

Artists and their Artworks as a Model for Improving the Quality of Teaching in Art Education

Mohammed Al-Amri

Sultan Qaboos University, College of Education-Art Education, Muscat, Oman,

Bassam N. Al-Radaideh

Sultan Qaboos University, College of Education-Art Education, Muscat, Oman,

Fakhriya Al-Yahyai

Sultan Qaboos University, College of Education-Art Education, Muscat, Oman,

Badar Almamari

Sultan Qaboos University, College of Education-Art Education, Muscat, Oman,

Salman Alhajri

Sultan Qaboos University, College of Education-Art Education, Muscat, Oman,

Abstract

There is increasing evidence in the literature of Art Education supports the value of using artists and/or their artworks as an approach to quality education in and through art. However, little formal researches in the Arab world especial in the Middle East, have been done to show this instructional method in systematic terms, especially approaching artists and their artworks both inside and outside of schools. The researchers use theory-based research methodology to present, discuss, and analyze this teaching methodology. The result of this research shows that there are great relationships between artists and or their artworks in the one hand and childrens' development on the other hand. This relationship is based in terms of developing childrens' motivation in learning about the arts, developing childrens' knowledge through multicultural arts, developing childrens' attitudes to the arts, and developing art language as well as developing an aesthetic sensitivity for the arts. This research also shows different levels of approaching the artists and their artworks such as the use of photos of the artworks, original works in museums, galleries or art exhibitions, work with artists inside or outside schools, reaching works of artists thorough the World Wide Web.

Keywords: Artists and their artworks, teaching approachas/models, childrens' development, teaching quality, art education, museum education. new technologies.

Introduction

High quality Arts Education requires exemplars of good practice model. Tallack (2000) regards the form a model to act as a means of improving students' artworks. He indicates "In this model, works of art and artists are used to introduce students to exemplars of good practices in art making. Content, style, techniques and media are examined in order to enable them to enhance their art-making skills" (p.97). Furthermore, Bamford and Wimmer (2012) also argue that for the positive impacts in teaching arts on school, learners must experience high quality instructional method in teaching and learning of arts education. For this purpose, Bamford and Wimmer (2012:20) confirm that:

All quality programmes are (or should be) built around the notion of inclusivity and arts-rich education for all. This means that all children, regardless of artistic skills and abilities, initial motivation, behavior, economic status or other entering attribute, should be entitled to receive high standard arts provisions, both within the various art forms and using creative and artistic approaches within other areas of the curriculum.

Winner, Goldstein and Vincent-Lancrin (2013:4), in their recent study, argue that "Because great scientists, artists and entrepreneurs represent role models for innovation, arts education, science education and entrepreneurship education are often presented as privileged vehicles to foster these skills". They argue that the key rationalization for teaching arts is clearly the getting hold of artistic skills. However, the main concern of current objective of arts education in European countries are beyond technical artistic skills but also the habits of mind and behaviour that could be developed in and through the arts. They conclude that teaching arts in this way is matter because people taught in and through the arts playing a significant role in the innovation process in OECD countries as it should be.

The more recent literature review by McMahon, Klopper, and Power (2014:2) rich a fundamental conclusion suggesting that the researches and studies in art education expressed views proposes an agreement that for young learners, engagement in the arts enhanced their social, emotional and academic outcomes, as well as their knowledge and understanding which are important for investment in humanities. Regarding involve working artists from different disciplines who could teach part-time in schools, President's Committee on the Arts and the Humanities (PCAH), (2011:49) confirm that teaching artists programs "can bring real world experience and community connections to their instruction, serve as role models for students, and fill a need for schools that don't have the resources for full-time arts specialists in all disciplines". This advantage could be used to cover the shortage of professional art teacher in some schools. Furthermore, PCAH (2011) argue that expand this opportunities in schools show effective and successful approaches for getting the professional artistic skills, working experiences and students' motivation for learning. This approach enables artists to use their talents, experiences and interests to improve education and engage of arts and artists.

Therefore, to insure the quality in arts education, we could summarize 10 ideas from the UNESCO Road Map on Arts Education which might held insure the quality of teaching contemporary arts education as the following:

1. Active partnerships between schools and arts organizations and between teachers, artists and the community.
2. Shared responsibility for planning, implementation and assessment and evaluation.
3. Opportunities for public performance, exhibition and/or presentation;

4. A combination of development within the specific art forms (education in the arts) with artistic and creative approaches to learning, social change, cultural or environmental environment (education through the arts).
5. Provision for critical reflection, problem solving and risk taking.
6. Emphasis on collaboration.
7. Flexible structures and permeable boundaries.
8. Accessibility to all.
9. Detailed strategies for assessing, monitoring, evaluating and reporting.
10. Ongoing professional learning for teachers, artists and the community.

