, a reflection of the experienced and received, with the cognitive and affective component overlapping. Artistic thinking, which Butina (1997) considers a special form of productive thinking, leads to an artistic experience that will serve as the basis for artistic reaction. The process of artwork reception assumes gradual inclusion of conscious and rational components as components of appreciative abilities, without abandoning emotional and spontaneous components, since the process of artistic appreciation is developed in the same manner. "The development of art appreciation is based on developing perceptions of artwork that are as subtle as possible. While developing art appreciation, we are not trying to direct students towards remembering a collection of data about the work of art. The goal is for students to recognise complex connections by using a few examples of artwork,

with individual components being so tightly interrelated that students are able to remember them (Schütz, 2002).

The procedures and processes in observing and receiving artwork are a good starting point for planning and observing the artwork of adult artists when visiting Museums and galleries. There are two theories dealing with the nature of appreciative abilities: (1) that appreciative ability is a specific talent that is either present in students or not, and (2) that appreciative ability is part of a broader spectrum of abilities and characteristics, such as perception, imagination, wealth of associations, memory, emotions and general evaluation (Kraguljac, Karlavaris, 1970). Research (Kraguljac, Karlavaris 1970; Duh, 2004, Duh et. al. 2012, Duh & Kljajič, 2013) has indicated that both the creative and appreciative ability are a matter of quantity, which means that there are no special characteristics inherent only to talented children but that these characteristics are present in all normally developed children. The research study derived from the assumption that art appreciation is available to all, even though not to the same extent, and that it is an ability that can and should be developed in schools, museums and galleries and systematically brought closer to students.

Art appreciation in museums and galleries

Art appreciation can be developed both in schools and in museums and galleries. This is one of the central tasks of museum pedagogy and visual arts education. In visual arts education, it is therefore important for pupils to adopt the technique of viewing aesthetic objects with regard to their obvious visible qualities. This technique needs to be learned and nurtured. It must also be flexible enough to be adapted to diverse works of art and to the different personalities of the observers. Seumel points out that in choosing teaching methods, "other factors are also important, such as the size of the group, group dynamics, students' motivation, age, level of previous knowledge as well as the limitations of space and time" (Seumel, 2001, pp. 10). The first contact with the gallery is very important for children because on this depends whether they will return to the gallery in adulthood. In this way, they are developing a positive attitude towards art and cultural heritage (Strnad, 2014). To raise the quality of fine arts classes in galleries, it is necessary to include students in discussions and to prepare a range of workshops for them. Besides observing the works of art, it is also important that the students work on their individual artistic abilities.

Even a century ago, some educators were aware of the importance and role of museums and galleries in the development of art appreciation. Back in 1902, Alfred Lichtwark wrote "that the primary goal of observing artworks is not to deepen one's knowledge but to awaken and strengthen the skills of observation and the ability to perceive so as to form a basis for the formation of taste" (Laven, 2006: 134). Franz Čížek incorporated this idea into his youth art school, which he established in

Vienna in 1897. In this way, he was able to give equal importance to making art and observing works of art. In his school, the children were relaxed and happily talked about the work that they created. By using these techniques, Čížek established one of the major milestones in art education (Gutteridge, 1990). The Japanese Kanae Yamamoto (1882–1946) must also be mentioned. In the first two decades of the last century, he had already included art appreciation in his school curriculum (Ishikawa, 2008). A landmark change was also made by Arthur Lismer, who in 1910 developed a school of art appreciation for both children and adults (Nairne-Grigor, 2004). In the former Yugoslavia, Kraguljac and Karlavaris introduced the term art appreciation in the 1970s. It was used to describe the process of the active reception of quality works of art and the creative internalized reaction to them. Art appreciation is based on feelings associated with experience and the acceptance of the harmony and expressiveness of artistic elements (Duh, 2004). In the United States, between 1980 and 1990, new movements began recognizing the importance of art appreciation. Eisner (2002) wrote that the appreciation of artworks by pupils is a reflection of the importance that society as a whole gives to art education. Despite the results of many American studies (Meyer, 2009; Amrein-Beardsley, 2009) that show high public support for the importance of art education, schools are actually giving less and less importance to art education. From this perspective, Jackson (2009) appropriately raised the question: how can such a message affect the development of art appreciation and how can it affect the way in which art teachers motivate pupils?

