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Museum, a Space for [A]culturing Authentic Aesthetic Sensibilities

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Abstract

This exploratory paper examines the critical role of a museum in Zimbabwe, for the provision of educational programs for learning about aesthetics, which, we argue, is critical for understanding art objects and their contexts. It provides insights into how the museum space extends the school art curriculum. As an institution laden with cultural objects that can lead to increased understanding of cultures and societies, we propose strategies for engaging learners in critical, reflective and experiential

learning guided by the scholarship of museum educators in collaboration with teachers. Issues covered in the paper include: observing how museum visitors, including students, reconstruct meaning; programming collaborative activities in a museum; fostering aesthetic and social encounters with visual objects; and promoting stakeholder partnerships between museums and schools. The overall objective of the paper is to describe how, in Zimbabwe, we foster experiential learning for the museum visitor.

Introduction

Learning in the visual arts is best described and achieved through practical and lived experiences. In that regard, it is supported by constructivist theories of learning (Bernstein & Bourdieu, as cited in Nagy, 2020) which emphasize the role of cultural transmission and conceptualization of knowledge in practice within material, space, and time frameworks. In addition, materialism and post-humanist perspectives delve further into how objects entangle us in our interactions with the world around us. Visual arts curricula models that originated and developed in the United States and United Kingdom (UK) over the past several decades, such as the Discipline Based Art Education (DBAE), Critical Studies, and Arts Propel (Gurure & Mamvuto, 2021) have studio practice as their central axis informing the other theoretical aspects such as art historical inquiry, aesthetics, criticism, visual research, discourse analysis, picture analysis, image-based research, and cultural studies. In this article, we combine those purportedly theoretical aspects under the umbrella of aesthetic engagement, and concentrate largely, but not exclusively, on that component of DBAE. By aesthetic engagement we mean holistic learning—combined physical, emotional and intellectual responses to an artefact that results in an occasion of personal significance (Dewey, 1934). Though DBAE had its beginnings in the USA, that model has since been supplanted in North America by models that emphasize issues of social justice. In Zimbabwe, however, DBAE is still a relatively dominant model.

In the history of art education, museums have been found to provide much needed tactile and other sensory experiences, especially for young learners, through active engagement with issues and discourse of authorship, context and receivers premised on Roland Barthes' philosophy of "death of the author" (Mayer, 2005). This philosophical view about textual reading entails individuals having to bring their own ways of reading and understanding of an art object without having to make reference to the originator's intentions when they produced that work. Roland Barthes argues that, "[a]nd no doubt that is what is reading: rewriting the text of the work within the text of our lives" (as cited in Mayer 2005, p. 357). Our lives today, however, are not limited to local customs and perspectives. Museums also provide for intercultural art education, addressing cultural, global and community contexts in arts

appreciation (Adejumo, 2002). Museums providing expansive virtual experiences have recently been established for further enhancement of aesthetic experience and learning (Mitchell, Linn, & Yoshida, 2019; Sanger, Silverman & Kraybill, 2015). The Covid-19 pandemic has given impetus to museums to consider ways of connecting with audiences through virtual experiences while opportunities for physical engagement are still closed. Despite the constraints of virtual experiences in comparison to face-to-face experiences, Mayer (2005) observes the postmodern theorization potentialities and capabilities of museums in developing visual literacy and museum literacy through embracing interactivity. In the process, museums provide opportunities for textual and semiotic readings of visual objects (Barthes, as cited in Mayer, 2005) for the engendered meanings, which emerge from what Nagy (2020) calls a multimodal cultivated and trained gaze. It is that trained gaze that enables students to reconstruct authors' narratives into their own meanings.

