

**AN EXPLORATORY, DESCRIPTIVE STUDY OF  
ART MUSEUM EDUCATORS' ATTITUDES  
IN REGARD TO ART MUSEUM-ELEMENTARY SCHOOL COLLABORATION**

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## ABSTRACT

In North America, art museums have rendered services to elementary schools since the early 1900s. Although the scope and number of these services have expanded in the past several decades, the nature of the art museum-elementary school collaborative relationship can be problematic, and even counterproductive to the enhancement of quality of art education. There are some crucial issues related to the nature of and factors underlying collaboration among elementary schools and art museums, that need to be carefully considered in order for these efforts to be successful and fruitful.

Since the relationship between attitudes and behavior is reciprocal, the attitudes of art museum educators in regard to art museum-elementary school collaboration are crucial to the quality and effectiveness of any collaborative endeavors and directly impact art museums' contribution to elementary art education. Therefore, this study explores art museum educators' attitudes in regard to art museum-elementary school collaboration. The present investigation is the only study of its kind in Canada to date.

From the fall of 1997 to the spring of 1998, I conducted a survey of art museum educators in the province of British Columbia, Canada as well as interviews involving nine informants working in two art museums. Moreover, in order to meaningfully interpret the interview data, I observed the informants' daily routines in these galleries and collected documents related to the two study sites. This mixed method design was used to study BC art museum educators' attitudes in regard to art museum-elementary school collaboration relative to six specific issues: 1) models of art museum/gallery-school collaboration; 2) pedagogy and methods of art museum/gallery programs for elementary schools; 3) art museum/gallery programs and resources for elementary school teachers; 4) elementary school teacher participation in school-oriented art museum education; 5) content of art museum/gallery programs for elementary schools; and 6) linkage of art museum/gallery school programs and elementary school curricula.

The results of this study suggest important implications to the future of collaborative endeavors bringing together elementary schools and art museums by highlighting issues related to the dynamics of the art museum educator - elementary school teacher relationships, professional knowledge and expertise, and curriculum links that strongly impact on such partnerships. They also provide guidance for future related research.

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## CHAPTER ONE

### Introduction to the Study

#### Introduction

The purpose of this study is to establish a foundation of information on art museum educators' attitudes toward art museum-elementary school collaboration. It is hoped that a better understanding of these individuals' attitudes will facilitate and enhance future development of collaboration between art museums and elementary schools. This chapter, organized into seven sections, introduces the research rationale, research questions, concept of attitude, research methods, terminology, research significance, and dissertation structure.

#### Rationale

An art museum/gallery is an unique and invaluable resource that can complement and enhance art education in elementary schools (Johnson, 1990; NAEP, 1981; Newsom & Silver, 1978; Muhlberger, 1985; Walsh-Piper, 1994; Zeller, 1983). Art museums/galleries can provide children with many important learning experiences to which they might not have access in the typical elementary school. Early and appropriate educational exposure to art in a museum or gallery setting can nurture children's aesthetic development and can promote life-long fondness of and facility in accessing the resources provided by art museums/galleries (Kindler, 1997).



Since early in the twentieth century, North American art museums/galleries have rendered services to elementary schools; moreover, the scope and number of these services have expanded in the past several decades (Communications Canada, 1990; Newsom & Silver, 1978; Ramsey, 1930; Zeller, 1989). However, the nature of the art museum-elementary school relationship can be problematic--even counterproductive--to the enhancement of art education. Relationships are not always collaborative; moreover, collaboration does not necessarily rest on shared goals and responsibilities. This investigation is concerned with issues that influence the extent to which the educational outcomes of art museum-elementary school collaboration flourish and succeed: specifically, the nature of factors underlying and surrounding the collaborative context.

In Canada, the need to enhance art museum-elementary school collaboration is apparent and urgent. Most Canadian elementary school teachers are responsible for teaching the entire elementary curriculum. The British Columbia Ministry of Education, for example, requires classroom teachers to implement multiple facets of art education, such as art-making, art history, aesthetics, and art criticism, although teachers may have little or no training in these areas. With a limited number of art coordinator positions in many districts and few elementary educators in BC sufficiently equipped to implement meaningful art education, the potential of art museums'/galleries' role in supporting high-quality art education in elementary schools takes on profound significance.

However, art museums/galleries in BC face the challenge of serving a larger and more culturally-varied audience while simultaneously coming under increasing funding pressure.<sup>1</sup> While this demographic shift underscores the need to popularize museums, thereby gaining approval of the community and, indirectly, financial support, concurrent pressures are brought to bear for balancing the need for diversity against resource limitations. In this siege-like atmosphere, affecting Canadian cultural and artistic institutions generally, art museums/galleries are being forced to prioritize their objectives, activities, and programs based on their perceived importance and merit.

In art museums/galleries, the people directly responsible for the design and implementation of educational programs are art museum educators. The central role of the educator has been identified as an important factor determining how educational initiatives are implemented. Schwab (1973) observes: "The curriculum operation will be influenced by the teachers' knowledge, attitudes, feelings, relationships with the milieus and students, as well as their willingness to learn new materials and new ways of teaching" (p. 31). Moreover, Elms (1976, p.28) compares attitude to other psychological constructs, positing that the former is more closely related to observable behavior. Although the degree of direct correlation between attitude and overt behavior has yet to be quantified, attitude still provides the researcher an important predictor, as well as a key interpretive tool, of human behavior (Ajzen & Fishbein, 1977; Rajecki, 1990). Therefore, an investigation and analysis of art museum educators' attitudes toward art museum-

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<sup>1</sup> The population of BC increased from 3,282,061 in 1991 to 3,724,500 in 1996, ranking the provincial population of BC third highest in Canada (Statistics Canada, 1997); however, the total investment by local and provincial governments in arts and culture in BC is the second lowest of the Canadian provinces—only Newfoundland spends less (Munro, 1997).

elementary school collaboration may yield crucial information on the quality and effectiveness of such collaborative educational initiatives; and ultimately, it is hoped, this research will contribute to the general field of elementary art education.

As intimated above, there exists a compelling need to better understand art museum educators' attitudes toward art museum-elementary school collaboration. Moreover, current sentiment amongst professional organizations and scholars in the field of art education appraise this area of research as promising (e.g., Eisner & Dobbs, 1986; Berry, 1998; Getty Center for Education in the Arts, American Association of Museums, British Columbia Museums Association; Herber, 1981; Stone, 1992). To date, however, there has been little research directly addressing art museum educators' attitudes; moreover, no study specifically targets this area of research in a Canadian context.

### Research Questions

A survey of the literature reveals that while relationships between art museums/galleries and schools are plentiful, there exists a dearth of collaborative partnerships; that monologues occur to the exclusion of dialogues; and that school-oriented museum curriculum is considered in the absence of classroom teacher input (CMNC, 1984; ; Gee, 1979; Harrison & Naef, 1985; Harrison, 1988; Herbert, 1981; Julyan, 1996; National Gallery of Art, 1992; NEA, 1974; Newsom & Silver, 1978; Stone, 1992; Williams, 1996; Zeller, 1985b). Moreover, when it comes to evaluating art museum-elementary school education, there is a lack of consensus in the field of art education as to what would constitute the ideal or even minimally requisite program. For

example, should school-oriented art museum programs be seen as an extension of school education or as independent and parallel education, developed to meet the educational goals of a given art museum/gallery? From a curricular standpoint, should the learning experiences that children encounter in art museums/galleries be integral or peripheral to school curricula? And from a pedagogical perspective, should children be taught by art museum educators or by their classroom teachers when they come to an art museum/gallery? Would effective collaboration require classroom teachers with special training in art museum/gallery education? What should be the emphasis of educational programs for elementary schools offered by art museums/galleries?

The advantage of categorizing the art museum-elementary school relationship into its constituent elements is that it allows analysis of each aspect separately; thus, this investigation makes use of the following categories to explore art museum educators' attitudes toward specific aspects of art museum-elementary school collaboration<sup>2</sup>: 1) models of art museum/gallery-school collaboration; 2) pedagogy and methods of art museum/gallery programs for elementary schools; 3) art museum/gallery programs and resources for elementary school teachers; 4) elementary school teacher participation in school-oriented art museum education; 5) content of art museum/gallery programs for elementary schools; and 6) linkage of art museum/gallery school programs and elementary school curricula.<sup>3</sup>

The research question of this investigation can be stated as follows:

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<sup>2</sup> Nevertheless, it is understood that these issues are interrelated and their connections were considered in analysis of individual components.

<sup>3</sup> See Chapter Two for a more detailed discussion.

What are the attitudes of BC art museum educators toward:

1. Models of art museum-elementary school collaboration?
2. Pedagogy and methods of art museum/gallery programs for elementary schools?
3. Art museum/gallery programs and resources for elementary school teachers?
4. Elementary school teacher participation in school-oriented art museum education?
5. Content of art museum/gallery programs for elementary schools?
6. Linkage of art museum/gallery school programs and elementary school curricula?

### The Concept of Attitude

Art museum/gallery educators' attitudes in regard to art museum-elementary school collaboration comprise the main focus of this study. Thus, a review and discussion of attitude function, formation, and characteristics provides a conceptual framework for this study.

### Why Study Attitudes?

The concept of attitude has played a central role in the development of social science. Psychologists, social psychologists, and sociologists have invested a great deal of effort in studying people's attitudes. Allport (1935) refers to attitude as social psychology's most indispensable concept. Thomas and Znaiecki (1918) and Watson

(1930) define the field of social psychology as the study of attitudes. Even during the 1960s and 1970s, a period of relative decline in attitude research and theory, Dawes and Smith (1985) still count 20,209 books and articles listed under the heading of “attitude” in the Psychological Abstracts from 1974 to 1988. Finally, Rajecki (1990) finds that more articles are published on attitude than are on any other social-psychological topic.

Why is it, then, that individuals’ attitudes comprise so considerable a focus in the social sciences? What is it, intrinsic to or associated with attitude, that is so significant? As noted above, Elms (1976) finds that in comparison to other psychological constructs, attitude often appears more closely related to observable behavior. Added to this predictive relationship of overt behavior is Allport’s assertion that there exist some fundamental functions of attitude which help individuals manage and negotiate the complexities of their environment. Allport (1935) describes this putative mechanism as follows:

Without guiding attitudes, the individual is confused and baffled. Some kind of preparation is essential before he can make a satisfactory observation, pass suitable judgment, or make any but the most primitive reflex type of response. Attitudes determine for each individual what he will see and hear, what he will think and what he will do. To borrow a phrase from William James, they “engender meaning upon the world”; they draw lines about and segregate an otherwise chaotic environment; they are our methods for finding way about in an ambiguous universe. (p. 806)

The functional analyses of Smith, Brune, and White (1956), Katz (1960), and McGuire (1969) posit four basic functions of attitude:

1. The adaptive or utilitarian function

Attitudes guide behavior toward valued goals and away from aversive events. Attitudes help the individual to adjust to a complex world, enabling him/her to do the right (rewarding) thing at the right time.

2. The knowledge or economy function

Attitudes help to manage and simplify information-processing tasks. Attitudes help the individual to understand the world around him/her by more efficiently organizing the complex array of environmental stimuli.

3. The value-expressive function

Attitudes allow an individual to communicate information about his/her personalities and values. This function is sometimes referred to as the “social adjustment function,” whereby a person can maintain or enhance his/her social acceptability by expressing attitudes perceived to be acceptable to others.

4. The ego-defensive function

Attitudes protect an individual’s self-esteem from unacceptable or threatening thoughts, urges, and impulses: for instance, avoiding unpleasant truths about themselves or suppressing uncomplimentary thoughts.

These four functions are not mutually exclusive, nor do they form an exhaustive set. In sum, attitudes help individuals deal with information around them and adjust themselves to their environment.

Finally, research on attitude functions has shown that an attitude toward some particular object can be associated with a specific function (Shavitt, 1989) and that

situation demands can increase the salience of one function over that of another (Jamieson & Zanna, 1989).

The functional approach derives power in its ability to explain why attitude, both intrinsically and associatively, plays such an indispensable role in people's lives. Moreover, it strengthens this study's rationale for taking a deeper look into art museum educators' attitudes in regard to art museum-elementary school collaboration. It is not far-fetched, therefore, to argue that the attitudes of art museum educators, in an era of rigorous provincial and federal funding cutbacks overburdening them with work while depleting resources available to fund it, may have significant influence over their willingness and ability to develop art museum-elementary school relationships.

### Components of Attitudes

Understanding and elucidating attitude is not an easy task since it is hard to observe people's attitudes directly. The original meaning of attitude referred to something directly observable, derived from the Latin word "aptus," meaning "fit and ready for action" (Hogg & Vaughan, 1995, p. 109). "Attitude" apparently first moved into English around the year 1700 as a jargon term used by artists to describe body position in a painting (Fleming, 1967). However, it was not until 1862, in his book First Principles, that Herbert Spencer first employed the term "attitude" in the literature of psychology (Fishbein & Ajzen, 1972, p. 488).