In fact, using the artists and their artworks as a model or as an approach for teaching art allowing students to look, to talk, to write, and to think as part of the process of creating works of art. In this case, the new trends for teaching art focus on developing student's abilities not only with skills of making art but also to develop their abilities concerning visual communication, aesthetic sensibility, sensory perception, emotional and intellectual development, and critical judgments towards objects of many kinds and from many cultures perspective. In art, as Gibson (2003:111) mentions that learners study different ways and methods of experiencing, developing, representing and understanding ideas, emotions, values and cultural beliefs. They learn to take risks, be imaginative, explore alternative solutions, engage in art criticism, develop, practice and refine techniques, share opinions and challenge definitions of art.

Art production is the direct experience of creating and making art. It represents a fundamental way of knowing and understanding issues concerning aesthetics, art criticism, art history, art production and creative fields. Learners are experienced through direct use of the sense and engage both feeling and the mind or intellect. Koren (1989) clarifies that the arts are not only for communicating ideas, they are ways of having ideas, of creating ideas, of exploring experiences and fashioning our understanding of these experiences into new forms. Artist or his artwork is one way in which we move from merely experiencing, to understanding and controlling our experiences. Therefore, art constitutes an important part of the youngest students' education, as with any student in any other phase of educational system learning.

According to Perso et al, (2010) arts in generally and artists in particularly have the potential to improve teachers' professional learning strategies which enrich classroom art practices. Australian Curriculum Assessment Reporting Authority (ACARA) (2010) also confirms the potential of studying artworks gives the learners the opportunity to explore, experiment, create, analyze and critique, and ultimately discover multiple meanings in works of the artists. Bamford and Wimmer (2012:12) emphasize that

It could be argued that education using more creative or artistic methods would improve the quality of teaching. More opportunity for positive social interaction (as is often the case in arts classes) could improve the behavior quality, while attractively displayed and respected arts and cultural objects could enhance the school environment.

Based on above assumptions, this article discusses, and analyses the value of using the artists and or their artworks as an approach to improve the quality of education in and through art. As well as presents instructional systematic for approaching artists and their artworks both inside and outside the schools.

Statement of the Study

With no doubt that the works of artists give students opportunities to look, to talk, to write, and to think as part of the process of creating works of Art. However, these are only few aspects about involving artists and their artworks in schools. In the Arab countries, the case is quite different as there are more focus on photos of artists' works rather than the original works which were not often used. Furthermore, approach such as artists as resident in schools is also missing and/or no implementations for such program by government or other art agencies. Therefore, this article attempts to investigate the artists and their artworks as a model for improving the quality art education with reference to the artists as resident in schools as a new approach not yet or quite implemented in the Arab countries.

Aims of the Study

1. Introducing artists and their artworks as a model for improving the quality Art Education.
2. Showing the relationship between artists' works and children development.
3. Investigating possible relationship between students, teachers and artists through Art Museums/Galleries/Exhibitions.
4. Showing the potentials of artists as resident in schools as possible approach to improve quality of teaching art education.
5. Providing art teacher within instructional method in systematic terms to introduce the artists and their artworks as a model for teaching and learning in, through and by arts.

Questions of the Study

- Q1. What is the relationship between artists' works and children development?
- Q2. What is the relationship between students, teachers and artists through Art Museums/Galleries/Exhibitions?
- Q2. How we could introduce artists and their artworks as a model for improving the quality Art Education?

Method of Study

Qualitative research method was used to discuss, analysis and interpret the potential of artists and their artworks as a model for improving the quality Art. Different levels of relationship were discussed in this study using content analysis from the literature of Art Education to support case of artists not just their artworks but themselves physically at art action in the learning environment such inside or outside the schools.

