

# How ENViL's “Common European Framework of Reference for Visual Literacy” can be applied to art museums

Ernst Wagner

# News flash (yesterday)

## MONITORS OF CULTURE

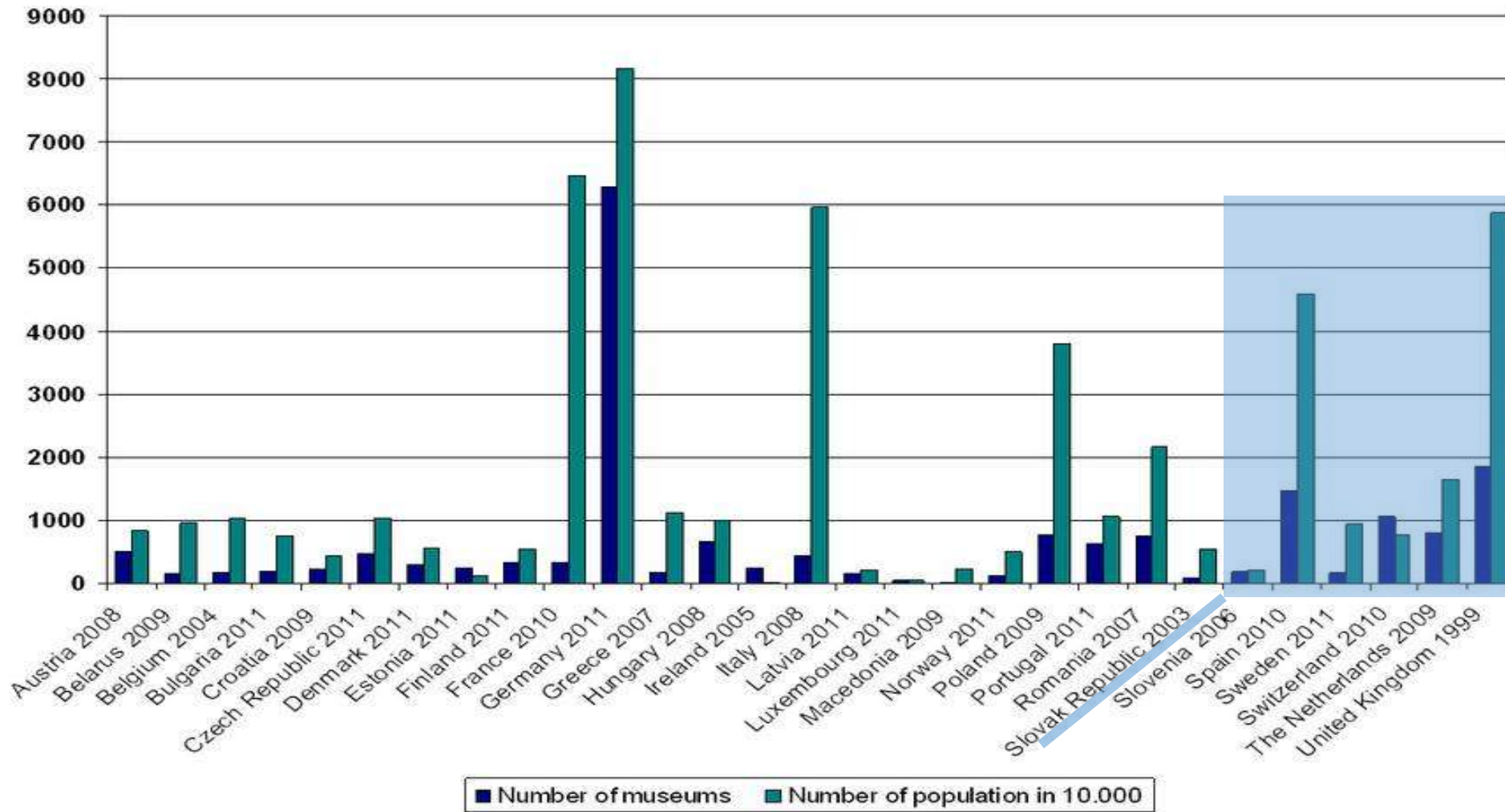
### Museums, a firm part of Swiss culture

*According to the recent Swiss Federal Statistical Office first round-up of statistics related to museums, the country's museums attract more than **a million of people a month on average** – with **art museums being the most popular**, followed by historical and technical institutions. Of 1,111 Swiss museums, most of them (367) are regional or local, followed by art (171), technical (140) and historical (126) museums. Many museums are financed via public coffers – with nearly half listing public money as their main source of funding. These statistics may well influence the funding Swiss museums receive in the future.*

Country	Total Number of Visits	% Free Admissions	Museums per 100,000 inhabitants	Visits per 100,000 inhabitants (inc. free entries)	Average number of visits per museum
Austria	12,097,500	24.5	5.90	145,427	25,522
Belarus	4,586,306	20.0	1.60	48,447	29,589
Belgium	3,706,139	35.0	1.55	35,484	37,061
Croatia	2,427,703		5.00	54,801	11,136
Czech Republic	9,307,777	29.2	4.50	88,370	19,762
Denmark	10,077,458		4.77	186,226	
Estonia	2,058,817	23.2	16.70	153,566	9,191
Finland	5,081,924	48.7	6.20	94,989	15,831
France	40,469,600	41.0	1.90	67,241	36,984
Germany	102,645,078		7.49	124,512	
Greece	4,755,535	19.8	1.60	42,567	45,726
Hungary	10,123,438	43.6	6.70	100,777	15,087
Ireland			8.04		

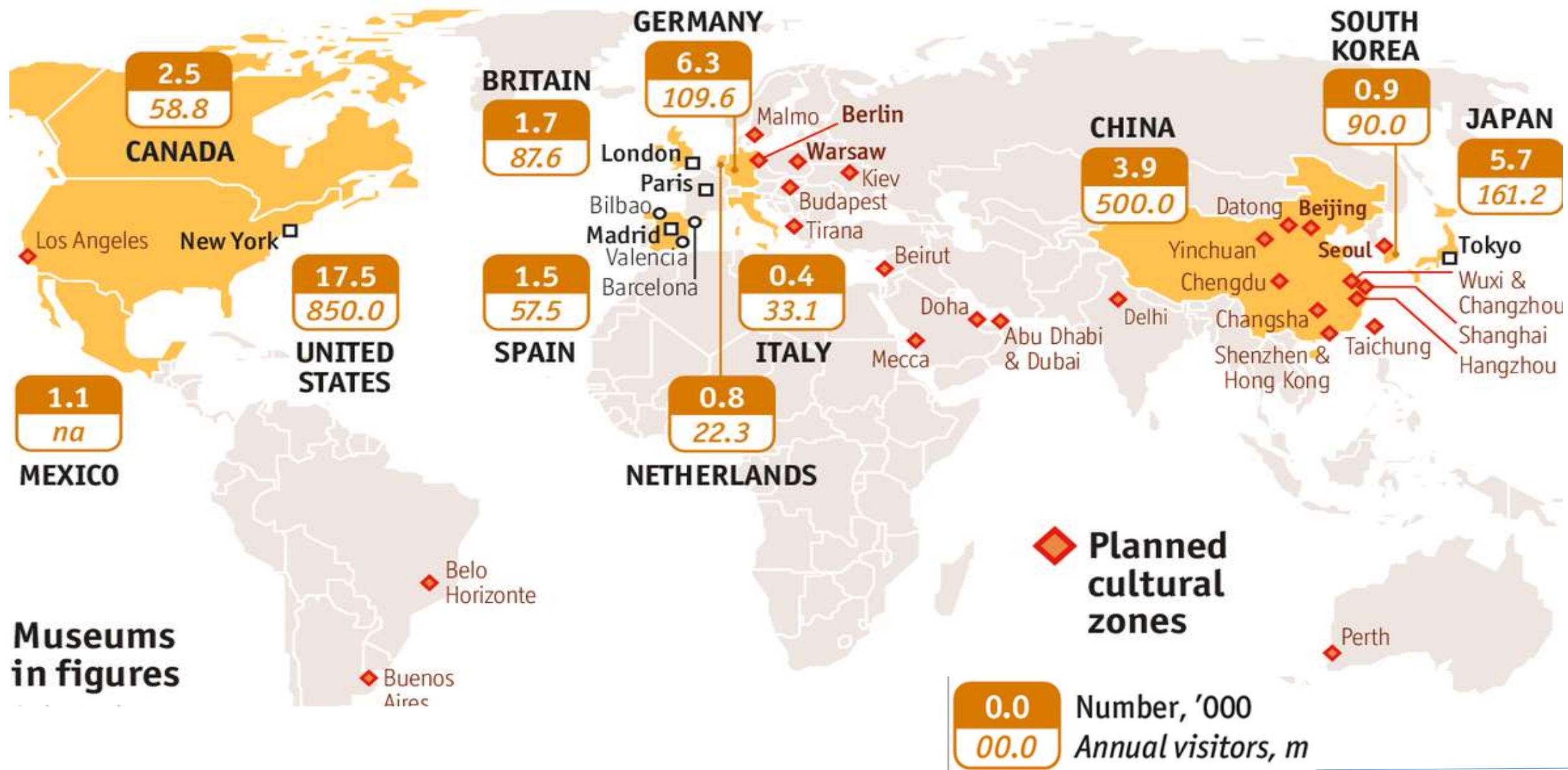
<http://reganforrest.com/2011/10/statistical-snapshot-of-european-museums/>