Attitude as a psychological concept has been recognized for little more than a century (Jahoda & Warren, 1966, p. 7). The concept of attitude is indispensable not only



to social psychology but to the psychology of personality, as well. However, no single definition of attitude has yet arisen acceptable to all attitude researchers. Stahlberg and Frey (1988) point out in their definition of attitude that “although there are other conceptions of attitude to be found in the literature, the uni-dimensional and three-component models have received the most attention” (p. 145). Some theorists (e.g., Thurstone, 1931; Edwards, 1957; Fishbein & Ajzen, 1975; Petty & Cacioppo, 1981; Pratkanis & Greenwald, 1989) have proposed attitude conceptualizations that accentuate the affective character of attitude: these sorts of definitions are labeled *unidimensional* because they focus on only one component of attitude.

Contrary to this unidimensional view of attitude, other theorists (e.g. Breckler, 1984; Eagly and Chaiken, 1993, 1995; Rosenberg and Hovland, 1960; Ostrom, 1968; Triandis, 1971, etc.) have favored the three-component, or ABC model, so-called in reference to the first letter of each term describing one of the three components of attitude: **a**ffective, **b**ehavioral, and **c**ognitive. Interestingly, this model reflects the ancient philosophical conception of attitude: the trichotomy of human experience into feeling, action, and thought, viewing each attitude as a cluster of emotions, behavioral intentions, and ideas. In modern social science, this affect-behavior-cognition distinction was considered in some of the earliest social psychological writings, and the tripartite model took on a central role in major treatments of attitude theory by 1960 (Breckler, 1984). Extending the affect-behavior-cognition conception of attitude, Eagly and Chaiken (1993, 1995) argue that although an individual may have pre-dispositions to react positively or negatively toward an attitude object, he/she must first encounter the attitude object and

respond to it on an affective, behavioral, or cognitive basis before he/she can be said to hold an attitude. Eagly and Chaiken (1993, 1995) use the term “intra-attitudinal structure” to refer to the affect-behavior-cognition aspects of attitudinal composition. They also emphasize that the associations of the affective, cognitive, and behavioral responses differ greatly between individuals and attitude objects.

This internal structure [of attitude] would typically include cognitive content consisting of the perceiver's beliefs about the characteristics of the attitude object. . . .An attitude's internal structure can also encompass affective and behavioral reactions that were elicited by the attitude object and therefore became associated with it. The affective aspect of attitude structure consists of feelings, moods, emotions, and sympathetic nervous-system activity that people have experienced in relation to an attitude object and subsequently associate with it. . . .Similarly, the behavioral aspect of intra-attitudinal structure encompasses a person's actions toward the attitude object. . . .The entire set of cognitive, affective, and behavioral responses that become associated with an attitude object constitutes its internal structure. (Eagly & Chaiken, 1995, p. 415)

At present, the currency of the ABC model is evidenced by its inclusion in introductory social psychology textbooks. Thus, this study relies on the tripartite model due to its descriptive and analytical power in elucidating the nature of the attitude. Consequently, this research will address affective as well as cognitive and behavioral aspects of attitudes of art museum educators towards art museum-elementary school collaboration.

#### Formation of Attitudes

One of the fundamental characteristic of attitude is that it is learned (Morris & Stuckhardt, 1977; Eagly & Chaiken, 1993, 1995). Individuals' attitudes are formed

through mediated contacts with other individuals or social groups. "Attitudes are constructs in which a certain type of relationship exists between an individual and a specific social-cultural referent" (Morris & Stuckhardt, 1977, p. 23).

In addition, Eagly and Chaiken (1993, 1995) emphasize the influence of people's related experiences on attitude formation as well as the interrelationship of attitudes.

One can form an attitude in an experiential way based on direct or indirect cognitive, affective, or behavioral response to the attitude object . . . . Alternatively, one can form an attitude by forging linkages between the attitude object and other attitude objects. These linkages are stored, along with the target attitude itself. Often this mode of attitude formation entails an inference by which a new attitude is a generalization from a more abstract or general attitude that has already been formed. (pp. 415-416)

Highly interrelated attitudes cluster together to form attitudinal sub-systems, and these sub-systems are also interrelated in a larger network which forms an individual's over-arching attitudinal system. Thus, the encounter of an individual with the attitude object triggers an association with his/her relevant prior experience, which in turn produces an evaluative tendency regarding affective, cognitive or behavioral aspect(s) of attitude.

In this study, the concept of attitude, by which is meant the internal structure of associations to the attitude object and the external structure of an attitude's links to other attitudes, provides a notional framework by which to more clearly conceptualize the ways in which art museum/gallery educators' attitudes relate to art museum-elementary school collaboration.

### Method of Study

The purpose of this section is to provide an overview of the methods of this investigation. Chapter Three provides a more comprehensive treatment of the research design. This abbreviated presentation here is intended only to sketch its outline and provide an initial picture of how the study was conducted.

In order to explore BC art museum educators' attitudes toward art museum-elementary school collaboration on both macro and micro levels, this study combines quantitative and qualitative research approaches through the use of mailed survey and a modified case study, respectively. While the qualitative aspects of this research have been situated within a modified case study approach, the emphasis has been placed on interviews. This investigation strives for balance in its dependence on dual methodologies in the hopes of profiting from the advantages unique to each.

The survey is designed to provide systematic evidence of BC art museum educators' attitudes toward selected issues relevant to art museum-elementary school collaboration. To this end, survey questionnaires were mailed to 143 respondents working in 83 art museums/galleries in the province of British Columbia, Canada. The collected data, including a description and comparison of responses, were analyzed by the SPSS computer program.

The case study-based component of this research within which the interviews were situated gathered in-depth data on the content and organization of art museum educators' attitudes in regard to art museum-elementary school collaboration; nine informants, each educator working in one of two different art museums/galleries,

provided the data. Data collection employed qualitative measures and techniques commonly used by social scientists: participant observation, interview, and document analysis. However, the interaction among people and the institutional culture that might have comprised key components of other types of case studies were not the focus of this investigation. My study was centered on informants' expressed verbal opinions, feelings and behavioral intentions that I was able to infer primarily from interviews. Nonetheless, participant observations and examination of written documents guided the interviews and aided the understanding and interpretation of the interview data. Due to the need to limit the scope of this dissertation, the emphasis in reporting of this study has been placed on one specific aspect of the modified case study approach: the interviews. Other aspects of the case study method are reported here to the extent to which they help contextualize information gathered through interviews.

In sum, the survey offers a broad view of many art museum educator's attitudes toward issues relevant to art museum-elementary school collaboration, while the use of qualitative method allows for a close and detailed look at attitudes expressed by art museum educators in the two art museums/galleries.

### Terminology

The term "art museum" requires clarification. The Canadian usage of "art gallery" is synonymous with the term "art museum" more commonly used in the United States. In the literature, the terms "art museum," "art museum education," and "art museum educator" are more prevalent than the terms "art gallery," "art gallery

education,” and “art gallery educator.” In this study, the terms “art museum/gallery,” “art gallery,” and “art museum” are used interchangeably to represent non-profit organizations that exhibit and interpret works of art and are open to the public on a regular basis. The term “art museum educator” is used to refer to those performing the function of art education in the above-described institutions. It should be kept in mind that “art gallery” here does not refer to a commercial art gallery.

### Significance of This Study

Although some research has been done on the topic of museum-school collaboration, museum educators themselves are not often the focus of these investigations. The past research in art museum/gallery education has focused on the design of exhibitions and programs, visitor perceptions, and the artworks themselves; in comparison, the thoughts and feelings of art museum educators regarding educational programs have been virtually ignored.

Goodlad, Klein, and Tye (1979), in reference to curriculum theory, remind us that the formal curriculum might be different from what teachers perceive it to be. They emphasize the importance of understanding “what teachers perceive the extant curriculum to be and what attitudes they have toward what they view as reality” (p.62). In addition to their other multiple roles, the function of art museum educators within the art museum/gallery is that of the teacher: art museum educators are responsible for the design and the implementation of art museum/gallery education. The operation of art museum/gallery-school collaboration is influenced and mediated by art museum

educators' knowledge, personality, attitudes, feelings, relationship with milieus and students, as well as their willingness to learn new material and approaches to teaching, just to name a few. Clearly, the attitudes of art museum educators are among the most critical aspects affecting the success of educational initiatives--and are to be ignored at peril.

If there exists little research investigating art museum educators' attitudes in general, (AAM, 1976; Eisner & Dobbs, 1986; Zeller, 1985a), the situation is worse in Canada, where no studies have been published on the topic of museum educators' attitudes. Eighteen years ago, Herbert (1981) conducted a national research project on the museum-school relationship, finding that "a frustration for anyone trying to develop an understanding of Canadian museum education is the lack of published research on the topic" (p.12). At present, a study of museum education through written sources must still rely primarily on American or British works. The present investigation is the only study of its kind in Canada. Thus, it offers valuable information for the development of art museum-elementary school collaboration as well as for future research in the Canadian province of BC; moreover, it may serve as an impetus for similar investigations elsewhere in this country.

### Organization of the Dissertation

In addition to the abstract and references, this dissertation is divided into eight chapters. Chapter One introduces the research problem and research questions, clarifies the concept of attitudes and terminology used in this study, and briefly presents the

mixed-method design and significance of this study. Chapter Two provides the justification and theoretical basis for this study by describing the characteristics of art museum/gallery education, providing a brief historical sketch of art museum-elementary school relationships, noting key issues in art museum-elementary school collaboration, and reviewing the research related to art museum educators' attitudes. Chapter Three explains the multiple-method approach used in this investigation and details the methodological considerations applicable to this study. Chapter Four presents the results of the survey of art museum educators' attitudes in regard to art museum-elementary school collaboration. Chapter Five describes the expressed attitudes of the two interviewed educators as revealed in the context of interviews at the first study site, located in a small art gallery. Chapter Six presents the expressed attitudes of the seven interviewed educators at the second study site, located in a large art museum/gallery. Chapter Seven discusses art museum educators' attitudes, summarizing the findings from survey and case studies. Finally, Chapter Eight notes the implications of the major findings of this investigation for the development of art museum-elementary school collaboration and provides suggestions for further research.



## CHAPTER TWO

### Literature Review

#### Introduction

In order to provide the background information essential to the understanding of this study's research questions and design, this chapter presents a literature review covering the following five areas: a history of art museum-elementary school relationships, issues in art museum-elementary school collaboration, the characteristics of art museum education, Canadian research related to art museum-elementary school relationships, and, finally, research specifically related to art museum educators' attitudes.

#### A Brief History of Art Museum-School Relationships

Art museum education in North America spans a historical period almost as long as that of art museums themselves (Communications Canada, 1990; Newsom & Silver, 1978; Ramsey, 1938; Zeller, 1989). Moreover, the relationship between art museums and elementary schools has its origins early in the history of art museum education and has developed continuously since that time. In order to better understand the institutional contexts in which art museum educators form their attitudes, this section of the literature review presents a survey of the evolution of art museum-school relationships in the United States and Canada from the beginning of the twentieth century until the present. However, as research on the history of art museum-elementary school relationship is

sparse at best, this review includes a selection from the more general body of literature documenting museum-school education.<sup>1</sup>

### The American Context

Several American art museums have provided programs to schools since the early twentieth century. These services have increased over time, with art museum-school relationships evolving correspondingly. One of the earliest recorded educational programs for children was initiated at the Toledo Museum in 1903 (Ramsey, 1938). Soon afterwards, the Metropolitan Museum of Art in New York, under its first Education Director, Henry Watson Kent, began offering educational services to classroom teachers and students in 1910. Kent stated later in his career that, in retrospect, he judged the interest and involvement of local boards of education to constitute the key expedient in successful museum-school partnerships (Newsom & Silver, 1978). From the 1930s until the 1950s, the Cleveland Museum, under the guidance of its Education Curator, Thomas Munro, gained a national reputation by instituting a formal educational program for children, contrasting with the "casual glance" approach prevalent in most other art institutions of that period; Munro also led the field in pioneering outreach programs for schools, lending art materials and resources (Ott, 1985).

Since the early 1960s, more than 90% of the 4,000 museums in the United States have offered educational programs, including school programs (Wittlin, 1963). Although

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<sup>1</sup> Thus, the terms "elementary school" and "art museum" are used to denote findings from the literature on elementary schools or art museums specifically, whereas "school" and "museum" refer to the broader literature on schools and museum education in general.

budget constraints in the public education system during the 1960s and 1970s led to a reduced emphasis on museum-school relationships in general, many American art museums responded with renewed energy and support of their educational mission regarding public schools, with nearly half of all museums establishing education divisions to support services for schools and thereby counteracting social and financial pressure on art education for school children (Cherry, 1992; CMNC, 1984; Newsom & Silver, 1978; Zeller, 1989).

The late 1970s brought a new wave of developments in American art education, this time due to efforts on a nation-wide scale by the Cultural Education Collaborative; this resulted in a significant increase in American art museums' active engagement in collaborative relationships with schools. In 1975, Museums USA, a study conducted by the National Endowment for the Arts, found that nine out of ten art museums offered programs for schools and that, moreover, 70% did so on a regular basis (National Research Center for the Arts, 1974, p.38).

In the 1980s, there were approximately 770 art museums among the 5,500 various types of museums in the United States (CMNC, 1984). Affected by government funding cuts to the arts and humanities, these art museums came under pressure to re-examine the role of education in their institutions. In order to secure funding at the local level, art museums became more sensitive to the needs of their communities. This emphasis on community education renewed focus on the development of art museum-school collaboration as an effective method of supporting the arts (Zeller, 1989).