Mujtaba, Lawrence, Oliver and Reiss (2018) argue that learning takes place in and outside the school setting, thus exposing learners to a wide range of public resources, including museums. In Zimbabwe this is illustrated by the three sites featured in this article, namely, Museum of Human Sciences, the Natural History Museum of Zimbabwe and The Mutare Museum of Transport and Antiquities, which have different foci in terms of their collections. Though not directly art education related, such museum visits and engagement with their contents become critical pedagogical sites that teachers need to seriously embrace for their aesthetic and visual literacy potential.

This paper is, therefore, an exploration of how teachers, school learners, and museum curatorial and educational staff can collaboratively engage the experiential approach in developing cultural knowledge through reflection on lived experiences. The paper poses the following questions in the process: What museum pedagogy and programming help develop aesthetic sensibilities of learners? How do students and teachers engage objects through their personal interaction with the museum space, museum educators, and curators? What stakeholder support systems can be instituted for the enhancement of this aesthetic engagement? What future interactive activities can museums proffer that will enhance the aesthetic development of school learners in light of pandemic-induced national lock-downs restricting human movement? Overall, the paper examines the sensory-based knowledge formation through learners' textual interaction, social encounter and dialogue with museum objects.

The Gaze for Reconstructing Authors' Narratives

Reading and understanding an object as a visual text is fundamental to its appreciation. Such reading requires the use of specific tools and processes, and semiotics is one of the strategies that may be applied in reading such objects. Semiotics is the science of reading symbols that

are laden with meaning and present themselves for interrogation. According to Mayer (2005), intertextuality arises from semiotics, particularly as a poststructuralist approach to reading texts. The development of poststructuralist reading has, however, decentered semiotic reading from the text to the reader. This arises from the argument that interpreting texts was a modernist project for determining authorial intent. From a poststructuralist perspective, however, the meaning of an object is dynamic and ever-changing and as such, each interpreter reads it in accordance with one's ideological and/or cultural context—and, these days, perhaps even a global context.

The concept of reader engagement has influence on how museum visitors, including school children, process a museum's visual objects. Visitors such as school children are allowed to rewrite the visual texts in the process of interrogation, engaging what Sharma, Phillion, and Malewski (2011) call "critical reflection," grounded in Dewey's (1934) meaning-making dialectical interaction process between the self and the world. Dewey (1934) argues that experience alone does not result in learning, but the ability to make or perceive meaning of an experience brings about change in learning. Thus, one aim of museums is to develop visual literacy. Visual and museum literacy are the primary targets of museum education while interactivity as a pedagogical approach is used to enhance learning. While each of the three museums has a different focus, they also provide heritage education as well as physical, emotional, and intellectual engagement that promotes generation of personal meanings and significance. The approach is a departure from the traditional 'walk and talk' pedagogy to more interactive methodologies as is also supported by Prottas (2020) and Mujtaba et al. (2018). This entails a paradigmatic shift from the transmission of expert knowledge such as "relevant dates, facts, stylistic explication, recitation of symbolic meaning, and significant comparisons among works" (Mayer, 2005, p. 360) to focus on generating knowledge. Therefore, learning is no longer passive listening but active engagement. Intertextual dialogue is thus enhanced for visual literacy and museum literacy as the ultimate gains on the part of the visitor. Thus, the museum goes beyond engaging the intertextuality of objects to understanding its critical role in society as alluded earlier. Visitors engage in multi-sensory experiences for richer visual literacy.

According to Nagy (2020), museum visits encourage dialogues that create extramural learning, which empower learners to confront common, cultural, mystifying, or even controversial objects through multimodal experience. For example, touch collections in the three museums are cultural, scientific, or historical objects whereby learners are allowed to interact with the artefacts and use them as learning materials. The National Museums and Monuments of Zimbabwe (NMMZ) encourage high levels of experiential learning during school visits through their touch collections and mock excavations. Thus, exhibitions in museums and the related pedagogies foster learning that extends beyond and continues long

after the visits.

In her study of museum-school partnership, Nagy (2020) used a multimodal conceptual toolkit and sociological framework of Legitimation Code Theory (LCT) concerning processes of cultural transmission and conceptualization of knowledge imbedded in museums.