# Inhabitants per country in relation to the number of museums:



[http://www.egmus.eu/en/statistics/data\\_table/z/0/](http://www.egmus.eu/en/statistics/data_table/z/0/)



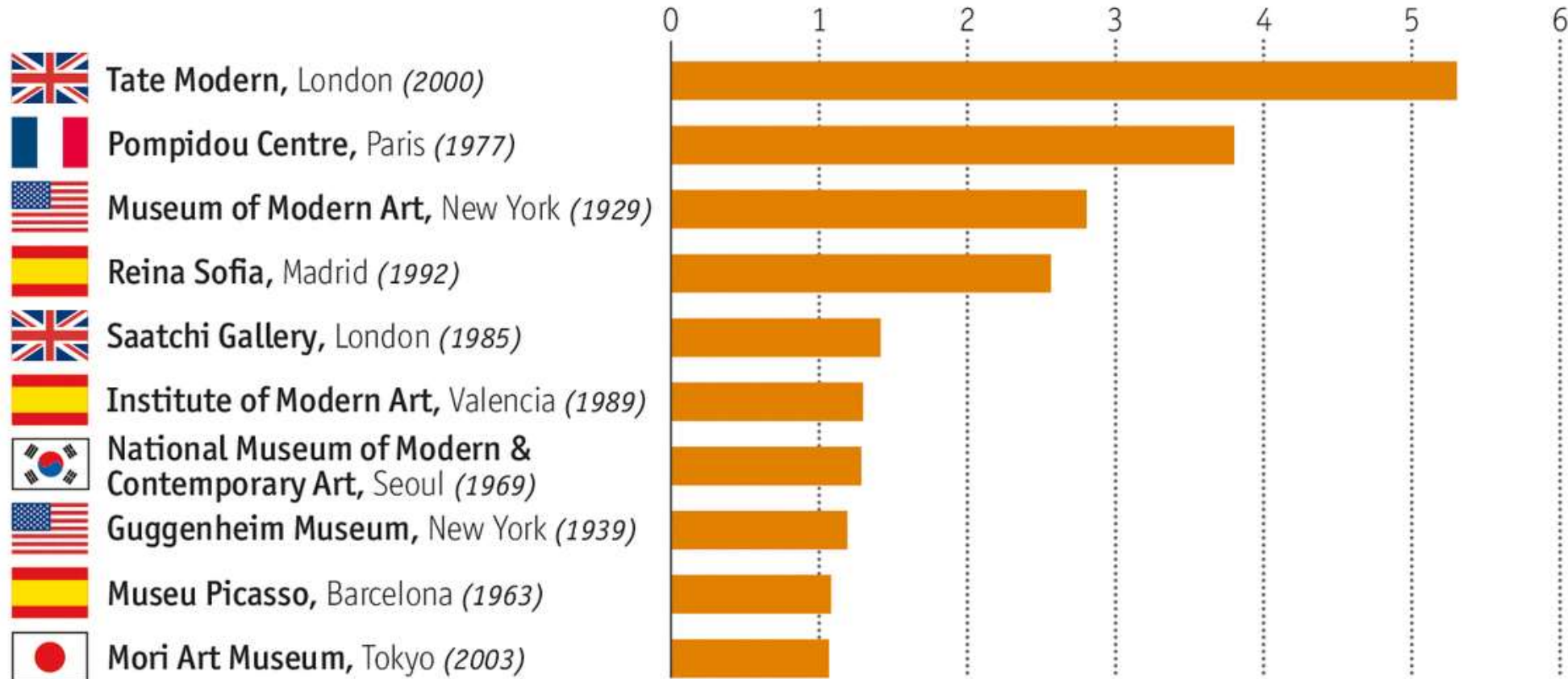


<https://www.economist.com/news/special-report/21591707-museums-world-over-are-doing-amazingly-well-says-fiammetta-rocco-can-they-keep>

## Superstars

2

Ten most popular modern art museums\*, by 2012 visitors, m  
(Opening year)



Sources: *The Art Newspaper*; individual museums

\*Holding mainly 20th-century and later

<https://www.economist.com/news/special-report/21591705-why-so-many-museums-are-venturing-new-works-wing-and-prayer>