In the early 1990s, a national survey involving 145 professionals working in art museums found that 90% of these institutions maintained relationships with local school districts (Stone, 1992a). Moreover, figures published by the American Association of Museums (AAM) revealed that more than half of American museums offered tours, visits to the classroom, and/or loan materials for schools (Excellence and Equity, AAM, 1992).

Over the past decade, several national institutions have devoted intense effort to drawing art museums and schools together. Since 1982, the Smithsonian Institution's Office of Elementary and Secondary Education (SIOESE) has sponsored regional workshops with selected museums and cultural institutions throughout the United States to encourage greater communication between museum educators and classroom teachers and to help communities establish frameworks for on-going museum-school collaboration (Cuddy, 1992).

The Getty Center for Education in the Arts has played a key role in the nationwide support of the arts. Since 1987, it has sponsored six regional institutes across the United States to promote Disciplined Based Art Education (DBAE) (Berry, 1993; Getty Trust, 1990, 1998). One of these centers, the North Texas Institute for Educators on the Visual Arts (NTIEVA) at the University of North Texas has been funded by the Getty Center for Education in the Arts to establish a National Center for Art Museum/School Collaborations (NCAMSC). Its mission is to serve "as a clearinghouse for information about successful museum/school programs and practice by conducting research,

maintaining a database of information, and making its information accessible through print and electronic network “ (Berry, 1998, p. 10).<sup>2</sup>

After more than two and a half years of working with 25 museum educators from multiple museums and diverse areas of expertise, the AAM published a report entitled Excellence and Equity: Education and the Public Dimension of Museums. This report has since been disseminated, in the form of 15,000 brochures distributed nation-wide, to museums, educational and cultural institutions, and financial supporters of the arts (AAM, 1992). In proposing strategies for museums to fulfill their educational mission, this report not only recommends that museums engage in active collaboration with outside institutions but also suggests that such collaboration encompass the initial stages of planning exhibitions and activities. It is hoped that these initiatives, in turn, should lead to the final goal mentioned in the report, that of making the interpretation and core content of museum exhibitions accessible to audiences of all learning levels.

The development of education in the United States relies to a significant extent on the support of national policy and federal funding. Goals 2000: Education America Act of 1994 not only recognizes the arts as a core area of study in which American children are expected to achieve competency, but goes further to promote the arts as a component of the high-quality education due every child. In order to achieve these national education goals, therefore, an on-going project called Goals 2000: Arts Education Partnership has provided financial support to promote collaboration between schools and art museums since 1994 (Goals 2000: Arts Education Partnership, 1996).

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<sup>2</sup> The charter for this project runs from 1995 through 1998.

### The Canadian Context

Canadian museums began to appear in the early 1840s and have grown in number, size, and complexity of mission since that time. Notably, even the first museums in Canada had an educational purpose (Communications Canada, 1990). In Ontario, an educational museum originated early in the 1850s and was affiliated with the Department of Education. In 1929, the Art Gallery of Ontario began to hold art-making classes for school children. By the 1930s, this Gallery, under the guidance of Arthur Lismer as educational supervisor, had taken on a leadership role in art education for school children (Saunders, 1954). Lismer, an artist as well as an educational pioneer, was a proponent of the use of art as a means to self-expression and a fuller understanding of life. From this era onward, the Art Gallery of Ontario's curricular innovations "formed the core of a movement extending throughout Ontario and across the Dominion in many major cities, including Vancouver" (Colton, 1965, p.29).

The period between 1960 and 1980 saw a dramatic increase in the number of museums in Canada. Surveys document the existence of 150 museums and related institutions in 1938; 385 in 1964; and 943 in 1972 (Communications Canada, 1988). Brice (1979) finds that in the mid-1970s, 77% of Canadian art museums maintained educational programs; moreover, Gee (1979) establishes that for the year 1977, the vast majority of museum education programs were geared to the elementary school level. Herbert (1981) confirms these data, noting that by the year 1981, most programs for schools in Canadian museums were focusing on elementary students. Communications Canada (1998) reports the existence of 1,005 museums among 1,946 heritage institutions

in 1985. By the late 1980s, these Canadian museums were attracting approximately 22 million visitors annually; and by the year 2001, they expect 30 million annual visitors, including school children (Communications Canada, 1990).

### Canada and the United States Compared

More than a decade ago, Gray (1984) commented, "What you find in the United States art education you also find in Canada. . . .What you cannot find in Canada are contributions of federal moneys to public school art education, large groups of specialist art teachers, or an equivalent to fifty state curriculum and instruction development agencies" (p.6). Currently, the state of art museum education in Canada mirrors earlier conditions observed and described by Gray, as resources for the development of Canadian art museum-school collaboration continue to differ in critical ways from the United States:

In Canada, we do not have the benefit of a model for art education influencing a nation-wide curriculum, nor do we have an independent institution willing to provide intensive support for art education in schools. We do not have a large art museum community nor a large number of art museum educators. With the economic climate prevailing in the arts community, museum funding is threatened and greatly eroded with resultant reduction in staffing and programming. (Stephen, 1997, p.240)

Thus, unlike the United States, Canada lacks powerful national institutions such as the Getty Center for Education in the Arts, the AAM, or the SIOESE that devote large amounts of money and time to the promotion of museum-school collaboration. Even worse, the unexpected cut to the Museum Assistance Plan administered by the federal

heritage department (the Department of Canadian Heritage) for the 1997-1998 fiscal year pushed, however inadvertently, several Canadian museums into financial crisis (Gessell, 1997). For the most part, art museums/galleries in Canada, lacking sufficient support, undertake to develop or maintain relationships with schools with extremely limited human and financial resources. This situation creates a context where attitudes of art museum educators towards collaborative endeavors with elementary schools become even more crucial in development and implementation of such initiatives.

### Important Issues in Art Museum-Elementary School Collaboration

The term "relationship" may be defined as "a particular type of connection existing between people [or agencies] related to or having dealings with each other"; "collaboration" as "work[ing] together, especially in a joint intellectual effort;" and "partnership" as "a relationship between individuals or groups that is characterized by mutual cooperation and responsibility."<sup>3</sup> Thus, the existence of a relationship between an art museum and elementary school does not necessarily imply that the two institutions maintain what would amount to a collaborative partnership. Applying this to the topic of art education, the literature reveals that the art museum-school relationship is one of the oldest components of art museum education. Nevertheless, research also suggests that this self-same component may present as many challenges as it offers rewards in the area of art education. What follows herein is a discussion of some of the issues requiring

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<sup>3</sup>*The American Heritage® Dictionary of the English Language, Third Edition* copyright © 1992 by Houghton Mifflin Company. Electronic version licensed from INSO Corporation. All rights reserved.



careful consideration in endeavoring to facilitate art museum-elementary school collaboration. These issues, crucial to the development of art museum-elementary school collaboration, relate directly to the aspects of art museum educators' attitudes that this study seeks to understand and explore.

### Rendering Services versus Collaborating: Monologue or Dialogue?

As noted above, the scope and number of school education programs offered by art museums, as well as the number of students and teachers served by art museums in North America, have expanded in recent decades. However, just as quantity does not always accompany quality, likewise, the variety of school programs offered by art museums combined with the substantial number of students and teachers served by art museums do not necessarily indicate that significant teaching and learning is underway. It is not possible, therefore, to assume that successful collaborative relationships between art museums and elementary schools commonly do exist. One area where the literature questions the nature of the relationship between art museums and elementary schools looks at specific aspects of these relationships in an effort to determine the extent to which art museums and schools realize successful collaborative partnerships.

The Art Museum as Educator (Newsom & Silver, 1978), presenting the results of a series of case-studies conducted nation-wide in 1971 in the United States, examines cooperative efforts between art museums and elementary schools, revealing the minimal extent to which these ventures were collaborative. Having studied and described in fine detail 15 programs in art museums as well as five outreach programs, both designed for

elementary students, the researchers found that 46%<sup>4</sup> were based on cooperative planning between art museum staff and school personnel; however, only 13%<sup>5</sup> actually involved classroom teachers in program development. Of the five outreach (school-based) programs, 20%<sup>6</sup> invited teachers to participate in program development. Moreover, the researchers note the lack of databases in art museums regarding schools needs and perspectives. The results of a national mailed survey, Museums USA (NEA, 1974), show similar evidence of the lack of school participation in the planning and development of school-related museum education programs. Taken together, this research points out a significant trend during this period: first, the needs of elementary schools seem not to have been taken into consideration, in any systematic manner, by art museums; second, classroom teachers, the ultimate implementers of much of the school curriculum, had no system of communication to voice their needs to one of the important sources of art education, art museum educators. In sum, the 1970s saw many art museums in the United States unilaterally planning school programs.

This trend continued during the 1980s. A significant report, Museums for a New Century, found that very few museum-school relationships were based on joint efforts, with many teachers and museum educators regarding these links in an “us and them” dynamic (CMNC, 1984). The report also identified the need for communication between museum educators and teachers regarding mutual goals. Deeks’ study of museum-school collaborations observed a similar tendency: “Only 9 of 23 programs examined were truly

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<sup>4</sup> Seven out of the 15 in-house programs.

<sup>5</sup> Two out of the 15 in-house programs.

<sup>6</sup> One out of the five outreach programs.

joint efforts; the rest were initiated by museums” (CMNC, 1984, p. 67-68). Zeller’s survey (1987) demonstrated the lack of school participation in the development of school-related programs in art museums: 60% of art museum education material for schools had been developed in-house; moreover, only 34% of art museum educators shared the responsibility of developing educational materials with teachers and university specialists. Along similar lines, Harrison and Naef (1985) argue that a lack of communication between museums and schools resulted in poor learning outcomes in students after museum tours. Examining the effects of educational programs in the Tel Aviv Museum on the artistic perceptions of elementary school children, Harrison’s quasi-experimental research (1988) reveals that elementary school children’s increased exposure to art in museums neither enhanced artistic perception nor broadened preferences for art forms. The poor relationship between the art museum and teachers is posited as one of the casual factors.

Research undertaken in the 1990s shows what may be the onset of a marked transformation in the field of art museum education; however, it is still too early to tell, given the mixed results of research available to date. Data obtained through informal interviews and a written survey of art teachers state-wide in a south-eastern state of the United States (Henry, 1995/1996) shows overall dissatisfaction on the part of teachers, citing lack of communication between docents and teachers, as well as incompatibility of museum and school curricula. Results of a survey conducted by Williams in 1993 (1996) involving 23 major art museums in the United States indicate that these institutions seem aware of the importance of museum-school partnerships and take active measures to

provide teachers a variety of programs and means of participation. Nevertheless, Williams concludes that currently, the model of the classroom teacher in active and equal partnership with the art museum educator in program design and implementation is more prototype than archetype (1996). In contrast, the results of a survey involving 145 art museum educators from 107 art museums conducted by the National Center for Art Museum/School Collaborations (NCAMSC) in 1996 (NCAMSC, 1996) show what their researchers identify as a significant change in the way art museums currently cooperate with schools. The data, based on American art museum educators' responses, reflect the following trends: 62% indicated that both museum staff and school personnel initiated collaborative programs; 63% reported that museum staff and school personnel cooperatively determined the educational content of the collaborative program; and 83% claimed to collaborate with teachers on a regular basis.

In Canada, Gee's survey (1979) revealed the same trend seen above in data drawn from the United States context, that of most museum educators planning school programs unilaterally, in the absence of classroom teacher input. Research from 1981 shows Canadian museum educators lacking regular contact with schools (Herbert, 1981). Moreover, museums failed to maintain close constructive working relationships with the public education system: only 12% of the museums surveyed indicated that their museum education advisory committees included teachers, principals, and/or curriculum consultants (Herbert, 1981b). Finally, approximately 40% of the museums surveyed reported having no formal communication links with their local schools (Herbert, 1981).

Current data on art museum-school relationships in Canada is lacking; therefore, this review is unable to report on the extent to which Canadian trends in the 1990s reflect those documented in the United States.

### School-orientation or Museum-orientation Design Approach

As argued above, the literature reveals that many art museums design programs for schools without their participation; interestingly enough, however, research also documents how art museums, despite their unilateral approach to program design, tend to tailor their school-related programs to fit school curricula and perceived school needs.

Ramsey (1938) observes that the role of the American art museum educator involved supporting pre-visit activities in classrooms and designing tours which related to students' classroom learning. Newsom (1978) finds that the intention of most school-related programs offered by American art museums was to supplement the school curriculum. Stone's survey study based on the responses of art museum professionals shows fifty-nine percent reporting that their art museum-school programs were linked to various aspects of local school art education instruction. Moreover, when planning school-oriented art museum programs, these art museum educators said they took into account school district art curriculum guidelines (37%), individual art specialist instruction (29%), general conceptual connections (41%), thematic connections (38%), and elements and principles of design (33%) (Stone, 1992a). In a survey conducted in 1992 in North America, 85% of art museums indicated that they offered teachers

educational materials and resources closely related to classroom learning (National Gallery of Art, 1992).

In Canada, Gee's survey (1979) indicates that most school-oriented museum education programs were planned to connect as much as possible with school curricula. Herbert's research conducted in 1981 also shows that many large Canadian museums considered the integration with school curricula the most important aspect in the development of school-related programs (Herbert, 1981). A 1996 provincial survey of BC school-oriented museum programming conducted by the British Columbia Museums Association (BCMA) concludes that while many small museums rarely or never consult with teachers when designing school programs, these museums still envision their collections as supportive of various school curricular areas (Julyan, 1996). The Society of Educational Resource Groups (SERG) in Calgary in the Canadian province of Alberta has published a catalogue of school programs offered by their member museums, ensuring that all of these programs are school curriculum-based: "Teachers select the school programs [provided by museums] they want their class to have, and they know that whatever program they choose for a school field trip, it will relate to the school curriculum" (Julyan, 1996, p. 20).