Legitimation Code Theory interrelates specialized knowledge and social relations. What learners bring to the museums as prior knowledge and experiences is critical, just like the knowledge curators bring to the learning process, hence the importance of lived experiences in educational museum visits. Nagy (2020) argues that, “deep knowledge of the artworks is a part of good gallery teaching. Information together with seeing is the source of ideas” (p. 278). Thus, museum educators must value both objects and audience and bring the two together in an experience guided by scholarship. This, according to Nagy (2020), is the central axis of the process of cultural and trained gaze. A cultural gaze is promoted by knowledgeable others under the “guidance of a master or immersion in a canon of artworks” (p. 279) while a trained gaze is specialist knowledge exhibited by people such as curators. Trained gaze is achieved through explicit exercises in multimodal analysis as a way of scaffolding learning. Multimodal analysis helps learners to see how diverse resources work in various contexts. Each of the three museums provides a specific canon as exemplified by The Mutare Museum of Transport and Antiquities whose focus is on depicting practices by indigenous cultural groups (Figures 1 and 2).



Figure 1. The Mutare Museum of Transport and Antiquities [Photographs Courtesy of the National Museums and Monuments of Zimbabwe].



Figure 2. The Mutare Museum of Transport and Antiquities [Photographs Courtesy of the National Museums and Monuments of Zimbabwe].

Museum visits should therefore extend the curriculum demands by providing for a culturally inclusive curriculum that embraces the disenfranchised cultures (Adejumo, 2002). However, in the museums, cultures such as the San and Tonga are under-represented as evidenced by the dominance of archived and curated artefacts by the hegemonic groups. Such culturally diverse experiences in informal museum learning, followed by dialogues, give opportunities for sharing observations and developing an inquisitive mind, thus the value of collaboration. Prottas (2020) coined the term “edu-curator” that recognizes the shared interpretive work of curators and educators in an educational context. Among the many approaches used by museums in Zimbabwe are structured class visits where a class identifies and requests assistance on specific topics at the museum. In addition, guided tours are followed by activity sheets for classes that are formally scheduled for such visits, which is rather difficult with ‘walk-in’ visitors. In the ‘adopt a site’ program, learners experience onsite engagement with cultural objects at heritage sites adopted by local schools and community groups that work in conjunction with the NMMZ. For example, Glen Norah area on the outskirts of Harare is characterized by different Apostolic Church sects who conduct their prayer sessions in the surrounding environment that is adorned with rock paintings. Sect leaders have been tasked to ensure security and safety of the paintings in the area and the churches now work in collaboration with the NMMZ to preserve the paintings.

The Museum, a Center for Cultural Learning

Museums as providers of informal learning experiences outside the school are positively associated with academic achievement and enhanced student learning. In the history of museum-school partnerships, teachers believe museum visits should complement school

curriculum goals while museum educators focus on making visits a more memorable experience where learners gain disciplinary knowledge. The museum experience becomes memorable in that it provides a hands-on experience that is also visually powerful compared to the limited concrete objects and experiences offered in the classroom. Studies have shown that students believe museum visits provide “both entertainment and social aspects of their visits alongside the opportunities for learning” (Mujtaba et al., 2018, p. 48). This is also illustrated by “visitors’ use of narrative as a way of gaining knowledge, raising interest and increasing engagement with others” (Tunncliffe, as cited in Mujtaba et al., 2018, p. 48). Spock views museum learning experiences as potentially life-changing, thus having long term benefits such as increased student performance (as cited in Mujtaba et al., 2020). Experiences in a museum cannot be replicated in a classroom; hence, they provide unique experiences and learning opportunities. In a study by Mujtaba et al., (2018), their findings revealed that critical and difficult disciplinary concepts are better developed in a museum context, as these institutions have access to concrete objects. Thus, museums should provide long-term programs, which schools cannot provide, by organizing visits (in person or virtually) that fit within the planned school curriculum. In Zimbabwe, Covid-19 pandemic has imposed restrictions on schools visiting museums. Learners have been confined to school premises. They regularly converge at museums for class visits and guided tour programs due to World Health Organization’s Covid-19 Regulations and protocols. Due to financial constraints, museums have not been able to embrace online exhibitions for increased access by schools. Equally significant are limited financial resources due to low visitorship, to enable museums engage in intensive outreach programs targeting remote schools and communities and to sustain other operations.