Gyeongju, 4 August 2017





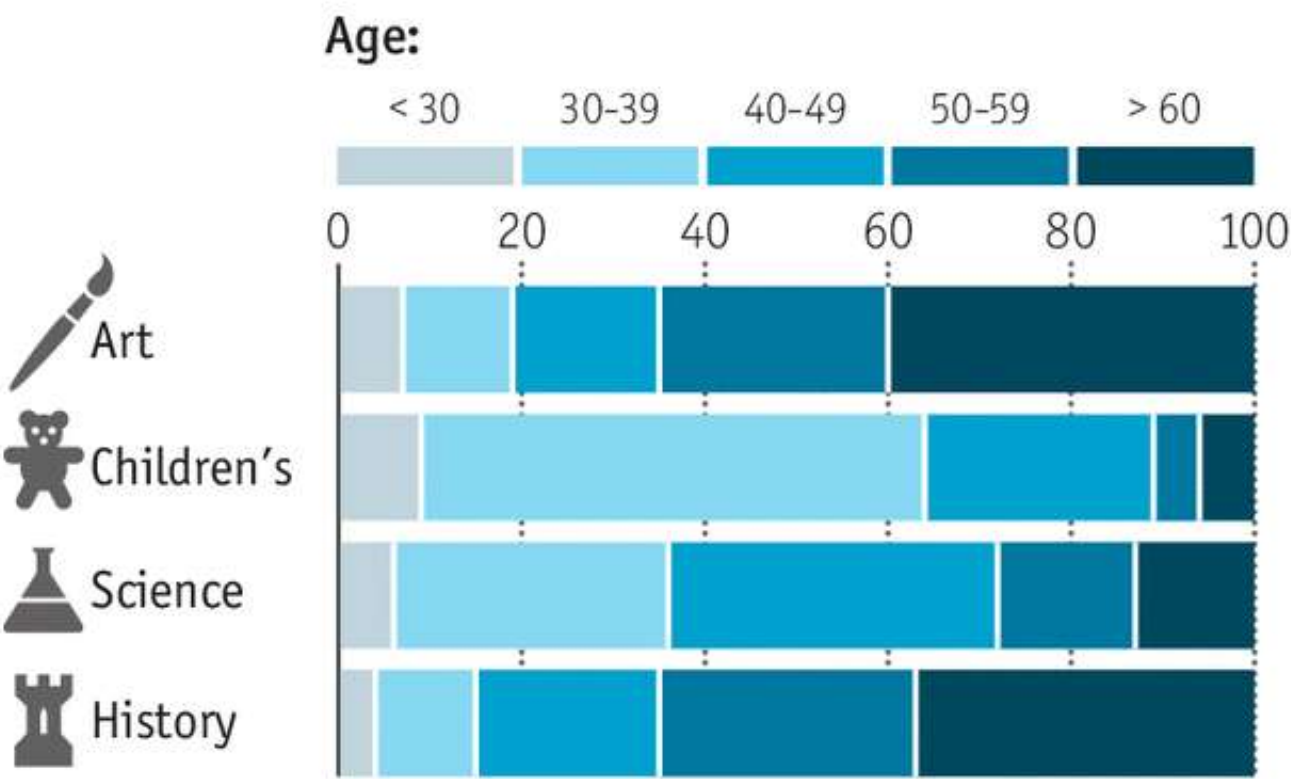
Gyeongju, 4 August 2017



# Younger and wiser

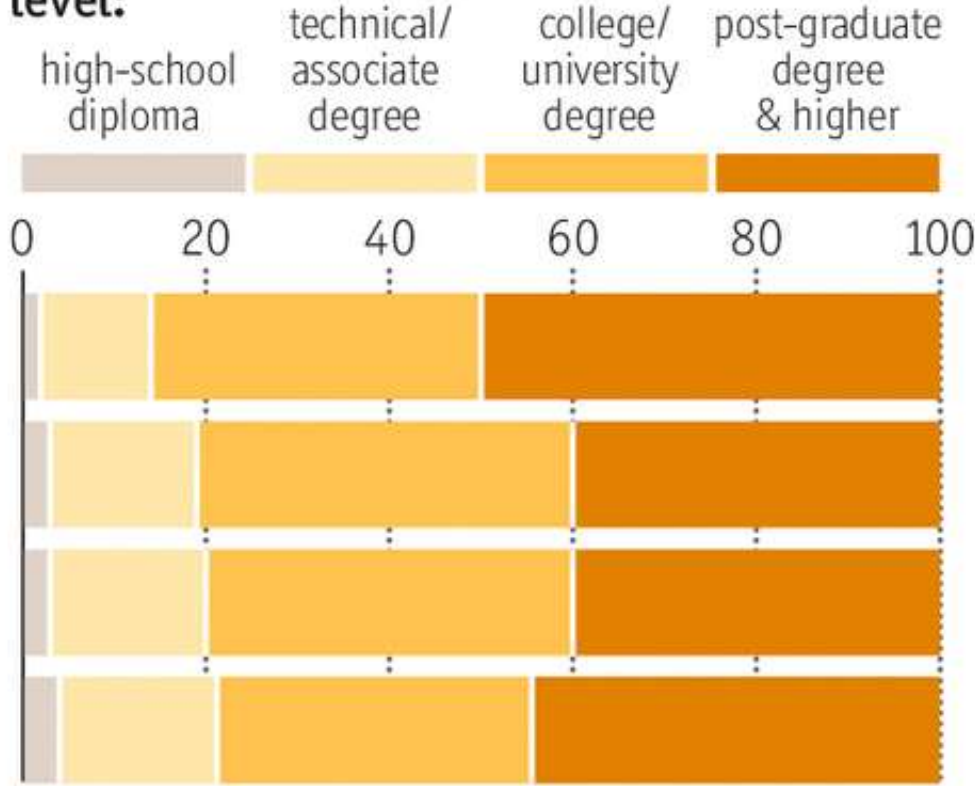
Demographic profiles of core museum visitors\*

By type of museum, United States, 2010, %



Source: Reach Associates

## Education level:



\*Members of museums or those on mailing lists

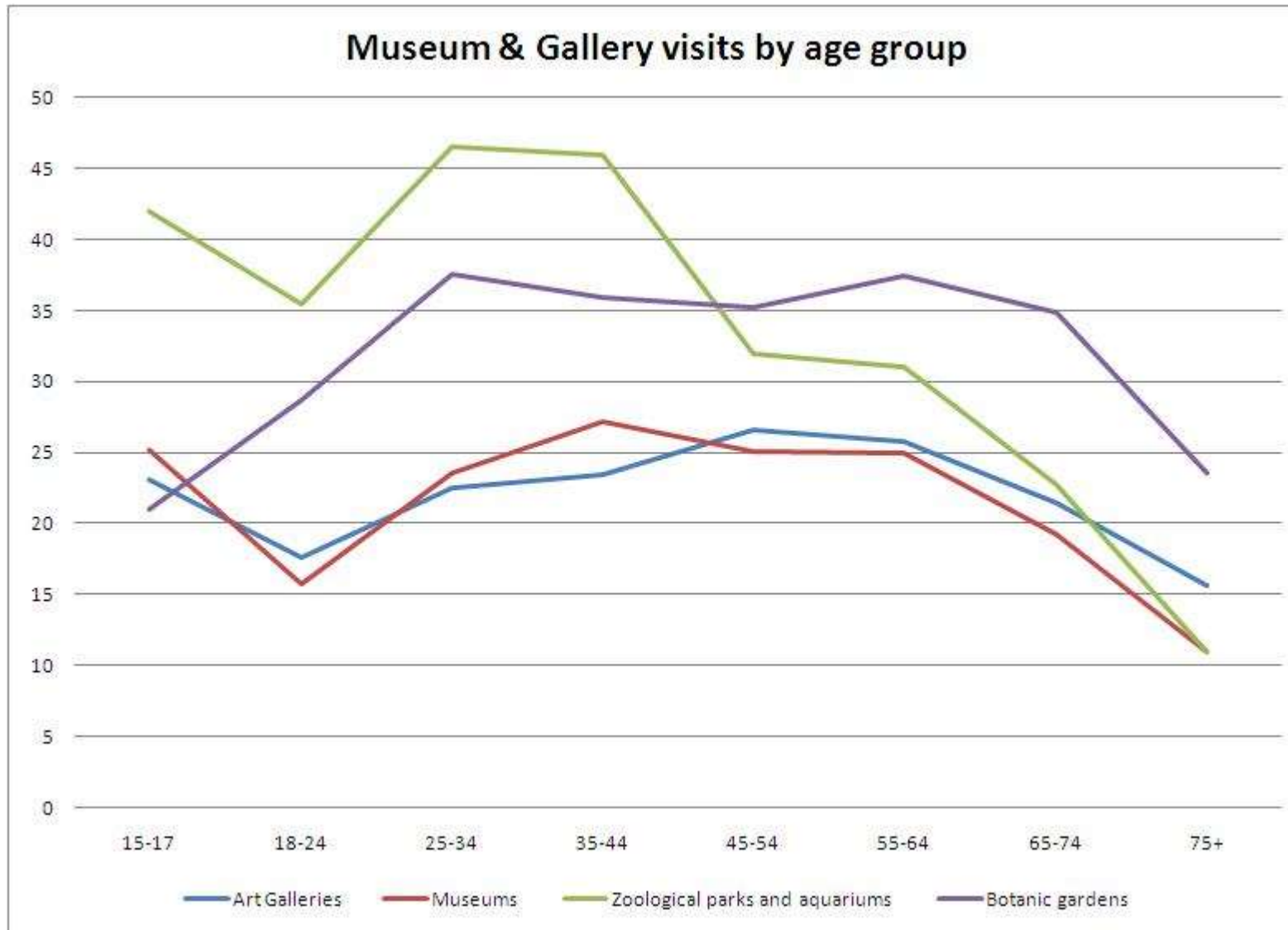
<https://www.economist.com/news/special-report/21591707-museums-world-over-are-doing-amazingly-well-says-fiammetta-rocco-can-they-keep>



USA 2010

**Source:** Reach Advisors analysis of census data and survey data.

<http://www.aam-us.org/docs/center-for-the-future-of-museums/demotransaam2010.pdf>



<http://reganforrest.com/wp-content/uploads/2010/10/mandgvisits.jpg>



- Increasing number of museums worldwide
- Increasing number of visitors
- Art museums as an important location factor for economic development

**But**

- Decline of figures at the ‚critical age‘ of adolescence
- Social gap (milieus, migrants)

**We need a convincing concept  
regarding the offers of museums,  
especially for the groups we could  
lose.**

# Visual Literacy and Museums

- *ENViL: Franz Billmayer (A), Piet Hagenaars (NL), Lode Vermeersch (Be), Ernst Wagner (D)*
- *Museum M: Peter Carpreau, Hélène Verreyke, Isabel Lowyck, Sofie Vermeiren, 'Benedicte Dierickx (Be)*
- *TMA: Brian Kennedy, Adam Levine (USA)*
- *European Museum Academy, Rainer Wenrich (D)*