In a truly collaborative relationship, benefits should accrue to both partners. In concert with improving art education in schools, therefore, it is not unreasonable to expect the development of art museum-school cooperative relationships to contribute to the quality of education available in art museums. As commonsensical as this proposition may sound, such a win-win approach is sometimes hard to achieve, as the

following research illustrates. Some scholars criticize the school-orientated nature of museum educational programming, fearing that it emphasizes quality for schools at the expense of art museum programs and goals. Frank Oppenheimer, director of the 1971 Exploratorium, suggests that museums should offer parallel systems of education which are “neither extensions of schools nor supplements to them” (Newsom, 1978, p. 261). Oppenheimer claims that what museums do best is to “provide real experiences, a quite separate kind of education” (p.261). Museum for a New Century (CMNC, 1984) underscores the crucial need for mutually beneficial museum-school partnerships. Describing the disinclination to consider museums’ needs in the development of museum-school relationships, this report submits that the school-related programs offered by museums “are shaped by the needs of the schools, not the strengths of the museum” (CMNC, 1984, p.67). Muhlberger (1985) criticizes art museums for neglecting their own needs and the mission of teaching art itself in their school-related programs, observing: “Art museums make the most of the situations when they present lessons that are keyed to a classroom teacher’s educational objectives rather than to the objectives of the museum. The rub is that art as a subject of value in and unto itself has been weakened” (p. 102). Zeller (1987) proposes that school-related art museum education should be central to any art program in schools, and should not be treated as an enrichment, supplement, or mere resource for the classroom-based art program. Lon Dubinsky (1996), a consultant with the Canadian Museum Association in Ottawa, concurs, arguing that museum education should “be more than an extension of traditional schooling”

(p.27), and concludes: “It is necessary to place the museum and its contents at the center of experience” (p.27).

In sum, although some research shows that teachers regularly request art museums to relate their school programs to their school curriculum (Berry, 1998; Henry, 1995/1996), it is equally true that art museums have their own strengths and potentialities for providing quality programs that go beyond school curricula. Clearly, the goals of school-related programs offered by art museums need to be considered carefully in the development of collaboration between art museums and schools so that each institution benefits and grows. As the report Excellence and Equity: Education and the Public Dimension of Museums describes the ideal partnership: “Collaboration enhances the ability of each participant and provides a unified, focused mechanism for achieving individual goals” (AAM, 1992, p. 20). Art museum educators’ attitudes regarding the desired orientation of programs for elementary schools are instrumental in shaping partnership initiatives. This research constitutes a step forward in understanding their attitudes.

#### Art for Art’s Sake or Art as an Instrument; Art-centered or People-centered Approach

The content of art education comprises another issue crucial to the development of art museum-school collaboration. The role that art should ideally play in art education is still under debate (as it has been for many centuries prior to this one). One of the key questions in this debate can be formulated as follows: should art support other subjects considered primary in the curriculum, or should art comprise a subject unto its own,



important for its own sake? While awaiting an answer to the above dilemma, another presents itself: which approaches to instruction prove the most effective, taking into account learners' needs as well as the strengths and limitations of teachers and facilities for art education? These and other related issues are discussed in the ensuing section.

As relationships form between art museum educators and classroom teachers, new connections arise between art and content areas such as social studies, mathematics, and language arts. Art is now regularly used in art education collaborations to introduce or illustrate certain concepts in these areas and has thus become integral to myriad school subjects.

Some initiatives applying this approach provide successful models for art museum education programs. One such paragon is the Teachers' Resource Center in the St. Louis Art Museum. This center is designed to provide equipment, slides, workshops, and information to generalist classroom teachers, helping them gain knowledge and increase their comfort level with art and the art museum context. However, the majority of teachers and programs associated with this center implement art in education as a supplement to other subject matter, with virtually no emphasis on art for its own sake (Newsom & Silver, 1978).

Another example is provided by the Philadelphia Museum of Art Institute (PMAI) to support elementary and secondary teacher use of the museum collection. Funded by the Pennsylvania Department of Education, this state-wide program represents a model that successfully helps generalist teachers develop knowledge about art and ways to apply

this knowledge to children's learning of other subjects.<sup>7</sup> Impressed by the success of this model, the Joslyn Art Museum in Omaha, Nebraska, the Ringling Museum of Art in Sarasota, Florida, and the Museum of New Mexico have founded similar programs for generalist teachers in order to integrate the visual arts into the basic school disciplines (Katz, 1984).

An element of the school reform movement shows itself in the overwhelmingly popular reception of Discipline Based Art Education (DBAE) over the past decade in the United States; with it, the status of art in school-oriented art museum education has risen correspondingly. The implementation of DBAE in American elementary schools has not only enhanced the recognition of art education in schools but also created a common basis on which to design school-oriented art museum programs. Promoted by the Getty Center for Education in the Arts, DBAE has expanded the content of art education from its previous dual emphases on school-based studio art and art museum-based art history to include a content-centered approach based on the four disciplines of art: art history, art criticism, studio art, and aesthetics.

The North Texas Institute for Educators on the Visual Arts provides a good example demonstrating the DBAE-initiated evolution of school-oriented art museum education. The project, encompassing five metropolitan art museums and six school districts across northern Texas,<sup>8</sup> provides extensive training in the theory and

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<sup>7</sup> This program ran for two weeks during two consecutive summers with a field program during the intervening school year for the years 1982 through 1983.

<sup>8</sup> The five art museums participating in the institute project are the Amon Carter Museum, the Dallas Museum of Art, the Kimbell Art Museum, the Meadows Museum of Art, and the Modern Art Museum of Fort Worth.

implementation of DBAE for school district teams, each comprised of art specialists, art supervisors, classroom teachers, principals, superintendents, and school board members, as well as museum educators and docents. With the support of the Texas Education Agency and participating art museums, the project successfully creates opportunities for both classroom teachers and school children to systematically learn about art production, art history, art criticism, and aesthetics through artwork housed in the art museums (Berry, 1998; Fletcher, 1995).

In addition, adaptations of DBAE theory and practice have begun to integrate art into other subject areas to enhance the learning of mathematics, social studies, cultural issues, and language arts. For example, the Getty-sponsored Florida Institute for Art Education (FIAE) has recently promoted an interdisciplinary curriculum approach called CHAT (Comprehensive Holistic Assessment Task). The FIAE encourages teachers to select a single work of art and design units comprised of related multi-session lessons organized around that work of art. A CHAT unit thus helps students acquire knowledge and skills not only in art history, art criticism, art production, and aesthetics, but also in other subjects beyond the visual arts (Delacruz & Dunn, 1996).

Through its metamorphosis in the last decade, contemporary versions of DBAE in American elementary schools are comprehensive, interdisciplinary, multifaceted, multicultural, content-centered, child-centered, issue-centered, and authentic in all of their manifestations (Delacruz & Dunn, 1995, 1996). The advantage of the DBAE framework is that it encourages a balanced approach to the instruction of art; moreover, even in its altered incarnations, as the example of CHAT shows, DBAE spin-offs are able to retain

more of a balance of art-for-art's-sake with the utilitarian applications. Small wonder, then, that more and more art museum-school partnerships apply DBAE theory with an interdisciplinary/humanities approach rather than relying on the formerly emphasized aesthetic/art appreciation format.

Finally, the role and value of art education have informed an on-going discourse since the earliest practices of art education in the United States in the 1870s (Lovano-Kerr, 1985). At present, the place of art in education remains the focus of polemical debate in schools and even in art museums. Four philosophical schools of thought have vied for domination in American art museum education during the twentieth century: aesthetics emphasizes the aesthetic merit of art and the visitors' contemplation of works displayed in art museums; art history promotes the understanding of artworks in the context of their original society and culture as well as in relation to the artist; interdisciplinary/humanities advocates "the utilization of collections to teach about subjects other than art" (Zeller, 1989, P. 58) as well as about cultural history; and, social education "intends to make a direct and practical difference by improving the quality of everyday life" (Zeller, 1989, p. 66). As Zeller (1989) concludes: "While the aesthetics/art appreciation and art-historical philosophy, and to a lesser extent the interdisciplinary/humanities philosophy, are art-centered, the social education philosophy is people-centered" (p. 66). Contributing a postmodern perspective, Mayer (1998) adds that a new art history philosophy, resembling the activism of the social education philosophy and interdisciplinary philosophy, is becoming a dominant force influencing the development of art museum-school relationships.

To date, there is no consensus on the place of art in school-oriented art museum education. Should art be taught as art-for-art's sake, based on the art-centered education philosophies, or as an instrument for improving the quality of life, based on the people-centered education philosophy? What will the effects of postmodernism on this debate eventually yield? All that is clear is that these issues will continue to demand reflection and consideration in future discussions of collaborative initiatives in art museum-school education.

### Teaching "Know-what" versus "Know-how"

There is an obvious and direct connection between "being free" to make a choice and "being able" to make it. Unless we are able to act, the right to act loses its value. The relationship between liberty and resources is exact. The greater the resources possessed, the greater the freedom enjoyed. . . .

Roy Hattersley, 1988  
(Wright, 1989, 119)

Situated in a modern democracy, the art museum's educational mission consists not simply in giving the public access to art but, as well, in helping the public access art. As modern art museums take on the task of providing a unique context in which children encounter authentic works of art and gain knowledge related to these objects, the importance of teaching art museum literacy is brought into prominence.

Art museum literacy is a comprehensive construct, including visual literacy as well as the ability to manipulate art museum resources. Stapp (1984) defines museum literacy as the "competence in drawing upon the museum's holdings and services

purposefully and independently” (p. 3). Such definitions are not merely academic, as they imply strategic teaching approaches: the goal of art museum literacy necessitates, therefore, an emphasis on teaching children how to learn from museums rather than stressing the content of displayed objects or object-related knowledge. Herbert (1981) has argued that the crucial mission of education in Canadian museums should be to empower the public as museum users as opposed to treating them as mere museum visitors. The Research Group on Education and Museums (GREM) in Canada has developed their first educational model for schools and collaborating museums, which encourages teachers to help their students in “learning how to learn” from museums (Allard, 1992). It involves four steps: 1) development of questions, 2) data gathering, 3) analysis, and 4) synthesis in pre-visit, museum-based, and follow-up activities. This model is designed to help students learn how to use museum resources, including art museum resources, to find answers to their questions.

In terms of visual literacy, Pitman-Gelles (1981) argues that museum programs for students should help them learn the skills necessary to access and use exhibits for self-study. Osborn (1985) and Goodman (1985) also assert that art museums should help the public attain the skills needed for viewing works of art. As Rice (1988) observes, teaching visual literacy is an important task in the museum-school partnership. In Rice’s view, helping children achieve visual literacy in museums means assisting them in “making sense of art and being able to apply to daily life the learning and experiences derived from original objects in the museum setting” (p. 13). Davis and Gardner (1993), working with Howard Gardner’s theory of multiple intelligences, offer an audience-

centered learning model for school-oriented art museum education based on five distinct inquiry approaches. The metaphor of “five windows” used in this model relates to the five entry points for helping children learn in art museums. This model uses art museums to facilitate the development of young students’ multiple intelligences and to help them gain visual literacy. The five inquiry approaches are as follows.

1. The narration window: a story approach to learning, encouraging viewers to describe a story by looking at the artwork.
2. The quantitative window: a quantitative approach to learning, asking viewers to discover the numerical information in the exhibition, such as monetary values of the artwork, the number of works created by the same artist, the year of the work’s creation, etc.
3. The functional window: an inquiry approach comprised of basic questions regarding the importance of a work and its relationship to other artwork.
4. The aesthetic window: an aesthetic approach to learning involving questions that focus the viewer on their emotional responses to the artwork and/or help the viewer access the quality of the artwork.
5. The experiential window: a hands-on approach to learning, encouraging observers to create their own art based on their observation or manipulation of authentic works in art museums.

In 1996, based on the above model, the Harvard Graduate School of Education initiated the development of the Harvard Project MUSE (Museums Uniting with Schools in Education). The Harvard Project MUSE, a research group supported by the Bauman

Foundation, has designed a set of learning tools with which to support and extend students' experience of art through questions for understanding, exploring, seeing, and thinking at art museums. Training manuals for MUSE workshops and accompanying literature have been distributed to selected art museums in the United States and Canada since 1996 to encourage art museums to apply this model to their programs for schools (Davis, Simon, O'Neil & Haas, 1996). This project is endeavoring to link the theory and practice of teaching visual literacy to school-oriented art museum education.

Full access to the art world in art museums cannot be realized unless people have the ability and freedom to be independent learners. Brookfield (1980) and Knowles (1980) maintain that to be an independent learner, the individual must be able to study independently and be willing to use this ability. Art museums are declared free and open learning environments for people; however, this wonderful world of art will remain closed to visitors if they are not given the means to engage with the content of art museums. Thus, the essential question remains: given a plethora of theory, what teaching practices are most effective in helping children become truly independent learners, and to what extent is this goal recognized and implemented in the development of art museum-school collaborative programs? Clearly, understanding of art museum educators' attitudes in regard to their roles and prerogatives is crucial in answering these questions.