Modern museum pedagogy emphasises the question of how to appropriately present the exhibited work to older, and especially younger visitors, children from preschool and primary school institutions who are just starting to learn about art. Unlike inexperienced adult visitors, young children do not feel they have to be experts to respond to artworks. They are open-minded and spontaneous in their responses and interpretations (Weier, 2004: 106). The expectations and reactions when observing works of art are, of course, different in older students and adults, and the role of museum pedagogy thus also changes. "This is especially important, as it is a known fact that a work of art is complex and multilayered and that it is studied by various sciences, such as aesthetics, art history, art theory, sociology of art, etc." (Tavčar, 2009: 78). Visitor behaviour in the traditional art museum context has included viewing, discussing and sketching art objects. Strnad (2014) says that play in the museum can convey new experiences to young pupils. She distinguishes several types of games: (1) playing with human figures, (2) playing with words, (3) playing with associations and (4) playing with movement. This contributes to the development of children's creativity through games and leads to the subsequent experience of art. "Young children expand this repertoire of behaviors to include role playing, singing, dancing, body movements and poses, facial gestures, and noise making (Piscitelli, 1991; Piscitelli & Weier, 2002). As well as their minds, young children use their senses and bodies as tools of exploration, engagement,

and interpretation in art museums" (Weier, 2004: 107). In museums and galleries, the observation of artwork is complemented by drawing or painting based on the exhibits, by handling the objects and through discussion and simultaneous writing down of experiences when observing the objects. The children bring their way of interpreting into the museum, their experiences and concepts, and in this way, they contribute to the interpretation of works of art (Hooper-Greenhill, 1994). An exhibition during class only complements this activity and is not its replacement. Before or after the tour, the teacher can strengthen and fortify the students' knowledge. He connects the goals of gallery pedagogy with the goals of fine arts class in school. A gallery includes getting to know the content of art, which we cannot find in school. Teachers should be familiar with activities in galleries and implement them in the educational process. A gallery also means that students can take a walk around an open space, around a statue or through an installation; they can touch the materials of works of art. They can also smell the exhibit and follow movements (Strnad, 2014).

Art appreciation can help to clarify the problem of valuing a work of art as either positive or negative, depending on the perceptive and receptive abilities of the pupils. This requires practice and initiative and helps to develop the ability to describe what is seen with the most appropriate words (Barrett, 2007). Stout points out that artistic writing is one of the most powerful ways of strengthening critical responses to art and developing personal abilities in art education. Writing is an important link between language and visual images (Stout 1993). It is clear today that the use of real objects for educational purposes can facilitate a range of cognitive processes, including comparison, classification, memorisation and generalisation.

Art Appreciation and the importance of practical work in the gallery

When working with young people, the classic guided tour around an exhibition no longer suffices. "These students have to be taught to observe the exhibits carefully and to be artistically active themselves" (Duh, Pavlič, 2015: 30). Only by their own artistic expression, will they truly learn about art. "Children need encouragement to develop their artistic skills. They develop their linguistic skills through speech, listening, reading and writing, and as such, they develop their aesthetic skills through drawing, scribbling and modelling, shaping space or rather through productive and receptive interaction with works of art. Dealing with art enables an aesthetic experience, which stems from the impact of a work of art when the perception of art connects with the individual's prior experience, memories and perceptions." (Sturm, 2009: 11). During the exhibition, the students interpret the exhibits through both emotion and thought. These interactions merge, thus the children feel the need to express them. Without creation, any meanings borne by the art cannot

be understood. During the course of art workshops, motivation is encouraged and students are free to express their opinions; associations and emotions are triggered, while students process new information. For this to happen, these workshops need to be planned in such a way that all these factors are triggered (Byszewski, 2003). During art practice, most of the student's capabilities are being activated, especially the sensory thinking, visual memory and creative artistic thinking. Sensory thinking is developed by observing and noting elements of art, using visual memory, and also by gathering data. Students build on their creative artistic thinking through conscious processing of the information embodied in the art. Consequently, the students grow stronger in all areas of their personality, in cognitive, psycho-motor and affective areas.

There is a big difference between practical work in school and practical work in a gallery. The goal of fine arts classes in school is to make the children express themselves and thus follow certain artistic guidelines. The goal of museum pedagogy is training and making children read works of art. There are, naturally, conditions for achieving these goals; these are the interests, experience and desires of the children. While planning practical work, a curator-educator should take into account the art's motifs, the challenges and techniques of the work of art. The students discover a range of techniques and materials, together with their expressional possibilities, since this is necessary to understand the artistic meanings (Duh, Pavlič 2015). The artwork that the children create then permits comparison with the work of the artist. At the same time, children are exploring differences in artistic expression and in techniques for solving artistic problems. Before workshops in galleries can be set in motion, the students need to be prepared in school. The place where these workshops are carried out can be the exhibition room or a room away from the exhibit. When it comes to the exhibition space, one must be careful that the students do not damage the exhibits, which are within arm's reach (Byszewski, 2003).