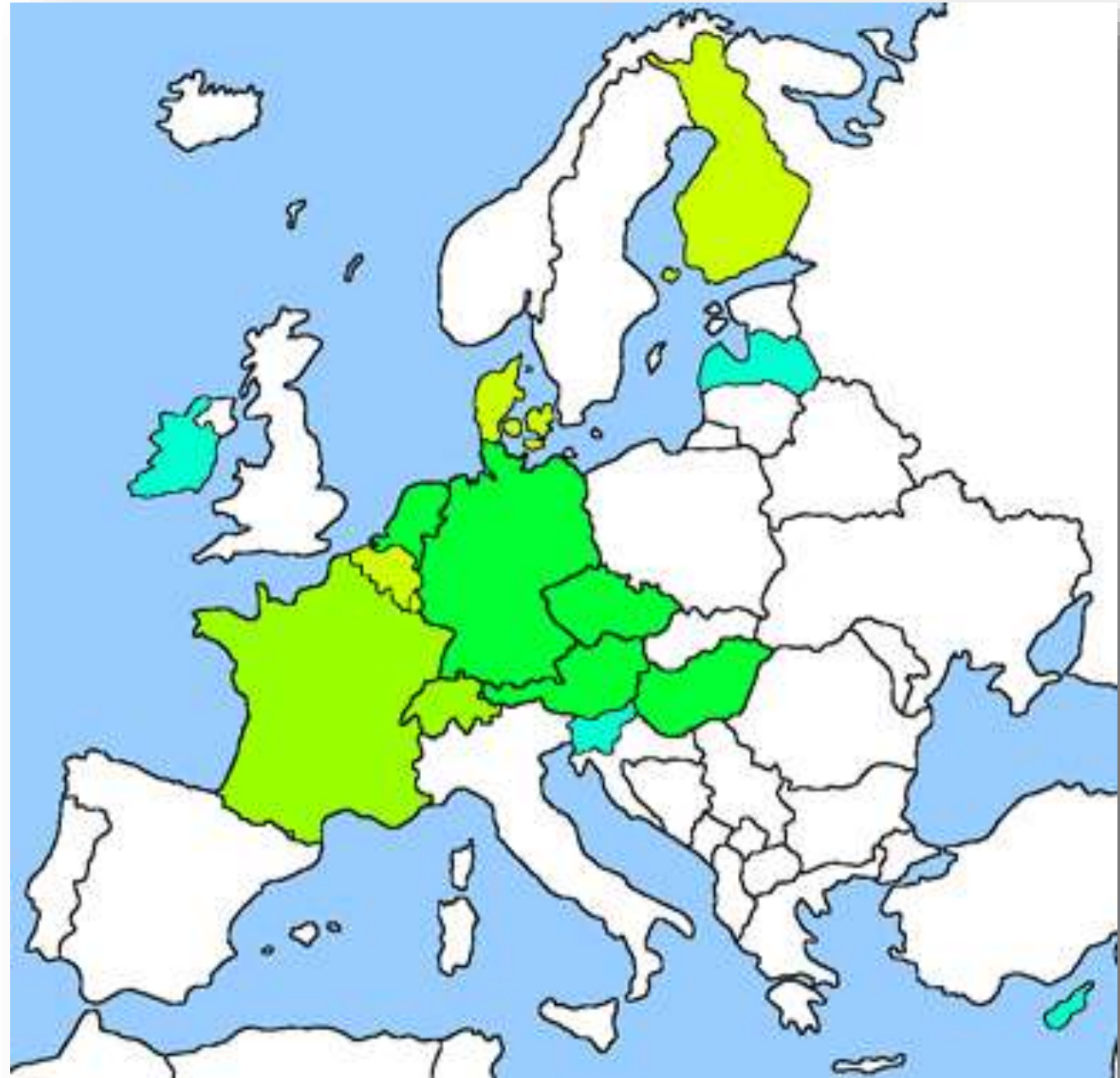
Founded in 2009

120 members in 15 countries

2013 – 2016 Funding by the European Commission

Common European Framework of  
Reference for Visual Literacy

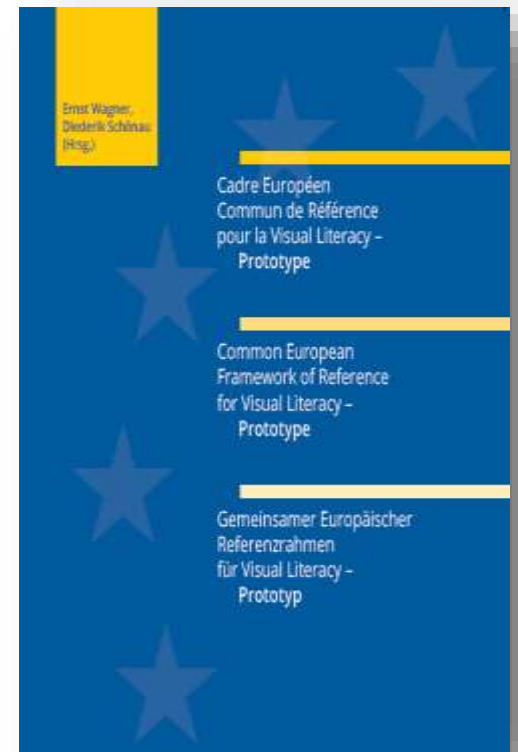
[www.envil.eu](http://www.envil.eu)



# The Common European Framework of Reference for Visual Literacy

## Starting point and objectives

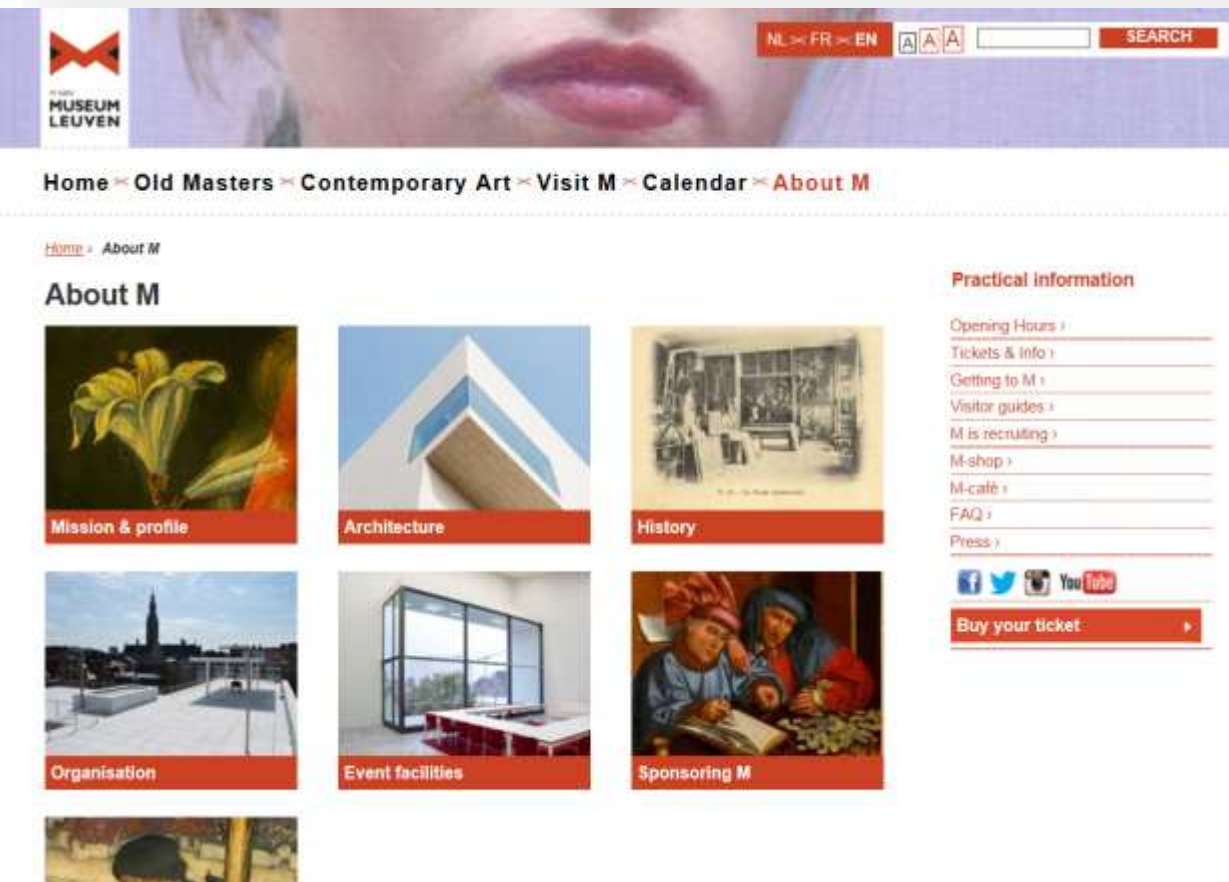
- Visual literacy is an important condition for a successful, independent and satisfying life and for civic participation
- Support for art education: development of lesson plans, curricula, text books, courses, assessment tools by delivering comparable descriptions of competencies



# Museum M Leuven

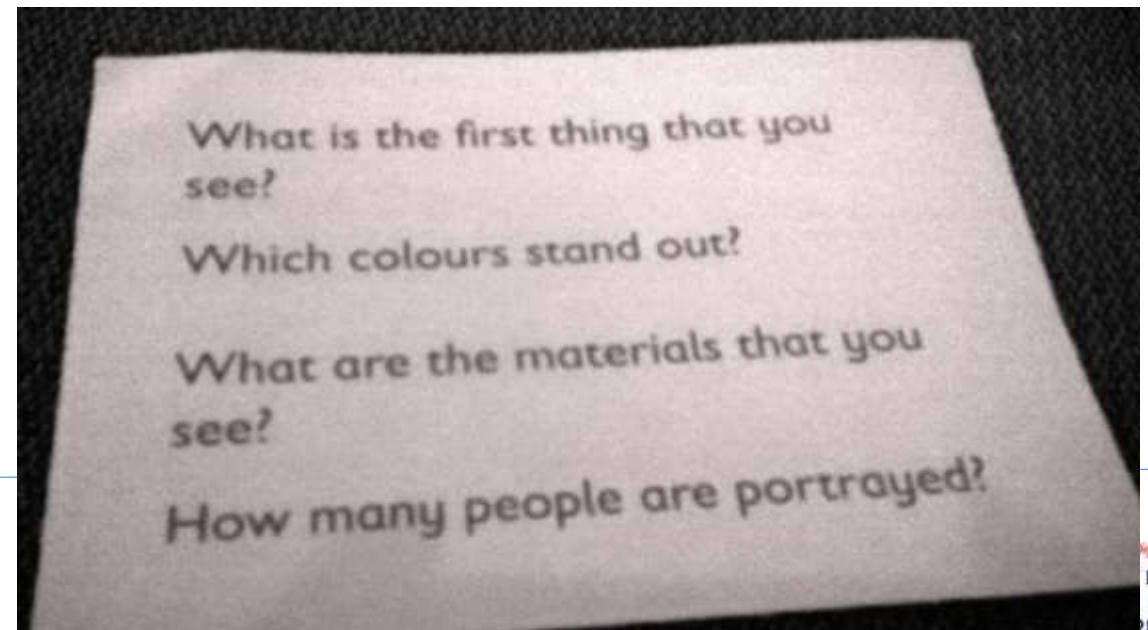
*Permanent exhibition:* medieval, early modern and 19th-century art