### The Role of the Teacher

Collaboration with schools can comprise a powerful strategy for art museums to fulfill their education missions (AAM, 1992; CMNC, 1984; Eisner & Dobbs, 1986;



Newsom & Silver, 1978). Related to this issue is the role of the elementary school teacher, in concert with the art museum educator, in developing a collaborative relationship between their respective institutions. However, in spite of the vast potential for collaborative educational initiatives to benefit from teacher expertise, barriers remain to the full participation of the classroom teacher in art education.

One major impediment seems related to historical tradition.<sup>9</sup> As noted above, the majority of art museum resources and materials for school programs have traditionally been designed by art museum educators without teacher participation. In fact, Herbert (1981) found that the policies of a number of museums in Canada still consider the only responsibility of the teacher on a docent-led museum tour as being to maintain class discipline. Stone's survey (1992) shows minor proportions of the 282 American art museums to include teachers in advisory, policy, or planning agencies within their institutions: 27% have teachers participating on their advisory boards; 23% have teachers on their planning boards; 20% hold regular staff meetings with teachers; and 6% include district teachers on art museum staff.

While the passive role of teachers in the development of art museum-school collaboration seems typical and ubiquitous, it has also been the subject of continuous debate throughout the development of art museum education. As early as 1932, the museum educator Roberta M. Fansler argued that classroom teachers, not docents, should guide their classes during museum visits (Newsom & Silver, 1978). Hicks (1986) finds that museum-school relationships have begun to shift from a giver-recipient model to one

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<sup>9</sup> Whether or not this relation is actually causal awaits clarification by future research.

of shared responsibility: "Museums are no longer the providers and teachers the recipients; instead they share the responsibility for finding ways to use museums as curriculum resources" (p.2). The National Museums Corporation in Canada acknowledges that to museum educators, the public education system can prove an invaluable source of educational theory and research (Herbert, 1981). Pitman-Gelles (1981) sees the active involvement of teachers as a key component in ensuring a successful museum-school partnership. Sebolt (1980) and Fredette (1982) contend that the use of needs assessments and the involvement of teachers in the planning, evaluation, and revision of school programs are essential to successful museum-school cooperation. Hicks (1986) encourages teachers to take on active roles in the museum-school collaboration by making national and local connections and by seeking partnerships with museums. Moreover, Garoian (1992) presents an ideal art museum-school partnership model in which the classroom teacher plays a leadership role. Garoian's model envisions K-12 teachers using both institutional and human resources to design a series of activities related to art museums, including pre-visit, museum-based, and post-visit activities, to enrich students' learning. Thus, even during the visit, the teacher plays an active role, working in cooperation with the docent of the art museum to facilitate students' learning. Gradually, it seems, the commonality between the interests and responsibilities of art museum educators and teachers is gaining recognition.

In practice, exemplars are springing up wherein teachers are sharing teaching responsibilities with art museum educators as well as playing key roles in the development of school-related art museum education. For example, the Dulwich Picture

Gallery in England makes the involvement of the classroom teacher in planning the museum visit a requirement. This gallery maintains a firm policy of not offering pre-planned lessons or tours for groups: no museum visit is arranged without careful consultation with the classroom teacher. Instead, gallery educators plan, research, and prepare each talk and art activity in collaboration with teachers (Durant, 1996).

Another case in point is provided by the New York City Museum School, opened in September 1994 with 85 sixth- and seventh-graders. This school is designed to take advantage of the wealth of resources housed in the museums of New York City; its partners include the American Museum of Natural History, Brooklyn Museum, Jewish Museum, Children's Museum of Manhattan, and New York Historical Society. Working with four full-time teachers certified in their subject specialization and five professionally trained museum educators, the students of this museum school study at participating museums and at the home base, following a rigorous interdisciplinary curriculum that encompasses required curricular material while allowing for independent research, project development, and exploration. In fact, the school provides students an interdisciplinary program exceeding requirements of the New York State and New York City curricula. (O'Donnell, 1995; Takahisa, 1995). It is evident that in this museum school, museum education is not an extension but rather the core of the school curriculum and that its teachers play a key role in its partnerships with museums.

As Clandinin and Connelly (1992) argued, "The teacher is an integral part of the curriculum constructed and enacted in classrooms" (p. 363). The teacher, as translator of the theoretical curriculum into teaching practice, can be viewed as a major determinant in

the quality of students' learning experiences; consequently, the teacher's potential in contributing to art museum education should be harnessed, not wasted. However, to play an active role in the collaborative relationship with art museums, teachers need not only willingness but also ability and knowledge. The following literature represents some efforts to help teachers attain the specialized ability and knowledge to become effective art museum users and partners rather than passive visitors.

### Programs for Teachers

As popular awareness of classroom teachers' potential in art museum education rises, programs increasing teachers' efficacy have been identified as one way to foster art museum-school cooperation and improve the quality of student learning. This idea is not, by any means, novel: as early as the 1930s, Ramsey (1938) and Coleman (1939) deemed museum training of teachers the foremost means of maximizing students' experience in museums. From the 1930s to the 1950s, Thomas Munro, Education Curator at the Cleveland Museum and professor at Case Western Reserve University, made the Cleveland Museum one of the first in the United States to employ certified art teachers as museum educators, establishing a successful teacher training program based on museum-school collaboration (Ott, 1985). Munro hired certified art teachers and trained them as art museum educators to guide tours in galleries because he believed that students needed formal education in art rather than casual exposure (Ott, 1985). Although many of these specially trained art teachers eventually moved on to better salary offers in other schools,

Munro (Ott, 1985) considered the program at the Cleveland Museum as a training ground to maximize school art teachers' access to art museum resources.

In art museum education, Thoman Munro was ahead of his time. In fact, a paucity of successful training programs helping teachers to utilize museum resources still hampered art museum education in North America until well into the 1970s (Newsom, 1978). However, during the last two decades, the need to train teachers in accessing art museum resources has gained currency. Lacey and Agar (1980a, 1980b) recommend cooperation between art museums and universities through offering accredited courses for teachers in museum utilization. Museums for a New Century (CMNC, 1984) links the importance of pre-service and in-service teacher training in museum education to the ultimate success of museum-school collaborations. Zeller (1985b) maintains that "teachers trained in a discipline-based approach to art instruction would be better able to contribute to a strong museum-school partnership" (p.10). Finally, Excellence and Equity (AAM, 1992) emphasizes the crucial need for both pre-service and in-service training for teachers.

In Canada, an accredited course for teachers on how to make the most of resources provided by museums and other cultural facilities was offered at a university in British Columbia until the late 1970s (Gee, 1979). Herbert's research (1981) records a collaboration between the Royal Ontario Museum and the University of Toronto and Lakehead University for teacher education: "Practicing teachers are regularly seconded to the ROM's Education staff for two-year periods and all fourteen full-time members of that staff are licensed teachers" (pp. 74-75). Herbert's 1981 research also reveals that 26

of the 59 Canadian museums report offering some kind of training program for teachers; however, few offer pre-service training for student teachers (Herbert, 1981). Finally, Stephen (1983) mentions that “student teachers at the Faculty of Education at Queen’s University in Kingston have had the option to do a part of their teaching practice at the Art Gallery of Ontario” (p.18).

The results of a survey distributed to art museum members of the American Association of Museums (AAM) and the National Art Education Association reveal a growing interest in teacher education programs in art museums (National Gallery of Art, 1992). According to this survey, 35% of the 285 respondents indicate that their art museums have offered teacher education programs for more than five years, 85% currently offer teacher education programs, and 7% plan to offer teacher training courses in the near future. In addition, 65% of these teacher education programs run one day or less, and half of these short-term programs offer some type of university or school credit. Although only 35% of the teacher education programs last three weeks to a month, 78% of these longer programs offer credit to participating teachers.

Linderman’s (1995) study, based on the analysis of the two-year documentation of teacher programs run by the Cleveland Museum of Art, Saint Louis Art Museum, Milwaukee Art Museum, Minneapolis Institute of Arts, Metropolitan Museum of Art, and Detroit Institute of Arts, identifies two models for implementing teacher programs within the art museum context. The first model befits art museums with limited staff and facilities for educational programs. The key components of this model are:

1. Make contact with local schools.

2. Form a teacher advisory board.
3. Start a teacher resource room.
4. Publicize the teacher resource room.
5. Host open-house events for teachers.
6. Encourage teachers to bring their students.
7. Provide as many additional services or materials as feasible.

The second model is applicable to major art museums with large staff and collections, multiple resources, and active school programs. The following are the key steps of this model:

1. Form a teacher advisory board.
2. Publish a newsletter for teachers.
3. Provide a separate or special area for a resource center.
4. Provide a variety of workshops and in-service programs.
5. Provide longer, more intensive programs for students or teachers interested in an in-depth experience.
6. Provide assistance to teachers in tailoring instructional materials for special needs.
7. Diversify museum education staff to meet the demands of a multicultural and diverse audience. Art museum education departments can no longer rely solely on art historical expertise.

Both models include the establishment of a teacher resource facility. Pitman-Gelles (1981) categorizes two types of teacher resource centers in museums: one is similar to a library, lending educational materials to teachers; the other type not only

lends teachers materials but also serves as a center for training and facilitator of communication between teachers and museum experts. Although there is no consensus as to which form a teacher resource center should take, the need for such resources to advance the exchange of ideas between teachers and art museum staff is widely recognized (Brigman, 1993; Walsh-Piper, 1989).

To conclude, although some art museums do not address the problem of poor communication between art museums and teachers, other art museums devote a great deal of time and energy to establishing communication channels, opportunities for participation, teacher resource centers, and training programs for teachers. However, with limited human and financial resources, it is a challenge for art museums to provide sufficient programs for both students and teachers. Needless to say, attitudes of those in charge of implementing school-oriented programs bear significance in terms of priorities accorded to these two initiatives.

### The Characteristics of Art Museum Education

As noted above, art museums have rendered services to the public since their establishment in North America in the 1870s (Newsom & Silver, 1978; Zeller, 1989). The commitment of museums to education has been both general and obvious; however, the lack of clear identification of the art museum as a unique learning environment, distinct from schools and other kinds of museums, hampers the harnessing of the full potential of art museums in collaboration with elementary schools. In order to clarify this ambiguity, this section explores the special nature of art education in the context of art



museums. It is expected that the elucidation of the environment in which art museum education takes place will lend significance and help us better understand art museum educators' attitudes in regard to art museum-elementary school collaboration.

Schwab's (1962, 1973) analysis of school curriculum highlights its four basic components: milieu, learners, teachers, and subject matter, providing a useful framework to compare schools and art museums as educational institutions. The following discussion postulates the ways in which the various characteristics of art museums comprise unique and indispensable learning environments.

### 1. The milieu

The milieu, in Schwab's framework, refers to the context in which learning and teaching occur (Schwab, 1973, p. 503) and is useful in conceptualizing important differences between art museums and schools. In this study, I identify three aspects distinguishing the milieu of the art museum as unique amongst educational institutions:

#### (1). Status of education in art museums.

In contrast to schools, whose only mission is to educate, museums--including art museums--are established to fulfill multiple missions. As Harrison (1967) describes:

Museums are strange, marginal places: concerned with education, yet they are not schools; concerned with research, yet they are not universities; concerned with scarcity and value, yet they are not shops or banks; concerned with therapy, yet they are not hospitals; concerned with leisure and enjoyment, yet they are not playgrounds. They can, if they try, be most things to most men (sic). (p. ix)

In fact, tensions surround the issue of art museums' primary mission, resulting from the different perspectives on the relationship between the many responsibilities charged to art museums, such as the exhibition, collection, and preservation of artwork, the education of various groups, and the support of research. The basic and key question boils down to the following: "Is the primary mission of the American art museum to serve people or works of art?" This controversy has fueled debate amongst directors, curators, and museum educators throughout the 20th century (Mayer, 1998). Hein and Doering (1992) concur: "There has been a history of tension between those who want to popularize museums and those who regard museums essentially as centers for the advancement of scholarly research" (p.875). Thus, the position of education in art museums comprises but one of the many debates and practical dilemmas within the art museum world.

Fourteen years ago, the landmark report, Museums for a New Century (CMNC, 1984) identified education as one of the top missions of museums. The text of the report provides a good metaphor for describing the balance of education with other missions in museums: "If collections are the heart of museums, what we have come to call education . . . is the spirit" (p.55). Many would agree that, ideally, museums require both: without "spirit," the art museum is meaningless; likewise, the possibility of its existence without "heart" is also doubtful. However, how best to take care of the "heart" and "spirit" simultaneously is a challenge continually debated in art museums, especially during times of fiscal stricture. In comparison, schools do not need to deal with this dilemma since education constitutes the "heart" as well as the "spirit" of schools. In museums, it is

often the attitude of those in charge of museum programming that is instrumental in defining the educational mission of the institution and deciding about its priority.

(2). Communication media in art museums.

Another obvious difference between the educational milieus of museums and schools is the education materials supporting the processes of learning and teaching. As Caston (1980) observes: "The object is the most obvious aspect of the museum's uniqueness and indeed provides an unlimited resource for learning" (p.22). Notwithstanding recent changes in curriculum and its implementation, words often remain the main means of teaching in schools. The museum experience, however, typically revolves around objects and exhibits (Bloom & Mintz, 1990; Gurian, 1981; Grinder & McCoy, 1985; Harris, 1990; Pitman-Gelles, 1981). Screven (1986a) contrasts schools' predominant media with those of museums: verbal media (e.g., words, books, and lectures) versus visual media (e.g., exhibits and objects), respectively. Wendling (1991) argues that school classrooms tend to depend on "linear modes of communication"; alternatively, museums "utilize visual and tonal forms of communication that are mostly non-linear and which require visitors to interpret the meaning of visual images by themselves" (p. 18).