Starting Point: Inside Out / Outside in Relationship

It is important to be absolutely clear about the fundamental educational relationship, which underline the actual development of children in and through art. It is necessary to understand this relation which is based on two assumptions. The first assumption is that the development of children in art starts from inside out where the emphasis on individuality and uniqueness of each child and this orientation called "Child-Based Approach" was grounded in psychoanalytic constructs and developments. Read's Model 1943 and Lowenfeld's Model 1947 were seen as effective models for Art Education which support the self-investigation and Self-expression. Read's model for example consists of three different aspects of teaching Art. These components are as follows; first, Self-expression, which meets the individual's

need through feelings, emotions, and thinking, as well as through creative imagination; second, Observation, which reflects the individual's desire to record his/her impressions, to clarify his or her conceptual knowledge, to build up his/her memory, to construct things that aid his or her practical activities; third, appreciation, which is the qualitative reaction to the quantitative results of self-expression and observation (Read 1943). In fact, the Read model was seen as an effective model for Art programmes until recently, especially when the programme focused on self-investigation in materials with connection to Self-expression. In 1947, Lowenfeld bullied his approach based on the Free-Expression in Read's model. Lowenfeld's idea was based on the artistic development of child and psychoanalytic constructs. In this model, Art is not the goal itself but rather a method for creative child development through the free-expression of art making. The one of most negative things about this model is the emphasis on the child without attention to the knowledge-base. Of course children's feeling and personal expression should be considered and respected but as Benzer (2000) indicates these components, the children's feeling and self-expression are starting points for a children's Art and not the end. This kind of criticism resulted in the Art educators starting to think about the knowledge-base with or without attention to a child-based theory, as is seen in the following models.

The second assumption is that the children develop not only from the inside out, but also from the outside in (Eisner 2000). In this case, there are much of values in art learning such as learning to see, to understand, to judge, and to create. All these learning activities not coming only from inside out which focus on self expression but also coming from outside in which bringing experiences from others such as artists, art historians, art critics, museum educators and others. Today, there is a need for both assumptions in order to improve the quality of teaching art inside and outside schools. Therefore, teachers and artists should understand the relationship between the artists' works and children development which discussed below.

The Relationship between Artists' Works and Developing Children

Victorian Department of Education and Early Childhood Development (2009:54) confirms that "student engagement in the arts can have a positive impact on all the dimensions of physical, personal and social learning" and that "Arts partnerships in education can influence student's generic social skills" (p.54). According to ACARA (2010) and Western Australian Curriculum Framework (1998) also support that the arts provide a range of media for students to express themselves in creative ways and to develop a critical appreciation of their own works and those of others. Moreover, the ACARA (2010) also point out that the arts make unique contributions such as improving the ability to perceive, imagine, create, think, feel, symbolize, communicate, understand and become confident and creative individuals.

Children are frequently asked to work on the works of artists, which makes demands upon their artistic abilities to use images in this kind of ways, when faced with the problem of responding to such themes that are familiar and unfamiliar. It is considerable help to children if they are given access to reproductions of the work of other artists who have explored similar areas of concern. Clement (1994) mentions that the work of other artists allows an inventive match between the work of one school of artists and a visual problem of concern to the children. He argues that one teacher used medieval icons with his students as a basis for exploring some figures under stress as a starting point for the children's painting. However, it is clear that children do benefit considerably from the opportunity to examine their own personal and expressive work against that which already been achieved by other artists.

However, there are closer relationship between the works of artists and developing children. This relationship takes different form with them. It can be explained in the following:

Developing children's motivation in learning about the arts:

One of the basic aims of teaching art is developing motivation to learning process. Moreover, working with artists or works of other artists in a creative way encourages concentration, motivation and a predisposition to learn. Oddle and Allen (1998:41) support these ideas about motivation learning when they say that: 'Motivation is a crucial factor in language development, for example. Emotional identification and empathy with characters within a story, play, opera, dance or painting can trigger a need to know more and encourage deeper' children are a very exciting to work through artists and they works. The Arts in schools project team (1990:148) mentions an example given by student when he says: '(...) It's given me a wider view of art, in looking closely at how an artist works'. Lindstrom (1994:198) also mentions other example given by other student when student tries to describe the picture done by van Gogh. On the end of this description he or she says that: '(...)This is a nice picture. I would like to look at it some other time' these examples and other indicate to how extent the role of motivation in learning arts with artists and their work.

Developing children's knowledge through multicultural arts:

When children learn arts through different artists' works from different cultures, it will develop their abilities to understand multicultural art not only in their homeland. This will give them opportunities to practice their culture through multicultural arts. In this kind of learning, Ghalmers (1996:7) clarifies that: "Through multicultural art education, students acquire knowledge about the contributions artists and art make to cultures and societies and can begin to appreciate how and why people from different cultures value art. Students can deepen their multicultural understanding and appreciation by making art that explores common themes and ideas found in the art of different cultures". According to Ghalmers there are always opportunities to develop children's knowledge through artists and their works from different cultures.