Desai maintains that contextual information as provided for in a museum as we exemplify with the Museum of Human Sciences and the Natural History Museum of Zimbabwe “will enrich student discourse about artwork and encourage their appreciation of the social, cultural, economic and political environments in which art is situated” (as cited in Adejumo, 2002, p. 36). Figure 3 is a picture of the Natural History Museum of Zimbabwe, which houses several objects for experiential learning. While the museum does not specifically house artworks, insights gleaned from Desai’s ideas indicate that cultural objects equally provide for development of aesthetic sensibilities. Sculptures as social artefacts, for example, provide the same visual and tactile experiences and contextual backgrounds located in the historical spaces of the artefacts. A wooden walking stick in the Zimbabwean context has cultural connotations where it is a spiritual object of chieftainship and is therefore, through ritual performances, passed from one generation to the next in a specified lineage. The same applies to fetishes embodied with social functions. Both sculptures have social and aesthetic imports.



Figure 3. The Natural History Museum of Zimbabwe [Photography Courtesy of the National Museums and Monuments of Zimbabwe].

Downey, Delamatre, and Jones (2007) suggest programs that include hands-on art projects at museums where resident artists feature as an integral part of the programs. In Zimbabwe, visual artists are hired to create artistic impressions such as backdrops in which the museum objects are mounted and located. Such contextual backgrounds assist in bringing understanding of the object and its cultural context, hence its aesthetic sensibilities. These exhibitions designers become an integral part of museum teaching and learning. Downey et al., (2007) view residencies as curriculum-based where artists and teachers collaborate in projects that consider the interests, needs and abilities of learners as part of curriculum diversification. Adejumo (2002) also cites several cross-cultural art activities that can be promoted through various institutions, and the museum becomes a critical nexus in such a process. These include costume designing for cultural dances, and curating of artefacts used in different ritual performances at household and community levels. Given the non-art nature of the Zimbabwean museums, art education can still be enhanced through engaging cultural objects in their diversity to meet the historical, contextual, aesthetic, and productive domains of the curriculum. The idea of having artists as resource persons in school art programs should also be extended to parents who could also then come to share their knowledge and skills. The three museums have heritage outreach programs that fully engage communities. Thus, the museum becomes a central axis for cultural transmission processes and activities. These process-oriented explorations allow students to experiment with art materials and techniques in visual expression. Learners engage professional art and student art in dialogues, thus developing critical thinking in the process. Downey et al., (2007) found that there are three main program factors that result in the development of critical thinking in learners, namely, program management, teaching strategies, and program structure. Thus, the three museums

discussed in this paper should consider these determinants, repackage them with an art education focus in mind and implement in ways that enhance students' learning. Learners and their teachers can enhance this through the web-based information management systems already in place for researchers. Though a financially challenging attempt, the museums envisage utilization of high-tech tools to help disseminate information to learners through virtual means and also provide easy access to museum collections by students.