As in other types of museums, objects comprise the main medium of communication with visitors in art museums. Barbeau and Swain (1982) state that "art galleries must never forget that the object--the work of art--is their primary stimulus. Without this, the institution has no validity" (p.97). A forum of leading art museum

educators<sup>10</sup> emphasized the centrality of the art object in art museum education, noting: “Art museums function as educational institutions by presenting original works of art and by making these primary resources accessible to broad audiences” (Pittman-Gelles, 1988, p. 21).

An interesting outgrowth to this philosophy (i.e., the primacy of artwork in art museum education) is the virtual phobia displayed by many art museum educators, curators, and designers of exhibits in art museums regarding the presence of any other technology, medium, or stimulus which might in any way interfere with the visitor's direct encounter with the art object. Peter Floud of the Victoria and Albert Museum justifies this position: “The value of the objects in art museums, by contrast with those in all other museums, lies primarily in their own intrinsic merit and beauty, and only secondarily in their function as illustration and evidence” (Newsom & Silver, 1978, p.270). In a meeting on art museum education at the Toledo Museum of Art, several art museum professionals asserted that artwork in art museums differs from objects in history or science museums, in that the implication of art objects is ultimately inexpressible through any other medium, other than their original artistic forms (Toledo Museum of Art, 1985). Serrell, with over three decades of experience helping museums design exhibitions, speaks to this topic:

Art museums are more concerned with aesthetics and have conflicts about presenting interpretations that might impose on visitors' own impressions and experiences. Art museum practitioners worry about visitors spending

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<sup>10</sup> The following institutions were represented: the museum division of the National Art Education Association; the American Association of Museums' Education Committee and Education Association. This meeting convened in Denver, Colorado in 1987 at the Conference for the Creation of a Definition of Art Museum Education.

too much time reading; all other museums worry that visitors do not read enough” (Serrell, 1996, p. xiii).

In current practice, artwork remains the main focus in art museums; however, as the ways in which educational material is implemented and supported evolve, change may sometimes be the source of arguments and tension within the art education community. Computerized and technological systems, considered breakthrough improvements when incorporated into special exhibitions in science and history museums, remain experimental-- even dubious, in the minds of some --additions to art museums. Likewise, audio-visual and interactive educational devices are welcomed by some art museum educators, whereas others feel these devices interrupt the quiet, contemplative setting of galleries and interfere with viewers’ direct learning from artwork. Thus, the comparison with most schools’ positive reception to technological improvements and their incorporation into classrooms as soon as budgets permit is striking. However, only limited information has been gathered to date to systematically examine this phenomenon.

### (3). Open and free learning atmosphere of art museums.

Many museum scholars point out that the learning environment in museums is different from that found in schools, the latter typically regulated according to a set schedule (CMNC, 1984; Harrison & Naef; Pitman-Gelles, 1981, 1985; Zeller, 1985b). As Museums for a New Century (1984) describes, museums are places “where objects and ideas are interwoven in an open process of communication” for study and

exploration, seeing, thinking, and sometimes touching (p.59). Both Screven (1969) and Grurian (1981) mention freedom of choice as one of the great strengths of the museum setting, asserting that such an environment encourages self-directed learning as opposed to the other-directed learning so often characterizing the school setting.

Therefore, in contemplating the provision of school-related activities in museums, many scholars urge program design to take advantage of museums' unique environment for learning rather than following a school-orientated approach (CMNC, 1984; Dubinsky, 1996; Zeller, 1985b, 1987). Ideally, this museum design would emphasize an interactive environment facilitating less rigid learning experiences than typically found in schools (Falk and Dierking, 1992; Grinder & McCoy, 1985; Suina, 1990).

Thus, the challenge in the development of art museum-school collaboration centers around how to maintain the characteristics of the art museum as a learning environment with its freedom, openness, and entertainment, while still ensuring fulfillment of its educational mission.

## 2. Learners

Schwab's framework (1973, p.502) defines learners as the beneficiaries of the curricular operation. In the context of art museums, the beneficiaries of art museum curricula include teachers, students, casual visitors, and target audiences. Compared to schools, which are usually responsible for the learning of children of similar ages and learning needs, art museums must cater to an audience of all ages, backgrounds, and reasons for visiting--including motives other than learning.

Also unlike schools, where teachers have had the chance to develop long-term relationships and intimate knowledge of their students, the art museum setting necessitates teaching of a different kind: art museum educators often interact with audiences with whom they have little familiarity.

Finally, Serrell (1996) finds that “children instinctively investigate things with their hands, but adults may need to be invited to touch and participate. Where adults seek structure or directions, children charge ahead without them” (p.39). This provides but one example of the challenge facing art museum educators, that of meeting the needs of diverse audiences, including novice visitors, expert visitors, children, and adults.

### 3. Teachers

According to Schwab’s (1973) framework, another element to be considered in curriculum design is the teachers who will communicate the curricular materials to learners.

The case of art museum school programming presents special challenges. First, the curriculum implementer can be any one of the following: art museum educator, volunteer, docent, classroom teacher, or art teacher (Newsom & Silver, 1978). Jones’s survey (1977) shows that 90% of the tours in European art museums are conducted by classroom teachers. Ott and Jones (1984) mention that one of the big differences between European art museums and those in the United States is that European art museums have paid professional guides or trained classroom teachers to supplement the museum educational staff, while most American art museums rely on volunteers. Second, most art

museum educators are operating with little or no familiarity with their students. An implication of this proposition is that the educator has had no chance, therefore, to implement pre-teaching activities with their students; neither can he/she follow up with post teaching activities, all of which makes a unit approach to teaching, so often the organizing principle in schools, unlikely in the context of art museums.

#### 4. Subject matter

The last of the four elements to be considered in curriculum design is subject matter. Subject matter, as described by Schwab (1973), implies a body of knowledge, competence, attitudes, propensities, and values (p.510). There are three aspects of subject matter unique to the learning environment of art museums: the status of art, art museum literacy, and compensating for the “null curriculum.” The first two aspects are discussed above. The last aspect comprises the topic of the following section.

Almost two decades ago, Eisner (1979) first used the term “null curriculum” to denote something which students should learn but is not offered by schools. The null curriculum in schools, according to Eisner, includes two aspects: intellectual processes and content. Applying the concept of null curriculum to art museum curricula, researchers point to the fact that the arts have traditionally been viewed as less important than other areas of learning: hence, the ease with which inadequate learning and teaching of art in schools is to be found and tolerated (NAEP, 1981; Newsom & Silver, 1978).

In fact, ample evidence substantiates the fact that much content and many intellectual processes related to art education are not addressed by school curricula.



Screven (1986a) illustrates how museum settings give visitors an opportunity to increase their knowledge and change their attitudes or beliefs about a variety of objects, topics, and ideas, noting that this opportunity may not be available in any other setting. In fact, Screven (1969) found that schools were less likely to promote the visitor's curiosity and desire for knowledge as effectively as do museums. Rice (1988) identifies a key difference between museums and school classrooms: "In the museum setting, the emphasis is on deriving meaning, and this is a holistic process rather than one easily subdivisible into specific discipline areas" (p.17).

Art museums are one of the few types of institutions with the potential to compensate for insufficient art education (Johnson, 1990; Muhlberger, 1985; Walsh-piper, 1994; Zeller, 1983). A 1971 survey in New York State showed that the crucial role of teaching students art fell to art museums because of the inadequate condition of art education in schools (American Council for the Arts in Education, 1973). Yenawine (1988) notes that part of art museum educators' task is to supplement the inadequate and overly simplified art education students receive in schools. Although art education in schools has improved due to DBAE-initiated reforms during the last decade, the art museum is still seen as the only possible partner in enhancing students' visual arts learning experiences. Brigham (1986) states that educators in schools are becoming increasingly concerned with teaching content in aesthetics, art criticism, and art history to create a balanced curriculum; thus, the art museum is just the place to provide the kinds of experiences these teachers require. Similar opinions are expressed by Muhlberger (1985) and Zeller (1985b).

Finally, based on research in educational psychology and Howard Gardner's theory (1993), some scholars assert that schools succeed in developing only several of what Gardener terms the "multiple intelligences" in students—typically linguistic intelligence, logical-mathematical intelligence, and interpersonal intelligence. In contrast, museums tend to take a more balanced approach, facilitating all of the seven types of intelligences, including spatial intelligence, musical intelligence, interpersonal intelligence, and bodily/kinesthetic intelligence (Davis & Gardner, 1993; Falk & Dierking, 1992; Gardner, 1993). Maxim (1987) describes three modes of learning experiences in elementary school students, finding that although children learn best in the iconic and enactive modes, schools typically over-emphasize the symbolic mode while neglecting the two modes with the most potential for effective instruction.<sup>11</sup> Suina (1990) asserts that museums can compensate for insufficient instruction in schools by providing students learning experiences in the iconic mode.

One of the questions that this study explores is directly related to art museum educators' attitudes in regard to what should be the focus of museum-based art education and how it should relate to what students learn in schools.

### Related Research in Canada

Canada has its particular cultural, geographical, and educational conditions deserving consideration in assessment of art museum-school collaboration. As noted

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<sup>11</sup> The iconic mode involves the replication of imagery through visual means; the enactive mode provides direct experience with primary objects, events, and people; and the symbolic mode operates by representing reality in symbols, such as printed material (books), oral language-based experiences, and mathematical representations.

above, however, the researcher in this area is faced with the dilemma of trying to draw educated conclusions in a virtual vacuum of published research or reliable data (Herbert, 1981, p.12). Even in the 1990s, the understanding of theory and practice related to museum education through researched materials must still rely predominantly on American works. Currently, an exhaustive search of all English-language research reveals only three survey studies focusing on museum-school relationships in the Canadian context: two national surveys conducted more than a decade ago (Gee, 1979; Herbert, 1981), and one more recent survey conducted in the province of British Columbia (Julyan, 1996).<sup>12</sup> Although these studies are limited to depicting the broad picture, they are included in the section below as background information contributing to our understanding of the general situation of museum-school relationships in Canada.

In 1977, Gee conducted a national survey of Canada to assess the state of museum education for children (Gee, 1979). In 1981, in order to examine the quality of school-oriented museum education, Herbert conducted a nation-wide survey consisting of a questionnaire sent to 97 museums of various types across Canada. Herbert also conducted informal interviews and direct observations of related programs in 24 Canadian museums (Herbert, 1981). Both studies reveal that student programs most frequently take the form of museum exhibit tours. These tours can encompass all or part of the exhibit and are typically combined with a related activity; museum outreach programs, including traveling exhibits, school kits, and museum educators' school visits, comprise a major concern of many Canadian museums because of the small and widely-

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<sup>12</sup> Survey methodology is relied upon in this section to elucidate general trends for the national and provincial (BC) levels.

dispersed population of Canada. In addition, the results of Herbert's research reveal some particularly Canadian characteristics of museum-school relationships. These are as follows:

1. Meeting the needs of new immigrants is a challenge for British Columbia museums in the development of education programs.
2. Most Canadian museum educators are unsure of the possibilities and limitations of museum-school relationships. Most museums need to re-examine their relationships with schools.
3. Museums in Canada seem to care more about the number of visitors than the quality of each visit; moreover, these institutions are loathe to take any kind of decision or action which would decrease the number of visitors.
4. Small museums and community museums can offer valuable insight and practical advice to educators in large museums.
5. One museum educator characterizes the attitude of British Columbia's Ministry of Education toward school-related museum education as indifferent.
6. Art museums are concerned not only with better communication with teachers but with local governments as well. Since education comes under provincial rather than federal control, getting provincial government support for school-oriented museum education is a priority for museums.
9. The content of most school-oriented programs in museums is Canadian. Museums provide educational resources and services within a Canadian context.

In the report, Herbert specifies the need for research focusing on the “expectations, attitudes, interests, feelings, perceptions, and insights of the museum educators” in designing school-related museum education (p. 5).

In 1996, the British Columbia Museum Association conducted the “BCMA Survey on Schools Programming in Museums” by mailing a one-page survey form to 450 museums, galleries, parks, and heritage sites, 269 of which responded; 36 of the respondents represented art museums (Julyan, 1996). Excerpts from this survey’s findings are listed below to give the reader some sense of the status of museum-school relationships in the Canadian province of British Columbia.

1. Most school programs are geared for the elementary level, while fewer resources are devoted to school programming for the secondary level.
2. In general, many of the small institutions utilize little or no consultation with teachers in the design of school programs. In contrast, many large institutions make use of various types of consultation with teachers.
3. Many small museums have little or no school program budget. Comparatively, larger museums have more access to funding for school programs although responses from these museums reflect a wide range of budgetary priorities, constraints, and overall funding levels.
4. Few institutions use computer technology in their school programs.
5. Several institutions expressed interest in finding out how to network with other museums in regard to school programs.

6. Hands-on activities and interactive instruction for school programs were stressed by some institutions.

At the end of the survey report, the BCMA, following its own agenda, focused on the importance of school curriculum-based programming, interactive computer-based education systems, and training programs for teachers on the use of resources offered by museums.