*Temporary exhibitions:* mainly contemporary art

















## Toledo Museum of Art

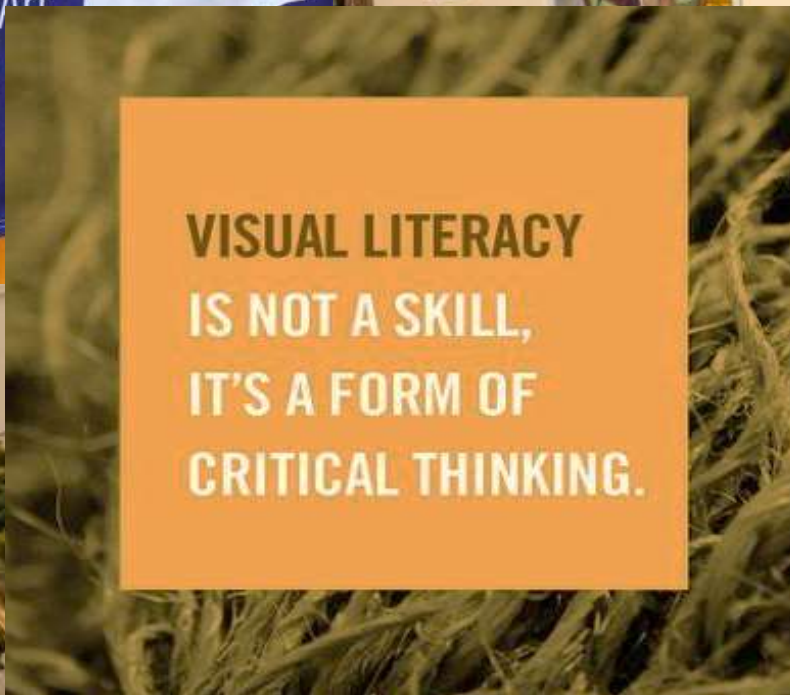




*“Our purpose is Art Education. We teach people to learn to see by engaging with the collections...”*

<http://www.toledomuseum.org/learn/visual-literacy>







“Most people do not know how to look at images ... and thus lose interest in art.”

Lode Vermeersch, Belgium, Museum M

“How can museums gain new audiences and engage with the community?”

Piet Hagenaars, Netherlands, ENViL

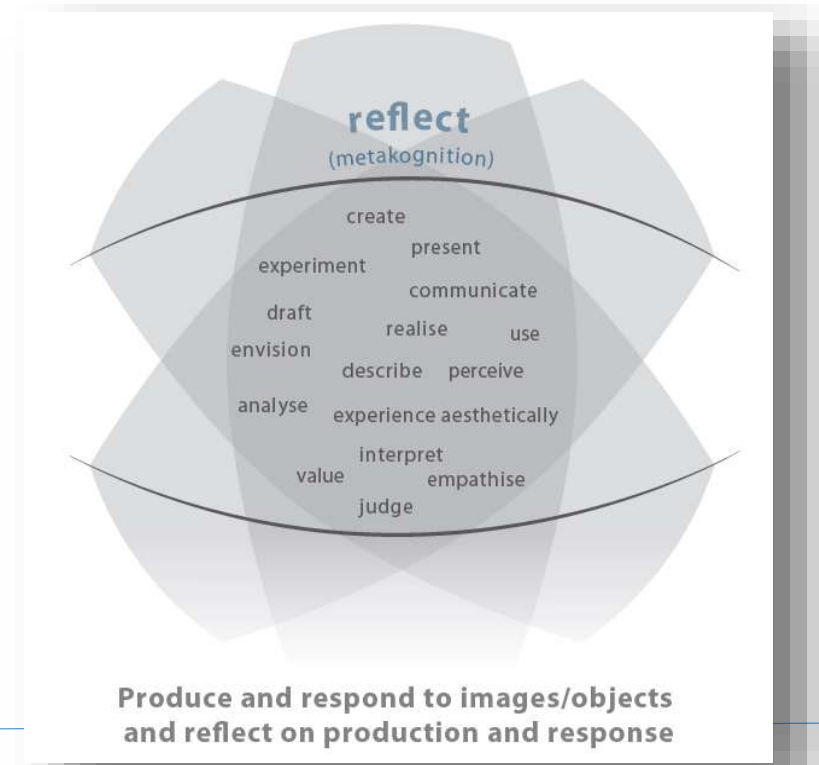
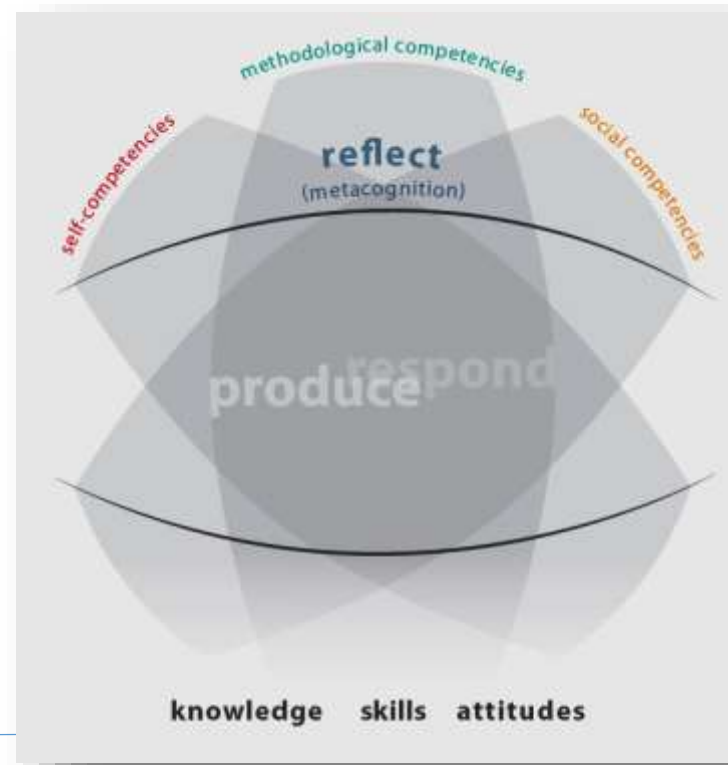
“We know a lot why people come to museums, but we know little what really happens during the visit.”