Waagen as cited in Prottas (2019, p. 338) observes that the educational roles and functions of museums require unpacking because of the shifting definition of education. He argues that museums were built for an educational purpose as he cites the two earliest museums in Europe, that museums should "first delight then instruct." Foreman-Peck and Travers (2013) also argue that museums inspire learners. They cite a recent increase in action-research-oriented models focused on understanding pedagogical approaches in museums and galleries. A project nicknamed 'REM-Arkable was instituted to offer unique spaces to think, encourage dialogue, reflect, and carve a structure that supports change and progression while enabling innovation. In its implementation, museums would support student and teacher learning. Further, professionals would also influence change within organizations to benefit their institutions and their clients. The project suggested that more emphasis should be placed on collaboration among museum educators, teachers, and students. Museum education should link the educator's knowledge of the museum collection and the demands of the national school curriculum. Museum educators should complement the teacher by creating a triadic relationship with the cooperating partners. As Galini and Efthymia (2010) suggest, the role of the teacher in the collaborative and transformative framework is to ask provocative questions and provide the theoretical grounding and critiques that promote reflection on the part of the learners. There is therefore a need to synchronize school pedagogy, museum approaches by museum educators and school teachers who introduce 'touch' objects, mimicking, manipulation, drawing and simulation. "[T]he need to develop a more friendly and accessible learning space and to address the complexity of learners' preferences are often thought best resolved by using differing forms of interpretation and various methods of activity" (Foreman-Peck & Travers, 2013, p. 35). In support of the need for improved collaboration, "[l]earning delivery in museums typically involves engaging pupils in interactive activities, discussion, learning through doing and learning through interpretation" (Foreman-Peck & Travers, 2013, p. 36). In short, museum approaches should complement school-based delivery so as to inspire pupils and staff through investigation and inquiry, meaning making, and reflection.

Programming for Aesthetic Learning

Programming entails "selecting and sequencing of intended learning experiences which enable students to engage with syllabus outcomes and develop subject specific skills and

knowledge” (New South Wales Educational Standards, n.d.). This process takes into account the needs, interests, and abilities of students, more so than if it is a museum tour limited to acquaintance with the cultural objects. It is therefore critical that the programming for museum education becomes a process that is typically shared and deliberately made to present opportunities for collaboration between tour educators and learners (Griffin, 2004).

Miner (1995) notes that crafting a tour should consider programming to include a beginning, middle and an end. The educator, as one of the tour facilitators, takes on a familiarization tour to the targeted museum in a reconnaissance fashion. They pre-view the exhibition and, in the process, share their insights with the curator so that the two, as the would-be-facilitators, converge to align their tour expectations, the learning outcomes, and expectations basing on the earmarked class museum excursion in order to make it meaningful and experiential for the learners. The curator is responsible for breaking down the aesthetic potential of objects and museum collections as well as aligning such collections to the learners’ curricula. They plan for digital narratives so that students are better informed through exhibits that are interactive and animated. Manipulation of cultural objects used in the past, for example in food processing, such as pounding and winnowing are heightened during museum visits. Learners also engage in experimental learning through playing traditional musical instruments in addition to accessing live animals (fish, caged snakes, etc.), fossils, and even the skeletal anatomy of animals. These manipulatives lead to drawing, painting, or sculpture sessions during and after the visit. Facilitators provide research-based author narratives of the exhibitions as they connect with learners through research-based presentations.

From here the educator moves on to prepare the students for the visit by clearly spelling out the visit’s intended lesson theme and the purpose of undertaking the art museum lesson. Amongst other pointers prior to the visit, the teacher ought to provide learners with historical information about the museum earmarked for the lesson, its location and the museum’s primary thrust of exhibitions that it holds. A brief explanation of what the learners should expect to see during their visit should also be given. When they are armed with all this information, the teacher should open up to suggestions from learners on what it is that they also wish to investigate once they get to the museum, especially when it is considered that DBAE can be actively invoked into planning the museum learning activities (Eisner, 2002). This leads to a discussion with learners to explore the modalities of how they are supposed to conduct themselves on the day, given the fact that museums have their own guidelines as to how one conducts oneself during tours.