Developing children's' attitudes to the arts:

Direct contact with artists or indirect contact with their works gives children a wide view to cross many different art areas, which might, contribute on developing children attitudes towards art. Attitude formation on the particular areas such as: painting, drawing, sculpture, or design needs long time to form it. Moreover, working with artists will encourage them to improve and develop their attitudes in different ways by following artists' approaches or styles. Peter (1996:75) mentions that: 'pupils may be encouraged to build on their discovery of art as a leisure pursuit, and to reinforce attitudes towards work and the work environment fostered during the residency'.

Developing art language:

Also one of the basic aims of teaching art is to develop an 'art vocabulary' which facilitates communication to talking about artworks, referencing and appropriate art language or vocabulary. This will incorporate the use of teaching terms that will support informed dialogue making and understanding art. Because, 'reading' works of art can be a complex process, teachers, will need to provide children with a structure for talking or writing about their art that will enable them to engage with their work in different kinds of ways; just as they draw for different kinds of purposes. Furthermore, Clement (1994) mentions that children need to talk and write about art for different reasons:

1. Enabling children to enter into a 'dialogue' with a painting requires careful thought about the teaching strategies needed to help them focus upon what the painting is about, what it means, why it came to be made, etc.
2. Engaging with a singular piece of work may be complex enough: making sense of a large exhibition containing many kinds of work is daunting, unless children are stimulated and interested.

Lindstrom (1994:193) emphasize that in order to improve the art language, we don't just emphasis art making but also the process of learning art, when he says 'they emphasis process as well as product. They integrate, production with perception and reflection making time for students to look, to talk, to write, to think as part of the process of creating art'. Moreover, children's ability to describe, talk, and write about what they see in a work of art is influenced by the way that teachers focus their appreciation in preparation for making a descriptive, comparative or analytical drawing or painting. As a result of this process, Kindler (1992:350) clarifies that: "students' vocabulary used in describing, analyzing, and evaluating works of art becomes significantly enhanced". Moreover, when teachers introduce children to work that may he or she may need to use some structured vocabulary to help them 'read' it. For instance, the teachers could introduce the work of such 'color field' painters as 'Picasso' by first exploring color associations through work play in order to help them 'key into' the nature of the work. This idea also supported by Clement (1994:188) when he emphasizes: by encouraging children to use language with a variety of purposes. You will be helping them to acquire a vocabulary for reading and engaging with works of art, craft and design in different kinds of ways and for different purposes. They will therefore, be able to 'read' appraise and understand the work of others more effectively.

Generally speaking, the developing an art language through artists and their works is useful to develop children ability to discover things that are unique. Therefore, the word such as 'read' is the key word to improve an art language. Lindstrom (1994:198) emphasizes this idea by saying that 'If you know how to 'read' them, there is always more to discover and to experience'. In other words, it could be said that learning how to look at arts improves the intelligent eyes of the students.

Developing an Aesthetic Sensitivity for the Arts:

There is also a relationship between the work of art and the development of the senses, therefore the 'sensitiveness' is key objective for feeling arts. Children learn through their senses and also slowly build up a language of ideas, sound, words, symbols and gestures. Wolff (1965) signifies that psychologists agree sensory stimulation is an important factor in a child's early learning. Moreover, one only has to consider the way a one years old child surveys its environment with wide eyes and grasping fingers to appreciate this. Also the development of concepts has always traditionally been through sight: as dependent on the development of language. Taylor (1985) mentioned that the artworks might be used to development of sensory experience. And that can be seen in the learning of younger students when they visit a gallery to look at artists' works.

As a conclusion for this part, one might say that the new relationship between artists' works is not only to develop children's abilities with the skills and making art but also to develop their abilities with visual communication, aesthetic sensibility, sensory perception, emotional and intellectual development, and critical judgments towards objects of many kinds and from many cultures. Moreover, this relationship aims to build comprehensive development in the children's characters.