Franz Billmayer, Austria, ENViL

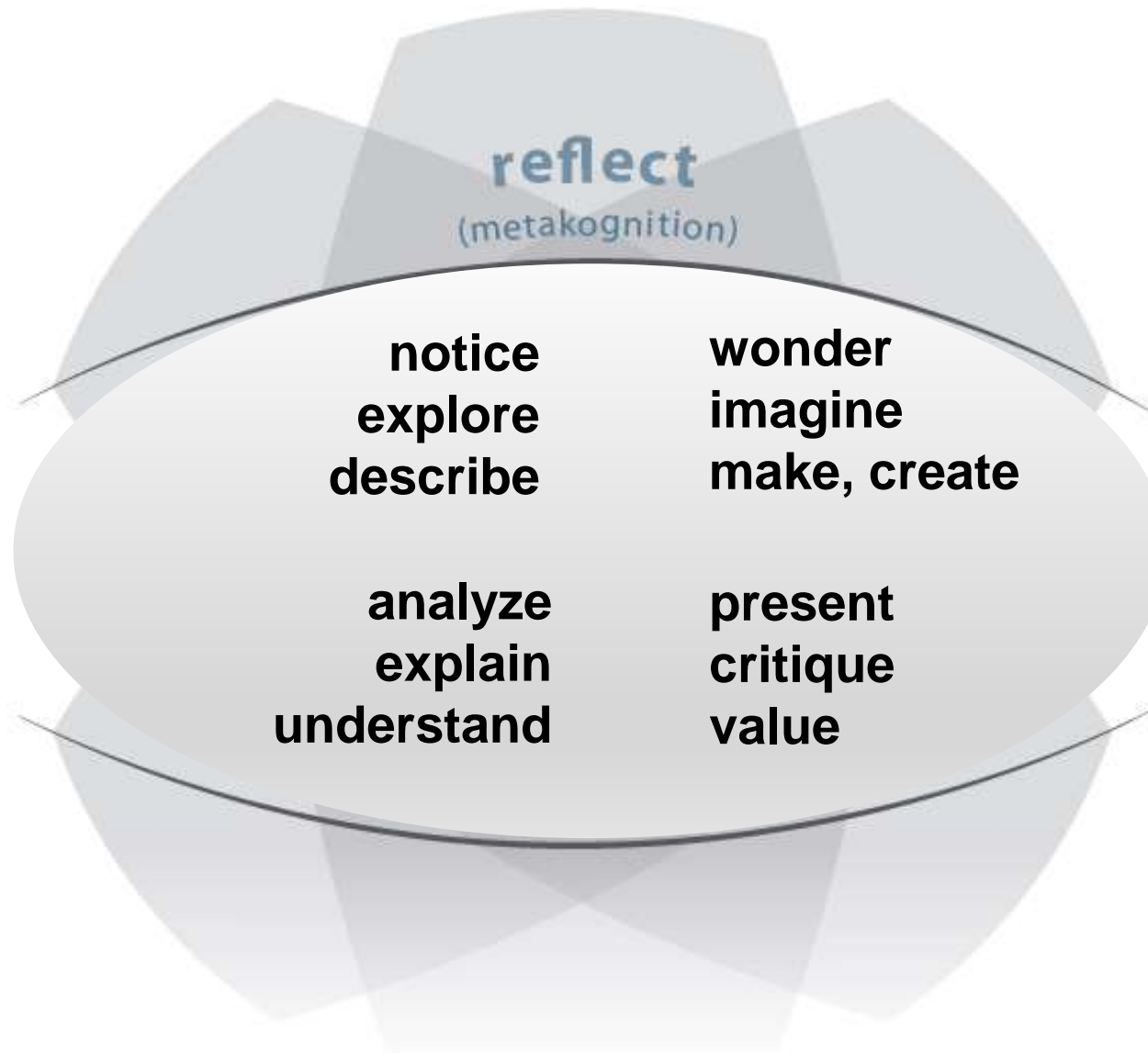
# Stage 1

## Visual Literacy – Competence Models

# ENViL's competence model



# Visual Literacy Competence Model



**Produce and respond to images/objects  
and reflect on production and response**



# Stage 2

# Developing Questions

# researching

## educating

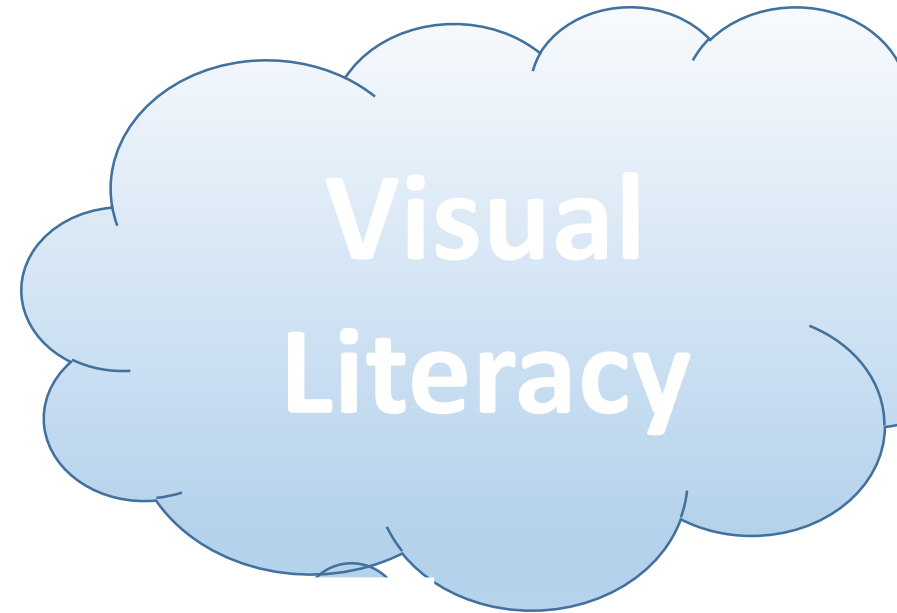
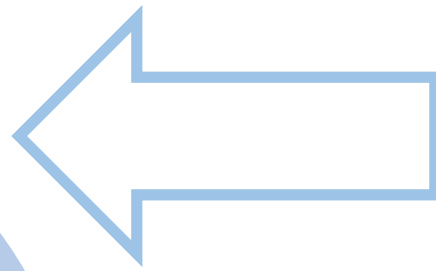
Mediation

Presentation

## curating

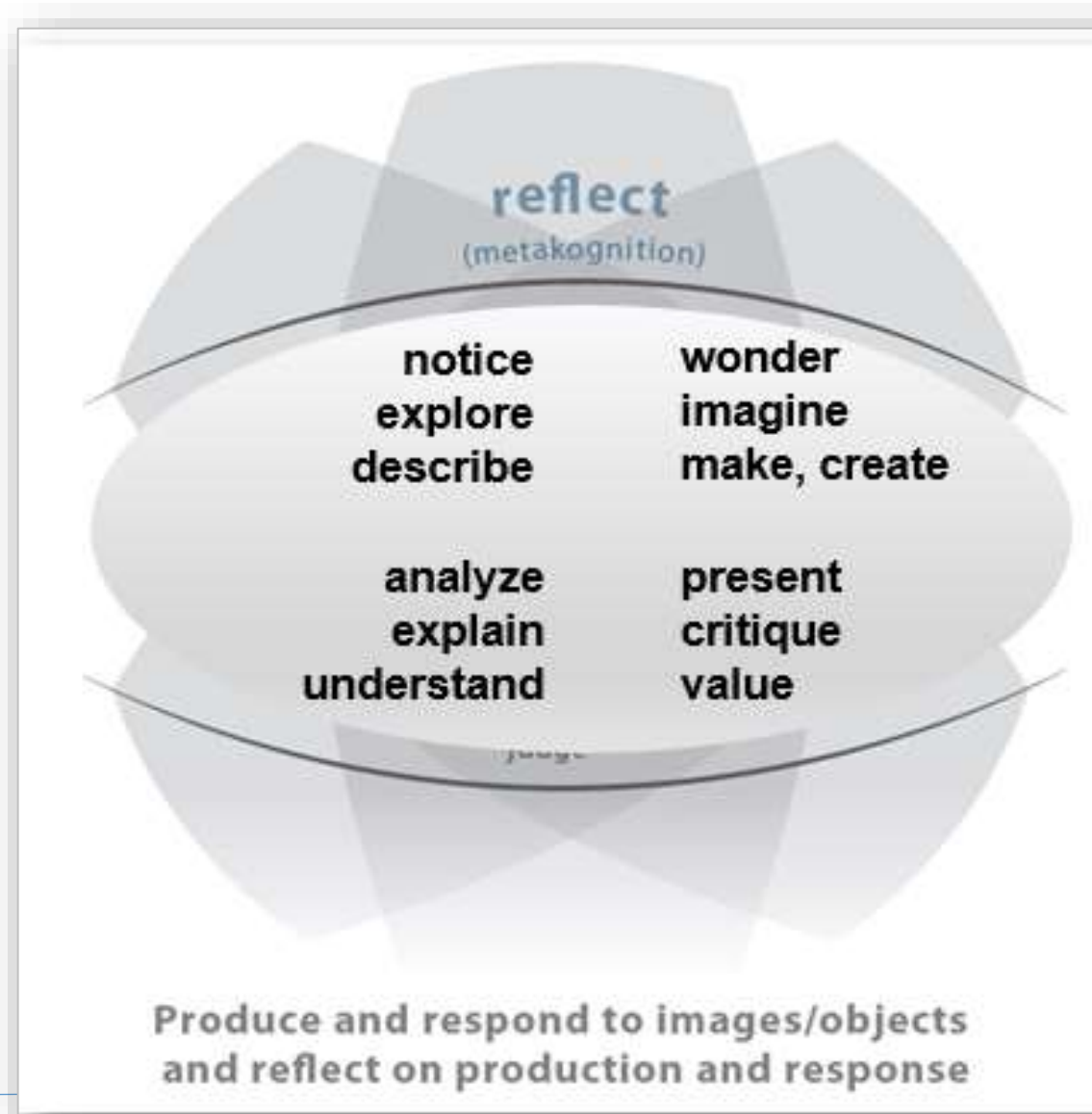
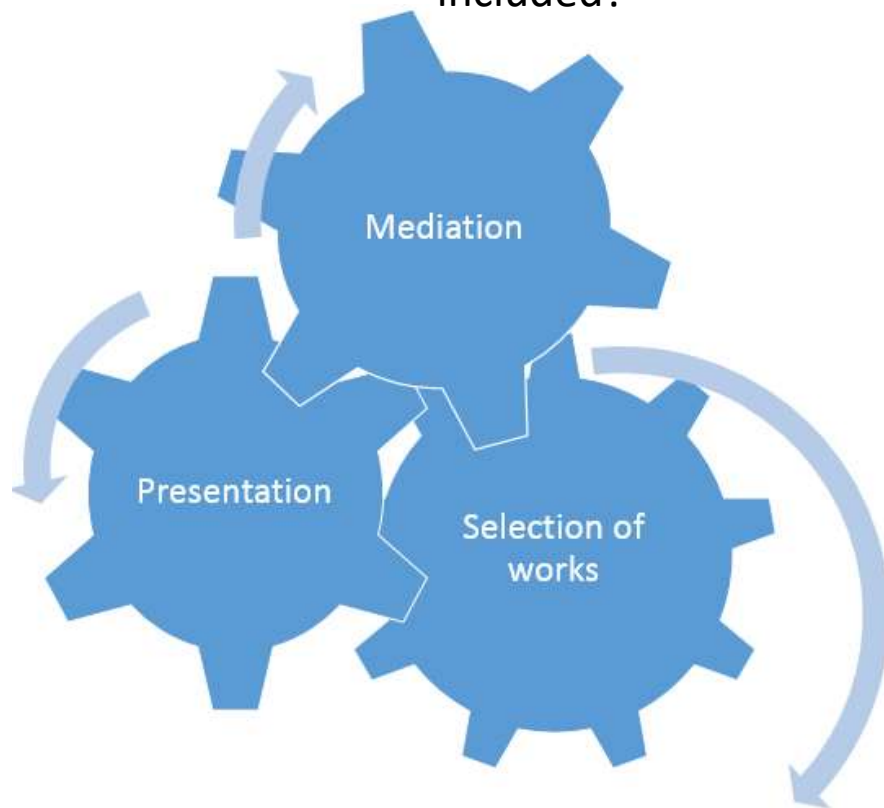
Selection of  
works