In DBAE, the fourth discipline, aesthetics, teaches “students to understand the unique nature and qualities of art and how people make judgments about it and justify those judgments” (Dobbs, 1992, p. 10) as also observed by Gurure and Mamvuto (2021). Thus, programming

prompts learners to talk about their aesthetic experiences as they interact with museum objects, as well as after the excursion to review the lesson and determining what students would have learned from the visit. This will yield serious pedagogical nuances given that museum exhibitions may be in the form of digital technology projections, 2-dimensional and 3-dimensional renderings. Sometimes it comes as mixed media and may be bearing ephemeral or objects of permanent materiality, over and above being accompanied by textual write-ups that include artists' statements, historical facts about the authors and the works of art themselves. Programming for this aesthetic engagement and experience becomes core.

Baumgarten (1714-1762) viewed "aesthetic experience as a means of interacting with the world through our thoughts or cognition" (Anthropology, n.d.). Museums' artefacts in general present a 'world' to learners that are fertile for cognitive interaction. Programming is therefore meant to ensure that the learners become an "interpretative community" (Hooper-Green, 2000, as cited in Annechini et al., 2020). The learners get to be at the center of discussion, interpreting and negotiating meaning in relation to the cultural heritage found in the museum, all within the social environment of their class. The artefacts also provide for the engagement of the physical and emotional dimensions to the museum visitor. Inherently, museum experience that is sought for the learners is mediated between the individual and collective interpretations.

It should be noted that some objects (from an anthropological perspective and by osmosis) that learners encounter in museums are actually common material culture objects, such as the winnowing basket, mortar and pestle, the finger piano (*mbira*), and the appropriated spirited 'walking stick' in the Zimbabwean context. These may have been used or witnessed by the students as utility objects in some communities, and seeing them in a museum setting presents a challenge as to why these objects suddenly become aspects of visual culture. This calls for the need to analyze varying contexts and their meanings in order for the learners to put sense on the essence of the different framing or the intended curatorial way of seeing things. Essentially, this means insightful planning for the educator and the curator to anticipate both intended and unintended outcomes so as to enrich the learning experience. When this is taken care of in the planning of a museum tour then successful programming for aesthetic learning will have succeeded. The ability of the learners to discuss their interpretation of different contexts in relation to their individual and/or collective experiences is, in itself, exercising and demonstrating their appreciation of the museum experience.

Those programming for aesthetic learning in the art museum should also be cognizant of the changing times and adjust accordingly to project virtual museum exhibitions that embrace digitalized visits into museums. This, more so, when one realizes that even with the Covid-19 pandemic-induced national shut-downs, the educators, learners and museum curators ought to

invest in making the museum aesthetic experiences digital and virtual.

Museum Object and the Social Encounter

It is critical that when the art teacher has taken students to the museum, the objects of discussion be chosen with the set intentions that ensure aesthetic learning from the referents. Selection of the artefacts that will be encountered by the learners ought to involve the educator, the museum curator with enough leeway being left for the learners to also have a say in what they wish to investigate in the encounter. It is vital that while having this flexibility might be more challenging when it comes to interrogating chosen objects, the educator and the museum curator or tour educator's role in constructing aesthetic experience of the learners would be to "facilitate interpretation, rather than limit content" (Magione, 2016, p. 43).

Museums normally have touch models, which replicate the original object; affording the learner the other dimension of aesthetic encounter with the museum object. This gives learners a complete experience, which combines the visual and the tactile when they see aspects that are visual and spatial like overall form, shape, spatial orientation, texture, hardness, temperature, volume, weight, and contour (Goodman, 1985). Having the learners compare and construct meaning out of these experiences is actually enhancing their aesthetic experience. The exercise is much more gratifying and enriching to the learners if both the teacher and the museum educator not only choose objects that the learners would be viewing but also let the learners choose what they also want to explore in the museum, and prepare them for producing their own artwork in the studio.