The Relationship between teachers and artists through Art Museums/Galleries/Exhibitions

As mentioned in the Road Map "good school alone will never be good enough" (UNESCO, 2006:10). Therefore, Al-Radaideh (2012) confirms that art museums, galleries, and exhibitions are not a supplement to art curriculum, instead, they are parallel education system to schools, universities and other educational settings, and they have their own potentialities for providing quality art programs, so they should be an integral part of art education program. Thus, schools and art education, online museum need to establish stronger links, cooperation and partnerships with art museums, galleries and exhibitions if they want to improve the quality of teaching Art Education as an academic discipline among school curriculum. In fact, there can be little doubt that these art institutions offer an important source of Aesthetics, Art Criticism, Art History, Art Production, Cultural Inquiry and world-wide multiculturalism arts. Moreover, the artists and their artworks are the centre of these institutions and all other related disciplines of Art unfold around them. It is observable that Art museums and galleries offer many fascinating collections to be looked at, drawn, written about and handled. They are the good places to achieve the most important goals, aims and objectives of the quality art education. In this section, the researchers only discuss of the Art museum-school partnership in Art Education in relation to the new technologies.

The World Wide Web (www) has become a very powerful media, granting access to a vast supply of multimedia material from all over the world. Through the Internet up-to-date information, various types of data, such as graphics, visual images, animated pictures and sound can be transmitted and received. As Keene (1998) suggests, the digital exhibitions of museums or galleries are a major area of potential. Art can now be untied from the galleries and delivered globally outside the museum walls through the www or via CD ROM. Ting Lu (1998) also suggests that "[...] the developing tendency of on-line museums can provide mass educational resources to support teaching, such as on-line museum collection guides, on-line exhibits, up-to-date art education projects, on-line educational materials etc." (p.2). Ash (2000) also points out that:

The Web gives art teachers and students access to a world of electronic texts and images; it is a vast stockroom of free material to manipulate-malleable and waiting to be used. Students can pick it up, play with it, explore and investigate it, push it about, modify its meaning, and create new meanings through links with other texts and images. (p.83)

According to Ash, it can be said that the Web, as contemporary resource for learning in and through Art, is an important tool not only for Art teachers, students and artists themselves, but it is also for Art Education departments who have the responsibility of preparing the teacher of Art. Therefore, Art educators should welcome the impact of the information revolution and consider the possibilities of integrating Web resources and real Art museums in their teaching blueprint to improve their students-teacher abilities as creative Art teachers. This requires that student-teachers learn in their Art preparation programme to use Information Technology (IT) in creative ways. However, they need to know at least the basic concept of IT in order to deal with on-line operations such as Internet, on-line museum and galleries. The IT skills are important today not only for teaching and learning in Art Education but in all disciplines and in life communications.

As a result, Art teacher educators can make a significant contribution to educate students "in" and "through" Art museums or galleries. By the "in" the researcher refers to the study of the original artworks collected by Art museums and galleries. In this case, student teachers in the pre-service teacher education as well as in-service art teachers must learn how

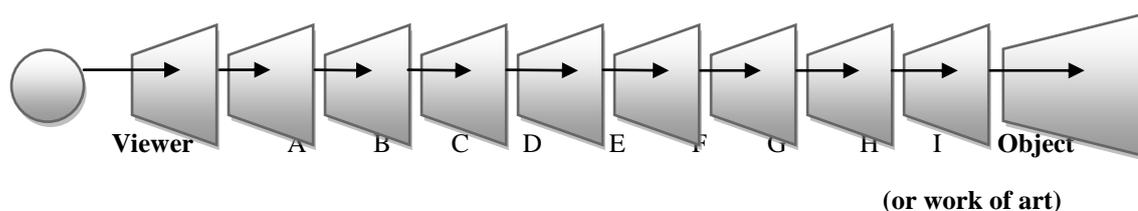
they introduce the original artworks or the photos of the artists' works to their future students. Teachers should teach students to observe question and talk about art in the museum environment, and they should find ways to motivate students and encourage them to relax, focus, listen and be a part of the discussion when it unfolds (Al-Radaideh, 2012). (see Tables 1, 2 and 3).

Looking exercise for the artworks, adopted by the researchers from Harvard University art museums

While looking at artworks, teacher asks students the following:

Step (1)	<i>General questions that motive observation and personal (or group)</i>
	What can you see? Have you ever seen anything like it? What is going on here? What else do you see?
	<i>To encourage students to ground their comments in observation ask:</i>
	What do you see that makes you say that? How is this the same/different from other things you have seen?
Step (2)	<i>Questions that extend the process of observing and interpreting:</i>
	Can you tell what it is made from? What makes you say that? How do you think it might be used?
	<i>For figural works you may want to ask:</i>
	Who do we see here? What can you guess about their life and/or personality? What do they seem to be doing? When this happening? (What time of day or season of the year)? What are they wearing?
	<i>For landscapes you may want to ask:</i>
	Where is this? When is this? (What time of day or season of the year)?
	<i>For both you may want to ask:</i>
What about ... (point to a detail not yet discussed)? This asks students to pinpoint clothing, activities, gestures, expressions, etc., that not have been noticed.	
Step (3)	<i>Questions that lead to reflecting on observations:</i>
	What makes you think/say that? Is there anything else that makes you think that? What can we learn from thinking about this?