## preserving



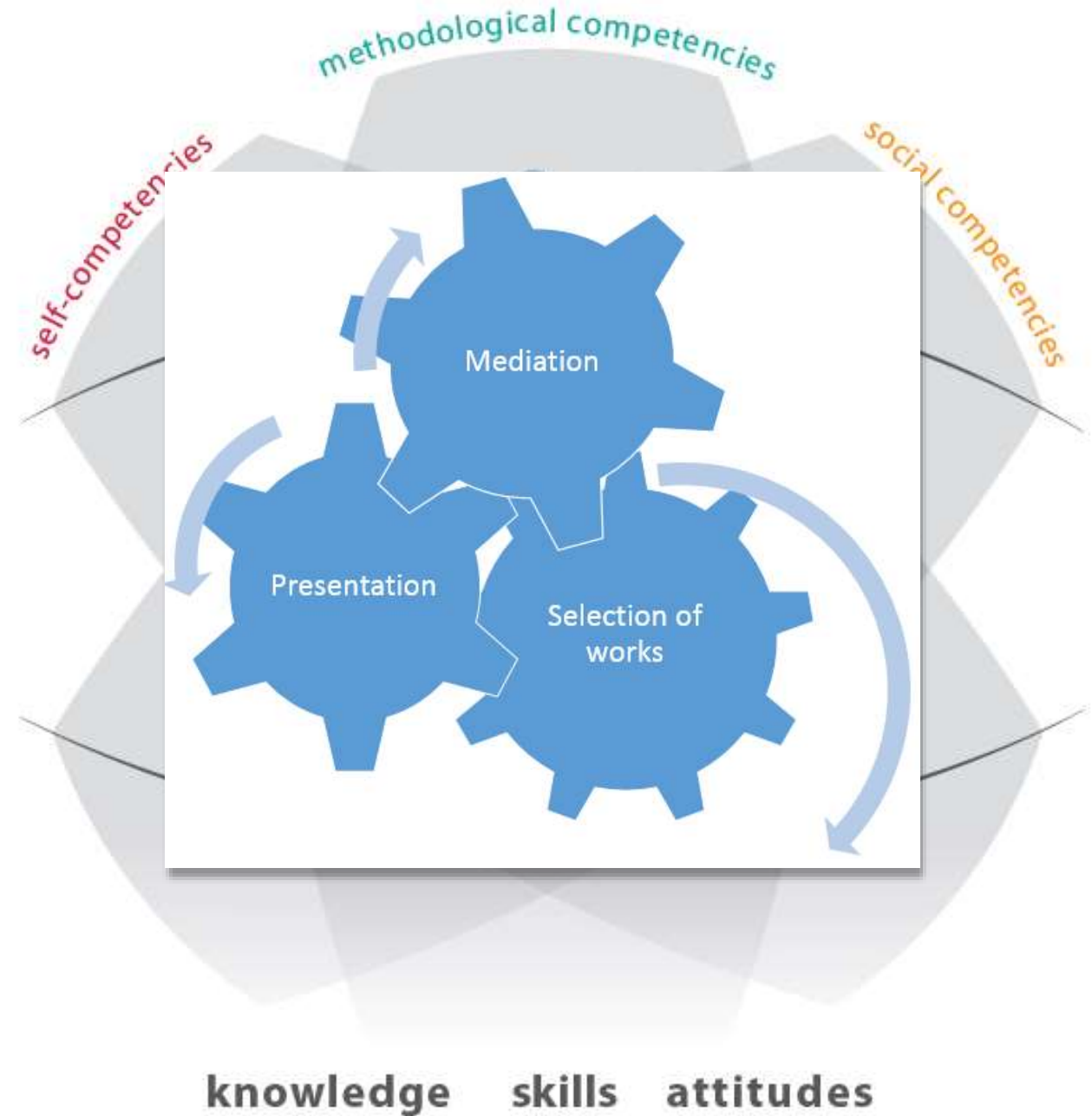
# Questions 1

Which sub-competences are addressed?  
Is reflection / metacognition included?



# Questions 2

How is Visual Literacy,  
developed at the museum,  
related to transversal  
competences?  
Which dimensions does the  
museum address?

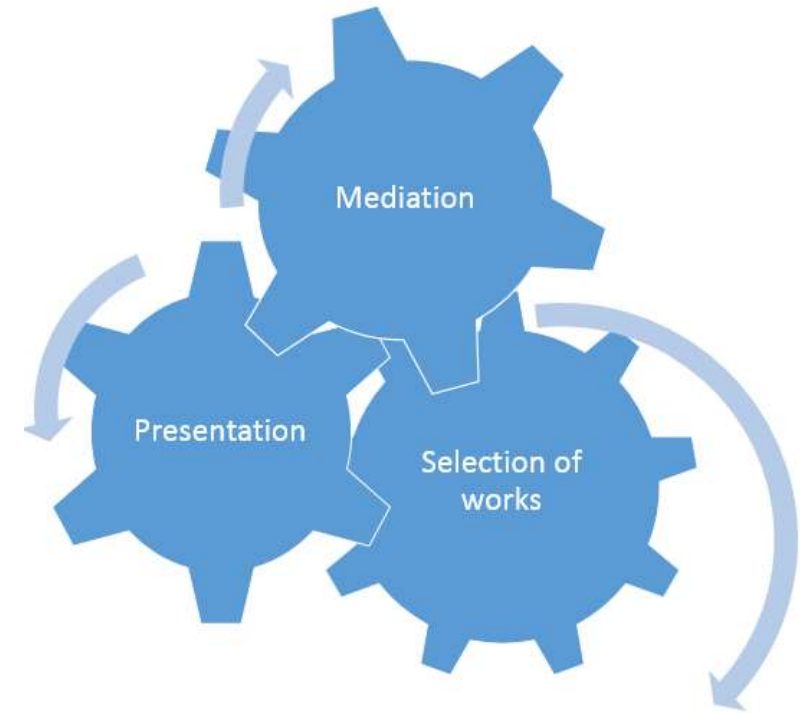




# Questions 3

What is the objective of Visual Literacy, developed at a museum?  
Is the museum able to simulate every day situations?