An aspect that makes the learner live with the museum experience vividly in their psyche is when an encounter with the artefact is allowed to be photographed or video-recorded by a simple digital gadget like the mobile phone or tablet. It is a trend that should be taken advantage of in this 21st century, that when learners interact physically with the museum object, they also be allowed to take images using their mobile phones. When these images are reviewed away from the moments of physical social encounter, the learners will be extending the object encounter experiences well beyond the museum settings; they will be continually engaging with the object well beyond the place of initial encounter. This means the educators will have deliberately allowed the aesthetic experience of the museum object or artwork to transcend yet another level where appreciation becomes "technologically mediated" (Moens, 2018, p. 76). As illustration, learners print images they will have taken and use these to aid analyses of the museum artefacts as well and judge their preferences basing on evidence. Thus technology, in the form of the reproduced image(s) direct learners' attention and perception and the learner now looks "at the museum object in different ways" (Moens, 2018, p. 76).

Such continuous encounters with the art object socially and subtly acculturate society to see

museums with appreciation. When the learner, in more ways than one, shares the experiences with colleagues and family, the objects recur as true referents, away from the physical museum environment. Thus, well-planned artefact encounters at museums translate to socialization that is continuously reflective in the life of the learner. This arguably explains why future visits to the museum by such learners as adults in the company of family and friends become a real possibility.

It is also critical to ensure that the learner is afforded the opportunity to exercise their ability to use their own words to graphically portray their own understanding of their museum encounter. This, as feedback to the two facilitators of museum teaching-learning, becomes critical aspects of programming for aesthetic experiences when evaluating the learning outcomes of any museum educational tour.

Stakeholder Support Systems

Museum stakeholders include the government that is charged with formulating policies and ensuring that these are implemented and followed. It is important, fiscal support for the expansion and sustenance of museums as learning institutions get government funding. Museum-school relationships are critical. Support programs currently in place in Zimbabwe include museum clubs, the cultural heritage education quiz, heritage education outreach, social media platforms (e.g., Facebook, Twitter, Instagram), the website, print and electronic media, exhibits on public platforms (e.g., Zimbabwe International Trade Fair, Sanganai Travel Expo, Harare Agricultural Show) and guided tours.

The National Museums and Monuments of Zimbabwe run an Annual National Cultural Heritage Quiz that starts in schools from the grassroots in the wards of each district. This is run in conjunction with the Ministry of Primary and Secondary Education and is still confined to the primary school children. The winners move to inter-district competitions between each of Zimbabwe's ten administrative provinces. This cultural heritage related program culminates in the National Quiz that is presided over by the Minister responsible for Home Affairs and Cultural Heritage and it is televised live on Zimbabwe Broadcasting Corporation Television (ZBC TV) and Radio Services to coincide with the International Museums Day on 18 May every year, and is coordinated by the International Council of Museums (ICOM).

Zimbabwe's Competence-based Curriculum is now receptive to cultural heritage education (Ministry of Primary and Secondary Education Secretary's Circular Number 2 of 2017), meaning that experiential and experimental learning that museums and galleries give ought to be fully explored. As such, museum programs should leverage on this as it sustainably builds onto the learners' aesthetic growth with each museum excursion and as multiple visits are now guaranteed.

It is crucial that a museum's stakeholders include teacher training colleges as an important facet of collaboration. Teachers who are trained on using museums will use the institutions effectively and meaningfully because they can transform the museum into an "extension of their classroom" (Black et al., 2006). As such, it is also critical that museums themselves craft programs that induct teachers on exhibitions in progress and also get to plan future exhibitions with teachers in mind.

Concluding Remarks

The museum encounter is critical for the school learner. This is supported by Pekarik, Doering, and Karns' (1999) framework of a museum experience in which the visitor encounters object experiences, cognitive experiences, introspective experiences and social experiences. In these experiences, the learner focuses on content, knowledge, feelings and social interactions. Efforts should therefore be made to establish museum-school partnerships that seriously consider students' learning within and beyond the school curriculum. Such collaborations between schools and museums will ensure the achievement of the goals and objectives of art education.

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