Table 2: How we look at art (from Lanier, V. 1982, How we look at art, p.71)



- A. What other people say about art and about the particular work?
- B. The setting of the art work.
- C. How we have learned to see.
- D. How much we know about the elements and principles of design?
- E. What we know about the particular symbols used?
- F. What the art work reminds us of?
- G. How much we know about the history of the work?
- H. How we judge the work?
- I. What relationship the work has to our life?

Table 3: An orderly structure for analyzing work of art

• What elements or object in this picture first attract your attention?



• Why? How did the artists make that aspect attract your attention?



• Where is your eye drawn next and why? (Repeat until a complete visual inventory has been taken)

• Now that we've looked at the way the artist organized the picture- the things he emphasized through formal means- why do you think he made these choices? What feeling or point do you think he may have been trying to communicate?

Adopted by the researchers from Shaton, K. (1988) Museums and Visual Literacy, The Journal of Aesthetic Education, p. 108

By "through" the researchers means using the museum's collections through the WWW or via CD ROM instead of the real Art museums. Therefore, Art educators at all universities in world should educate and train their student-teachers using not only a school-based orientation but also through museums/galleries-based training and other insinuations in the community. Furthermore, they should not only use museums to supplement their Art studio projects and Art history classes and so on but also to support their students perspective on Art through other disciplines, such as Aesthetics or Art Criticism. Discussing pre-service

Art Education and learning in Art museums, Stone (1996) argues that "Pre-service art teachers should have an understanding of what it means to teach in museum galleries" (p.86). As a result, it is recommended that museums should be utilized as a resource for the art curriculum. Therefore, the Art educators at university setting need to develop students' understanding of their heritage and culture through museums surrounding the students' environment as well as through world-cultures. The researchers believes that the pre-service Art Education programme can help future Art teachers promote traditional culture, both in and out of museums, in public schools, and ultimately, in society as a whole. As a conclusion, it could be said that art teachers who are trained to utilize this resource are more likely to include it in their instructional methods for teaching Art Education in school.

Conclusion

This article was aiming to enhance art teacher and art educators to use artists and their artworks as a model for improving the high quality Art Education. This research shows that this model gives art teachers and artist's opportunities to extend and share their art experiences and skills with students in creative practice.

It could be said that the professional artists and their works can be used as a rich source material for children's own personal work and help them to make their own images. The relationship between the artists' works and the teaching of art should be clear in the developing children in different direction. Indeed, it is important for the teachers of art to find some other sources of information behind this approach, the professional artist and his work, to keep their students up to date with today's world of art. As conclusion one could quote Picasso, the great professional artist, in Lindstrom (1994:197) when he explains that there is not necessarily a contradiction between making art 'in the style of' someone else such artist and developing a personal style:

What does it mean for a painter to paint in the manner of so-and-so or to actually imitate someone else? What's wrong with that? One the contrary, it's a good idea. You should constantly try to paint like someone else. But the thing is, you can't! You would like to. You try. But it turns out to be a botch ...And it's at the very moment you make a botch of it that you're yourself.

Finally, it should be understood that Artists have a keystone role to play in the education reform process and as providers of professional development (Lindsley, 2006). The result of this research shows that there are great relationships between artists and or their artworks in the one hand and childrens' development on the other hand. This relationship is based in terms of developing childrens' motivation in learning about the arts, developing childrens' knowledge through multicultural arts, developing childrens' attitudes to the arts, and developing art language as well as developing an aesthetic sensitivity for the arts. This research also shows different levels of approaching the artists and their artworks such as the use of photos of the artworks, original works in museums, galleries or art exhibitions, work with artists inside or outside schools, reaching works of artists thorough the World Wide Web. The internet presents a new relationship between the school in the one hand, and the artists on the other hand with reference to future implementations of artists and their artworks in schools, galleries, museums and new technologies.

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