These three survey studies reveal invaluable information on the general state of museum-school relationships in Canada. Their research focus includes all types of museums, with art museums contributing to only a small portion of the data. None of them provides a detailed focus on attitudes held by museum educators, although each comments to some extent on educators' attitudes regarding museum-school collaboration.

#### Research on Art Museum Educators' Attitudes

In the field of education, the concept of attitude has received considerable attention, particularly as it relates to the areas of pedagogy and teacher education (Richardson, 1996). Considered a determinant of educational outcomes, teacher attitude has long been a subject of continuing study and interest (Powell & Beard, 1986).

In the field of art education, however, attitude issues seem not to have attracted much attention. A review of art education literature confirms that neither student nor teacher attitude has comprised the focus of research to date (Davis, 1967, 1977; Hamblen, 1987; Hoffa, 1987; LaChapelle, 1988; McFee, 1984; Strange, 1940). The results of a recent computer search of data-bases such as ERIC, Psychological Abstracts, Canadian

Education Index, and Dissertation Abstracts Ondisc yield only a very small amount of research published in art education on teacher attitudes. Finally, Teacher attitudes: An annotated bibliography and guide to research (Powell & Beard, 1986), which reviews teacher attitude studies in a number of fields for the period 1965 through 1984, lists only four studies related to art education.

Other sources for data pertaining to attitude in art museum education may exist in unpublished action research undertaken by individual art museums for in-house purposes. At present, a lack of academic dissertations related to museum education, especially on the topics of art museum education and attitude, prevails: the paucity of student research in these areas underscores many scholars' concern about the general lack of research in art museum education (Dobbs & Eisner, 1986; Duke & Gardner, 1992; Zeller, 1989). Duke and Gardner (1992), for example, found only 31 dissertations pertaining to museum education cited in Dissertation Abstracts International for the period 1962-1992, representing a total of 27 institutions.

The following section undertakes a discussion of four research projects on art museum educators' attitudes in regard to school-oriented art museum education. As with much museum research cited in this survey, the following studies draw on the United States context; to date, this kind of research does not appear to have been performed in Canada. While the first two studies are not directly related to art museum-school collaboration, they still shed light on American art museum educators' attitudes regarding the development of educational materials and their relationships with classroom teachers. The last two studies are closely related to art museum-school collaboration and provide

valuable information about what American art museum educators think about art museum-school collaboration.

### Attitudes Regarding the Development of Educational Materials

In contrast to the high interest generated in most fields of education by the study of teacher attributes, this area is given scant attention by researchers in museum education. Zeller's (1985a) research provides a valuable exception to this overall trend. In order to determine characteristics common amongst art museum educators, Zeller (1985a) sent 298 questionnaires to the heads of the education divisions of 127 major art museums throughout the United States. Copies were to be distributed to full-time paid staff members of each institution's education division who, in discharging their professional duties, dealt with at least one of the following areas: teacher training, tours, adult leisure learning or credit programs, young people's programs, and development and circulation of educational materials. One hundred eighty one art museum educators from 112 art museums responded to Zeller's questionnaire. The research design of Zeller's survey aimed to provide data on American art museum educators' demographics, educational background, professional experience, professional involvement, professional attitudes and values, and specific attitudes towards the development of educational materials.

The results of this survey reveal interesting aspects of art museum educators' attitudes regarding the development of educational materials for art museum-school collaboration. Sixty percent of the respondents revealed that in their institutions, the



primary responsibility for the preparation of such educational materials rested solely on the museum education staff, while only 34% described it as a joint effort involving museum educators with other professionals, including school teachers and university consultants. Subjects were also asked to rank five factors that they might take into account in the preparation of educational materials for school use. "The development of basic visual literacy skill and art appreciation concepts" was ranked first in importance by 49% of the respondents and second by 23%; "The appropriateness of the material to the age and grade level of the users" was ranked first by 20% and second by 39%; "The relation of the museum's materials to the school curriculum" was ranked first by 28%. "The art historical content of the curriculum materials" was ranked low in importance for the respondents: "32 percent placed it next to last and another 22 percent put it at the every bottom of the list" (Zeller, 1985a, p. 58).

#### Uncertain Profession: Art Museum Education

Eisner and Dobbs's (1986) study also sheds light on art museum educators' attitudes. The purpose of this study was to initiate change in museum education policy and practice through an examination of insights, attitudes, and criticisms derived from leading museum educators and museum directors. The conclusions of the report are based on an analysis of responses to interview questions administered to 38 participants representing 20 medium- to large-scale American art museums in 11 states.<sup>13</sup> The report addresses the following six areas: 1) mission of museum education, 2) status and role of

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<sup>13</sup> The content of the interview questions is not included within the text of the research report.

museum educators, 3) professional preparation for museum education, 4) program resources for museum education, 5) research and evaluation in museum education, and 6) museum education in relation to the community.

This study reflects a lack of consensus amongst art museum professionals regarding the basic aims of museum education; moreover, the perception of museum educators' function and role within the professional museum staff is ambiguous, as reflected by the widely differing attitudes of directors of individual institutions. This study represents art museum education as an uncertain profession. Eisner and Dobbs suggest that the museum education profession needs "at least a decade of support to establish itself as a field with its own professional theory, professional preparation, and professional practice (1986, p.80).

In terms of art museum-school collaboration, Eisner and Dobbs (1986) conclude: "The relationship between museum education and other educational services and institutions in the community has been inadequately conceptualized" (p.64). They observe that the alienation between the interviewed art museum educators and classroom teachers presents a barrier to museum-school collaboration which, they posit, has prevented the improvement of art museum education for schools. Moreover, they point out that the lack of cooperative ties between art museum educators and teachers ultimately jeopardizes students' educational experience: lacking integration with classroom curriculum, museum tours "are likely to be perceived as special excursions rather than as integrated components of an educational program which utilizes the museum as one of several primary resources" (p. 65).

### Art Museum Educators' Attitudes toward Museum-School Collaboration

Two studies focus specifically on art museum educators' attitudes toward museum-school cooperation.

#### National Center for Art Museum/School Collaboration

The findings from focus group research conducted recently by the National Center for Art Museum/School Collaborations (NCAMSC) elucidate American art museum educators' attitudes toward art museum-school collaboration, and give voice, as well, to teachers' and school administrators' opinions. Conducted in 1995 by the NCAMSC, this project convened art museum educators, teachers, and school administrators at three sites: Dallas, Texas, Washington, DC, and Portland, Maine. Each 90-minute focus group meeting "consisted of open-ended explorations of ideas, concepts, attitudes, and beliefs about museum school partnerships" (Berry, 1998, p. 10). A summary of the content generated by these focus groups suggests that teachers should become involved with their area art museums; moreover, the importance of administrative support is emphasized, "identifying administrators as ideal persons to initiate collaboration between schools and art museums" (p. 11). These sessions also highlight differences in perspective between museum educators and school groups. Berry writes: "School educators tended to view works of art as examples of an idea or theme, whereas art museum educators saw works of art at the core of a curriculum unit, with other disciplines serving to make connections to get at their meanings" (1998, p. 12).

### Museum-School Cooperation

The Museum-School Cooperation: A Summary of School Projects (Breun & Sebolt, 1976) looks directly at art museum educators' attitudes toward museum-school collaboration. This study was conducted by the AAM (American Association of Museums) more than twenty years ago in response to a preceding study looking at museum curricula, Current Issues, Problems and Concerns in Curriculum Development (1974), which had found, disturbingly, the museum curricula to be virtually non-existent. Accordingly, the Curriculum Development Task Force was organized by the AAM in 1976 to articulate, based on the input of 17 museum educators from various art museums in the United States, a synopsis of school projects in these museums as well as the perspectives of art museum educators involved in art museum-school collaboration.<sup>14</sup> In addition to providing summaries of 47 school projects in 11 states in the United States,<sup>15</sup> the task force report details participants' concerns and views about art museum-school cooperation in the following three areas:

#### 1. The "Ideal" or Preferred Collaborative Relationship

- (1). Down-to-earth, inter-institutional communication between museums and schools is needed.
- (2). Museum and school staff need to learn more about each other's institutions in order to collaborate effectively. Some recommended interventions include: pre-professional educators should take shared methods courses in which the particular

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<sup>14</sup> The project report does not detail its data collection methods; thus, it is impossible to ascertain whether participants' comments and views were collected by interviews or focus groups.

<sup>15</sup> The levels of school children for whom these projects were geared ranged from kindergarten through grade twelve.

requirements of both teaching environments would be emphasized and shared; professional educators should be given the chance to work in collaborative and/or exchange settings in order to cross, and even erase, institutional boundaries; moreover, this experience should emphasize relating curricula to real school and museum situations; teacher certification standards need to be re-worked to require a modicum of museum expertise; and finally, professionals from both institutions should offer workshops to share specialized knowledge and expertise.

- (3). Developing educational materials closely related to museum collections can provide useful support to teachers in schools; moreover, there is a need to establish collegial relationships between school and museum educators.

## 2. Current Problems

- (1). All metropolitan museums expressed a need for sustained funding for school programs because of the high number of school districts for which these museums must provide programming.
- (2). Museums need program coordinators to facilitate museum-school collaborations.
- (3). One participant mentioned the problem of apathy, having found it a challenge to maintain and retain energetic, imaginative school and museum staff having the will and commitment to improve educational relationships within the community.

## 3. Questions to be Resolved

Participants of this project also brought up dilemmas for future research: funding of school programs, evaluation of school programs, and training of museum and school educators.

### Summary

In this chapter, the discussion of several issues crucial to art museum-elementary school collaboration has been offered to provide the basis for this study's research questions. This chapter addressed the literature reviewing the history of art museum-elementary school relationships and characteristics of art museum education. Furthermore, it highlighted related research in Canada, and emphasized research on the attitudes of art museum educators to provide a theoretical framework for this study. This chapter was organized into five sections, each discussing one of the following areas: A Brief History of Art Museum-School Relationships, which traced the evolution of art museum-school relationships in the United States and Canada during the past century; Important Issues in Art Museum-Elementary School Collaboration illustrating the existing contradictions and issues which deserve consideration when endeavoring to improve the art museum-school collaborative relationship. Here, successful partnerships between art museums and elementary schools were also introduced. The Characteristics of Art Museum Education explored the nature of art museum education, highlighting the areas in which it differs from that of other educational institutions. Related Research in Canada introduced three English-language research reports on museum-school relationships in the Canadian context: two national surveys and one survey conducted in BC. Finally, the section on Research on the Attitudes of Art Museum Educators examines the existing research on the attitudes of art museum educators.

## CHAPTER THREE

### Research Design

#### Introduction

This chapter describes how I used survey and case study methods to understand British Columbia art museum educators' attitudes in regard to art museum-elementary school collaboration at the macro and micro levels. This chapter is organized into four principal sections. The first section provides a description of the mixed-method design of this study: survey methodology was used to give a broad overview of art museum educators' attitudes, while qualitative modified case study methodology examined these attitudes in depth. The second section sets out delimitations as well as limitations of this study. The third section introduces the method and procedure of the mailed survey in British Columbia (BC) under the headings of Subjects, Instrument Development, Questionnaire Construction, Reducing Non-response, and Data Analysis. The fourth section describes how the modified case study approach was used in this study, detailing the selection of study sites and participants, data collection and analysis, trustworthiness, and my reflexivity. Finally, the chapter closes with a summary of the methods employed in this study.

#### A Mixed-method Design

Methodological decisions dramatically influence research results. As Babbie (1990), observes, "You cannot make correct or incorrect measurements but can only

determine how well the measurements contribute to your understanding of the empirical data at hand and to the development of theories of social behavior” (p. 21).

Since attitudes are complex, personal, enduring, and interrelated, understanding people’s attitudes is never an easy task. In order to procure the most valid findings possible, researchers use a variety of approaches in conducting attitude studies.

Many researchers rely on the survey due to its economy of design, rapid turnaround in data collection, and ability to identify population attributes from a small group of individuals (Babbie, 1990; Fink & Kosecoff, 1985; Fowler, 1993; Sudman & Bradburn, 1986).<sup>1</sup> Despite its strengths, there remain certain limitations inherent in survey methodology: the nature of information collected yields broad rather than rich descriptions; there is no provision for further clarification of the respondents’ answers; moreover, researchers are totally reliant on the honesty and accuracy of participants’ responses when drawing conclusions based on survey data. These methodological pitfalls are most marked when survey methodology is used to the exclusion of other investigative methods. Thus, researchers resort to multiple measures not only to overcome the intrinsic weaknesses of a single measurement instrument but also to provide more evidence for constructing meaningful propositions about the social world (Mathison, 1988). As early as 1959, Campbell and Fiske introduced the idea of using multiple methods to improve the validity of research. Jaeger (1988) and Marshall (1994) also recommend combining interview and behavioral observations with information obtained from a mailed survey in order to collect sufficient data.

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<sup>1</sup> Research on teacher attitude in the field of art education relies predominantly on survey methodology.



The case study is most often the ‘method-of-choice’ employed by researchers attempting to complement survey methodology. The case study’s strength, as Yin (1994) observes, “allows an investigation to retain the holistic and meaningful characteristics of real-life events” (p. 3); most significantly, continues Yin, the case study “explain[s] the causal links in real-life interventions that are too complex for the survey or experimental strategies” (p.15).