It is common for students to create in galleries using with the method of reproduction. It means the creation of a similar product, such as the original. Children create their own version of the exhibit based on their observing. Modern pedagogical practices raise the question of whether familiarising children with works of art and drawing using artistic templates is a failed project. The answer depends on whether we accept the assumption that the aim of drawing using artistic templates is only to facilitate the child's spontaneous creativity. "If we accepted it," says Tavčar, "drawing using artistic templates in galleries would lose its specific nature the same as if we identified it with teaching drawing and modelling. Its special nature does not lie only in the different objective but already in the method itself." (Tavčar, 2009: 63). The method of aesthetic transfer appears to be the most appropriate, as the presentation of chosen works of art has to allow the observation of such artwork to lead to an interaction between the observer (child, student, adult) and the artwork, whereby the sensory stimulus is tied directly to memories,

experiences, emotions and associations. "As interaction is a personal matter that differs from one child to another, we need to set up appropriate conditions within the group allowing children to express their personal opinions without reservation. The opinions of children differ due to personal perspectives and associations. While expressing their opinions, their perception will enhance experiences of other children." (Duh & Zupančič, 2012:49). The experienced artwork can lead to an artistic reaction, which will be the individual solution of each child and will represent a new aesthetic experience.

When observing works of art, high-quality pedagogical work can lead from perception to reception of the artwork. The experienced and internalised work of art, i.e. the achieved appropriate level of art appreciation, represents a good basis for upgrading, i.e. reaction. This reaction can be verbal, descriptive or artistic. "The reaction, which is an individual's productive response to a work of art, represents the psychomotor component of the method of aesthetic transfer. It is conditioned by the age of children and students, their artistic knowledge and level of developed artistic competencies and skills." (Duh & Zupančič, 2011:52). It depends on the field of artistic design and the chosen art technique. In this final phase of the method of aesthetic transfer, educators and teachers need to act in a manner typical of the modern understanding of art education. Drawing and modelling using a template of a gallery exhibit, where this is not the child's obligation but the possibility to choose the work of art as a template, gives the child the free choice of content, form, shape and colour when drawing. It places the teacher or the custodian in the position of a guide and knowledge mediator. Tavčar also says "drawing and modelling in a gallery are merely one of the ways of familiarising preschool children with exhibited works of art, merely one method of introducing them to art culture and not an objective in themselves." (Tavčar, 2009: 63). Creative linking of individual phases of the method of aesthetic transfer, which is adapted to the age of children or students, may lead the participants in the educational process from a work of art to a new aesthetic experience. Applying the method of aesthetic transfer in a quality manner can beneficially affect the formation of a child or student's artistic taste.

Conclusion

If the main tasks of museums and galleries are defined as collecting, editing, documenting, studying, researching, keeping and presenting, the latter can also be understood as educating. This is the task of museum pedagogy. In order to successfully develop it, museums and galleries will have to develop their own specific pedagogy and own specific pedagogical approaches. These can be developed based on the specific nature of collections and exhibited objects. Museum pedagogy has to be aware of the mission, regardless of the educational

profile of museum pedagogues, to include a very heterogeneous target public in its pedagogical work.

When engaging in pedagogical work with preschool and primary school children, museum pedagogues can adapt the forms and methods of work that have been established in schools to the specific authenticity of museums and galleries and the exhibited original objects. The main task of pedagogical work with this the most sensitive population of visitors is to develop appropriate pedagogical procedures, which will enable high-quality perception and reception of artwork and thus ensure a higher level of art appreciation. Students link the familiarisation with works of art in an authentic museum environment with the knowledge obtained in school in different subjects. The exhibited objects, paintings, sculptures, installations, etc. become the objects of learning. Inspecting them enables students to link the obtained knowledge, through a guided pedagogical process, into new and more complex knowledge and to penetrate the layers of meaning of a work of art. All this knowledge and incentives can result in a creative reaction to the experienced work of art. This reaction can be evident in different forms and in artistic implementation. Current practice and studies (Zupančič & Duh, 2009; Duh & Herzog, 2012; Herzog & Duh, 2013a, 2013b) have shown the method of aesthetic transfer to be the most appropriate, as it represents the materialisation of the active, productive and creative reaction to the presented work of art.

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