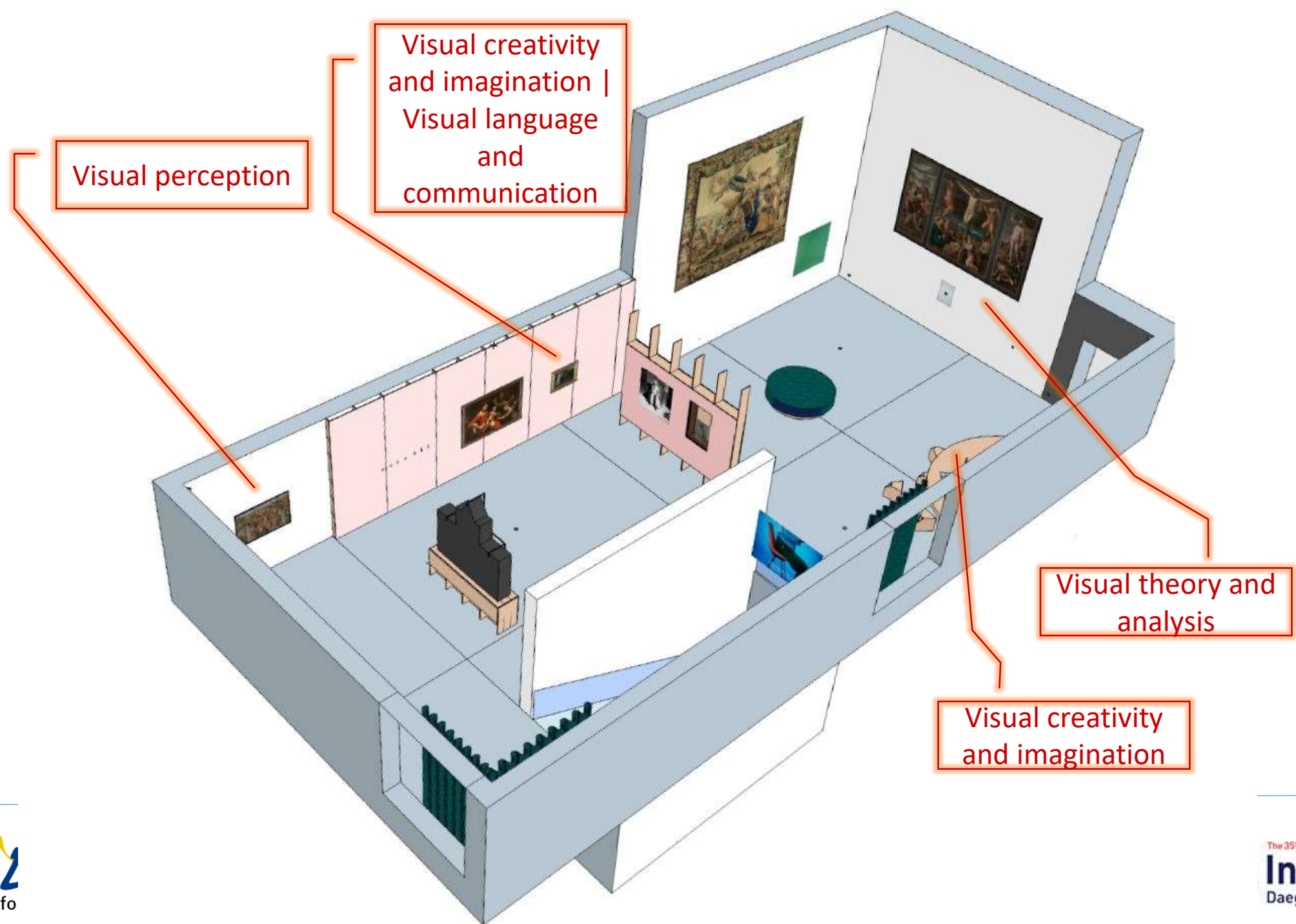
civic engagement  
social cohesion      personal unfolding  
employability



situation situation situation situation situation

# Stage 3

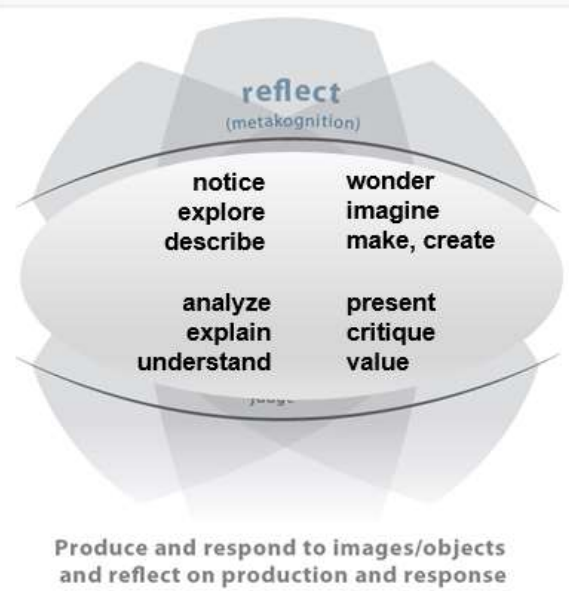
## Evaluating M's Practice and Concepts





## Profile of Gallery 1 (Scores and comments given by EW, LV, PH)

Sub-competences: to ... images, objects	Very strong	Strong	Weak	Very weak	Why
notice	x	xx			The visitor has to notice that the art works have specific features. / The whole room will be a bit of a surprise to the visitor: an exciting combination of works (old and contemporary), different colors, sculptures and paintings, different sizes. / Notice, seen as 'attention' or 'awareness'; When the visitor goes into the room, they will be overwhelmed by the overwhelming objects of art, different in size, color, form, dimension.
explore		xxx			He/she explores the room itself, the possibilities of attribution and interpretation. / The visitor looks around in the gallery.
name / describe			xxx		Being able to name the narratives could be helpful for the visitor.
analyse (reason)		xxx			To be able to attribute a picture to a narrative needs analysing and interpreting. / The rooms offer a right away invitation to analyse and interpret. / The visitor will ask himself why the museum staff did place these objects in the gallery and what the reason is for the choices staff made.
explain	x	x	x		Explanation is one of the main possibilities to perform 'understanding'. / I don't think the rooms offer very much trigger to explain things. I think this will be part of the mediation... / The gallery invites the more interested visitor to explain colleagues his opinion about the design of the gallery as a whole.
interpret / understand	xx	x			This is the main purpose of gallery 1. / An exciting combination of works (old and contemporary) but also offering some open works right away addresses the imagination of the visitors. / Because there are more types of narratives in the museum space it gives visitors more chances to understand in various ways the objects of art within in.
wonder		xx	x		Perhaps the observation of the works will lead to 'wondering'? / - / The unusual arrangement with various objects of art through each other (in time, shape, color, narrative, dimensions) will amaze the interested visitors.
envision / imagine		x	x	x	There is an option for imagination when the visitor reconstructs the context (3rd narrative), but this is not intended. / - / I can imagine visitors have another image of the possibilities of arrangements of objects of art in the gallery than the current design of the museum gallery.
make (draft, experiment, create)			x	xx	n/a / See assignment at the table / We discussed other possibilities to arrange and use the designed table in the second part of the gallery
use images		x			The visitor must be able to use the images in order to understand the concept of narratives. / Hard to say. Will be part of the mediation, I suppose. / Hard to say. Maybe it will be part of the mediation.
present / communicate via images				x	n/a / Hard to say. Will be part of the mediation, I suppose. / Hard to say. Maybe it will be part of the mediation.



comment / criticize	x		x	x	n/a / Although there is no direct inv. / There will be – and perhaps not intended by staff - a lot of comments on the arrangement of the gallery; and staff must prepare thereon and should give an explanation to the visitors when leaving the room.
value			x	xx	n/a / - / There is no invitation to value the content of the gallery
<b>Transversal Competences</b>	Very strong	Strong	Weak	Very weak	
Social competence		x		xx	n/a / - / I think visitors will talk with each other about the design of the gallery because it is a totally other concept then trained visitors are used.
Methodological competence	xx	x			To be able to understand the concept and to use it for one's own approach to the art-works means to be able to use a method. / The room offers, in many ways, an invitation to learn how to <u>think</u> methodologically about artworks and about the museum itself. It deconstructs the museum experience / Visitors will be invited to look from various perspectives to the offered objects of art in the gallery (which are systematically, methodological arranged)
<u>Self competence</u>				xx	n/a / Difficult to score / Hard to say because I don't know how to measure.
<b>Metacognition / Reflexion</b>	xxx				
Knowledge	xxx				A huge amount of knowledge is needed to be able to use the method.
Attitude		x	x	x	Perhaps the attitude of openness is required in this situation. But mainly the readiness to approach the art works in a cognitive, intellectual way. / The room does not try to / Serious inquiring visitors – who understand the reason of the special approach of the arrangement of the objects of art in this gallery – will compare the design of this gallery with the more usual arrangements in museum galleries. change your attitude (e.g. value the works more) but there's no way a room could do that, I think.

## Conclusion

Gallery 1 fosters a dominant cognitive approach mainly based on knowledge to be acquired in the gallery. Until now there are no possibilities implemented to allow the visitor to show (perform) his knowledge and his ability to interpret.





**Von:** Lode Vermeersch [mailto:lode.vermeersch@kuleuven.be]

**Gesendet:** Donnerstag, 22. Juni 2017 11:03

**An:** Dr. Ernst Wagner <ernst@wagner-mchn.de>

**Cc:** 'Prof. Dr. Rainer Wenrich' <rainer.wenrich@ku.de>

**Betreff:** RE: Kontakt Ludwig Forum

Hi Ernst,

...

In the meanwhile the museum has re-opened. In his opening speech, Peter thanked ENViL for all the work and suggestions. And I must say they did a great job changing the museum. New mediation, new labels and wall texts, new types of interaction with the audience, focusing on the different sub-competences of visual literacy. Some pictures in attachment.

Best regards,

Lode.

# Visual Literacy and Museums

*Working Conference in Munich, Germany  
January 12-13, 2018*

*Research Project Belgium – Netherlands – Germany*  
Conducted by KU Leuven

*Global Virtual Museum Project*

Supported by the German Federal Government in cooperation with InSEA



*Interactive  
Participative  
Open Access  
VR / AR  
Inter- and Transcultural*



# Interested?

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