

mentor's introduction

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Students with different backgrounds can help us to redefine and broaden our conceptions of art education. Cameron Graham is such a student. He comes to doctoral studies in art education with experience as a teacher and cultural journalist in South east Asia. His work effectively and provocatively combines and contributes to issues in art, education, anthropology, museum studies, and tourism.

Within art education Graham is one of the very few people to focus his work on *living* museums. In this case study of "meaning making" at the Sarawak Cultural Village he challenges limited and limiting definitions of curriculum. As Graham states the study will be a "bricolage," an attempt to understand interaction and how visitors/guests and workers/hosts remember, connect, interpret and understand their museum experience.

A unique aspect of Graham's well-rationalized research methodology is his decision to work with "guest" groups and pairs, rather than individuals. Like Karen Knutson, Graham chooses the *forum* as his dominant image of the museum. Consequently his methodology provides a necessary forum for interaction and discussion of ideas related to the museum experience.