The strength of the survey lies in its ability to obtain a limited amount of consistent information from a large number of subjects; in contrast, the case study is powerful in providing a more detailed, in-depth, and multi-faceted picture of an individual case. Thus, this study relied on both survey and case study methods<sup>2</sup> in order to 1) elucidate, at the macro and micro levels, art museum educators’ attitudes in regard to art museum-elementary school collaboration and 2) explore, at the micro level, the relationship of those attitudes to their educational and professional experience.

Specifically, this investigation was comprised of two elements: 1) a province-wide mailed survey comprehensive of all art museum educators in the Canadian province of British Columbia (BC) and 2) two case studies, highlighting the interview component, each conducted at a BC art museum. The survey was meant to capture trends based on numerous art museum educators’ attitudes towards specific issues crucial to art museum-elementary school collaboration, whereas the modified case study approach was employed to reveal a close and detailed view of the specific attitudinal components. While the survey subjects responded to pre-formulated questions, the interviewed art

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<sup>2</sup> This study emphasized one aspect of case study method in particular; this will be clarified later in this chapter.

museum educators expressed their attitudes in an open-ended interview; additionally, the interviews were augmented with data from the researcher's direct observations of the nine interviewed educators' working lives at their respective institutions. All investigative procedures, including survey administration as well as interviews and observations, were carried out exclusively by the researcher.

The mixed-method design of this research project employed triangulation, complementarity, initiation, and expansion. Writing on the conceptual framework underpinning such research design, Greene, Caracelli, and Graham (1989) note its purposes:

1. Triangulation: to seek convergence, corroboration, and correspondence of results from different methods.
2. Complementarity: to elaborate, enhance, illustrate, and clarify one method's results through those of another.
3. Initiation: to discover paradox and contradiction, achieve new perspectives on frameworks, and recast questions or results from one method through those of another.
4. Expansion: to extend the breadth and range of inquiry by employing various methods for different inquiry components.

The process of designing a research proposal and collecting and analyzing data is a valuable learning experience that involves struggle and negotiation. The following sections explain the delimitation and limitations of this study and provide a detailed view of the process of using mixed methods in pursuit of the goals of this investigation.

### Delimitations and Limitations

This section intends to illustrate the delimitations of this investigation within which this study intended to examine certain select phenomena and beyond which it did not intend to go.

#### Delimitations

This study was designed to elucidate BC art museum educators' attitudes in regard to art museum-elementary school collaboration. The purview of this study covered the following three aspects: literature review, survey method, and modified case study approach.

##### 1. Literature review

Because of the lack of published research and articles on the topic in Canada, the literature review in this study was based mainly on American rather than Canadian works. Furthermore, because I am not fluent in French, I did not refer to any French-language Canadian work which might have lent important meaning to this research,<sup>3</sup> with the exception of one article that has been translated for me by my research supervisor.

##### 2. Survey

In art museum-elementary school collaboration, art museum educators as well as elementary school teachers, are the key stakeholders. In the early stages of this research plan, I intended to design two surveys: one investigating art museum educators' attitudes in regard to art museum-elementary school collaboration and the other looking at

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<sup>3</sup> French is one of the two official languages in Canada.

attitudes of elementary school teachers. However, in 1997, when I was ready to begin my data collection, the Vancouver School Board declared that they would not accept any research conducted in Vancouver for the next two years. Since Vancouver is the biggest city in BC, this made any survey involving BC elementary school teachers impossible. Thus, I decided to focus only on BC art museum educators' attitudes in regard to art museum-elementary school collaboration, and explore them in more depth.

### 3. Modified Case Study Approach

Using a case study approach, including participant observations, interviews, and document analysis, I conducted 80 hours of fieldwork at a small community gallery and 240 hours of fieldwork at a large urban gallery in order to understand and explore art museum educators' attitudes in regard to art museum-elementary school collaboration within the institutional context. However, the interaction among people and the institutional culture that might have comprised key components of other types of case studies were not the focus of my study. The data collected from participant observation and documents gave me a holistic sense of the two study sites, guided the design of the interview outline conducted with each informant, and aided the understanding and interpretation of the interview data. Although some obvious behaviors of the informants regarding the design and implementation of elementary school programs were described in this study to illustrate their attitudes, the main focus in this part of my research were informants' expressed verbal opinions, feelings, and behavioral intentions regarding art museum-elementary school collaboration.

## Limitations

This investigation studied art museum educators' attitudes through a provincial survey and application of the modified case study method at the macro and micro levels; however, there were still limitations in application of research methodology, as discussed below.

### 1. Survey

In the questionnaire designed to elucidate the BC art museum educators' attitudes in regard to different aspects of art museum-elementary school collaboration, I asked respondents to report the most successful aspects and crucial problems in building relationships with elementary schools. However, I might have gained more information had I included another open-ended question asking the BC art museum educators to describe their perceived ideal art museum-elementary school relationship. In addition, although I used different strategies to ensure the appropriateness of the questionnaire, (e.g., colleague counseling, pilot survey, panel discussion, etc.), the attitude statements in the survey instrument were designed mainly on the basis of a literature review, observations in art museums in BC, and my own art museum work experience. It was not possible to base my investigation on any research on BC art museum-elementary school collaboration because there existed none at the time this study was done. Thus, the designed questionnaire might have attended to only limited areas of art museum educators' attitudes, and important issues existing in BC art museum education may not have been captured by this investigation's survey.

## 2. Modified Case Study approach

The purposed selection of sites where observations and interviews were conducted decreased the generalizability of this investigation's findings. Clearly, the resulting findings are not generalizable to all art museums/galleries in BC. In addition, since the approach I chose employed case study methodology with a specific focus on interviews rather than ethnographic, long-term, participant observations capturing individuals' behaviors and environmental culture, this investigation's case studies are limited to the exploration of art museum educators' attitudes in regard to art museum-elementary school collaboration without the benefit of rich description that would further allow to contextualize them. This decision has been made due to the need to set realistic boundaries to the scope of this dissertation, relying on mixed method design.

### Survey

The mailed survey method was employed to yield a macro-level view of the attitudes of art museum educators in BC in regard to collaboration with elementary schools. The data presented in this dissertation were the result of more than a year's work, from instrument design to data analysis.<sup>4</sup>

### Subjects

#### Definition of Subjects

Traditionally, a public art museum/gallery is defined as a non-profit organization

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<sup>4</sup> The research for this investigation was undertaken in July 1997. Data collection for the survey lasted from February 1998 to June 1998.

open to the public on a regular basis that collects, preserves, exhibits, and interprets works of art. This definition has recently been extended by the Association of Art Museum Directors to include “institutions that do not have collections but whose mission is nonetheless primarily dedicated to exhibitions and related programs” (AAD, 1992, p. 5). This study adhered to the current definition; thus, informants were chosen solely on the criterion that they be educators working in a public art museum/gallery in BC. Consequently, the subjects of this survey varied from educators working in art museums/galleries maintaining their own collections to educators working at public art galleries and visual art exhibition centers providing invited art exhibitions and related programs to the public on a regular basis.

Art museums/galleries commonly use volunteers to aid in the implementation of educational programs. However, since it is difficult to generalize the level of education and specialization in art, professional background, and commitment to their institution for such volunteers, this study questioned the appropriateness of including volunteers under the definition of “art museum educator.” Without diminution of the role played by volunteers, not only in art education but in numerous other respects key to the survival of art institutions in BC, this survey did not include volunteers under the definition of art museum educators. This survey thus defined art museum educators as follows: paid staff members responsible for the design and/or implementation of educational programs at various non-profit art museums/galleries and art exhibition centers in BC.<sup>5</sup>

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<sup>5</sup> The exception to this definition comprised those volunteers working in educational programs at art galleries that have no paid staff responsible for education, and, as a result, those individuals are real figures in design and implementation of educational programs.

### Snow Ball Sampling

The number of art museum educators in BC is not large, at least not by survey standards; hence, it was decided to include the entire art museum educator population in this survey. The following directories list 88 non-profit art museums, art galleries, and art exhibition centers as existing in BC: 1998-1999 Directory of Museums, Galleries and Related Organizations in BC (BCMA, 1997); 1997-1998 Official Directory of Canadian Museums and Related Institutions (CMA, 1997); and 1997-1998 Vancouver Arts Directory (CACV, 1997). Based on the above listings, this study initially estimated the population of permanent and temporary art museum educators working in BC art museums/ galleries at approximately 200 subjects.

The final list of subjects' names came from multiple sources. The British Columbia Museums Association (BCMA), as well as two special interests groups, the Canadian Art Museum/Art Gallery Educators (CAGE) and the Lower Mainland Museum Educators (LMME), provided an incomplete data base. Since listings in this data base typically included only one name per institution, the "snow ball" sampling technique was applied. In an effort to include in this survey as many art museum educators as possible, the last page of the questionnaire asked the respondent to suggest names of any colleagues working in a similar capacity who could be sent additional copies of the questionnaire. For those art museums/galleries not listed in the data base of the BCMA, CAGE, and LMME, information on art museum educators under their employ came from telephone contact. In the case of many of the institutions contacted, the role/position of art museum educator was not applicable.



By February 1998, the final list included 120 names of potential subjects from 85 art museums/galleries; 115 of these individuals were sent questionnaires as part of the survey data pool.<sup>6</sup> By the end of April 1998, the list had been augmented with additional names provided by several respondents on the original list.<sup>7</sup> Thus, based on the original respondents' referrals, 23 additional questionnaires were sent out between March and April 1998. Bearing in mind the difficulty in obtaining a comprehensive list of names of art museum educators comprising the entire BC art museum educator population, especially with information available on temporary part-time educators, the final number of questionnaires mailed to subjects in BC totaled 143.

### Instrument Development

The basic method for the mailed survey is "the transmission of a questionnaire accompanied by a letter of explanation and a return envelope" (Babbie, 1990, p. 177). Since this survey relied on one instrument solely, the questionnaire, its validity and reliability were of prime importance. Thus, the final form of the questionnaire was developed through a series of drafts, reviews, and improvements, the stages of which are described below:

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<sup>6</sup> Five of these educators would serve as the key informants of the case studies; in their case, therefore, they were not given access to the questionnaire until the end of the case study interviewing process in order to avoid cross-study influence.

<sup>7</sup> Some doubt surfaced amongst the original list of educators when queried as to the appropriateness of including temporary part-time educators in the survey, as the latter were perceived to work only casually and by contract; however, this researcher erred on the side of inclusion.

### Stage One: Designing the First-draft Questionnaire

Guided by the research questions and conceptual framework of this investigation, I developed the first draft of the survey questionnaire. In addition, its construction took into consideration the basic principles of questionnaire formulation set forth by major theorists in this area: Schuman and Presser (1981); Strack and Martin (1987); Mueller (1988); Tourangeau and Rasinski (1988); Himmelfarb (1993); Krosnick and Berent (1993); Krosnick and Fabrigar (1996). Finally, the content of the questionnaire was based on current literature related to elementary school-oriented art museum education as well as my experience in that field.<sup>8</sup>

### Stage Two: Colleague Counseling

Three colleagues (one professor and two doctoral students in art education from universities in British Columbia and Alberta) with significant practical experience in art museum education in western Canada were invited to review the survey's first-draft questionnaire. Feedback was provided through mail and face-to-face discussion, and suggestions regarding wording, technical terminology, and question organization were incorporated into the revised second-draft questionnaire.

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<sup>8</sup> Art museums have been important places to me since I was young child. From 1991 to 1994, I worked at an art museum in Taiwan designing and implementing educational programs. Since coming to Canada in 1995 to pursue a doctoral degree, I have been continually involved in elementary school-oriented art museum education in BC.

### Stage Three: Research Committee Counseling

My dissertation committee<sup>9</sup> reviewed the revised second-draft questionnaire, clarifying item wording and deleting certain redundancies. The questionnaire format was also redesigned to improve legibility and attractiveness. The formal title of the survey was judged too academic to be used in the questionnaire and was changed instead to “A Study of Art Museum Educators’ Views about Art Museum-Elementary School Collaboration.”

### Stage Four: Pilot Survey

“The best method of ensuring valid interrelations [among all aspects of a questionnaire] is to conduct a pilot study--a miniaturized walk-through of the entire study from sampling to reporting” (Babbie, 1990, pp. 225-226). Following this recommendation, a pilot survey was conducted in late fall of 1997 to improve the validity, feasibility, and appropriateness of the survey instrument (the questionnaire) as well as to gain feedback regarding the procedural aspects of data collection.

To avoid influencing or decreasing the already limited number of respondents available for the BC survey, the pilot survey used comparable respondents from the Canadian province adjacent to BC: Alberta. A list of names of art museum educators was obtained directly from the Alberta Museums Association (ABMA) and the Canadian Art Gallery/Art Museum Educators (CAGE).

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<sup>9</sup> One professor, one associate professor, both in art education, and one assistant professor in educational studies form my committee; these scholars checked and reviewed the revised second-draft questionnaire in October 1997.

In November 1997, a total of 40 third-draft questionnaires was mailed to 31 art museums/galleries in Alberta for the pilot survey. In an effort to improve the response rate, non-respondents were followed-up by telephone contact and again by a faxed reminder notice. Finally, a second round of questionnaires was sent in December 1997 to 15 potential respondents. Thus, by the end of January 1998, the final response rate of the pilot study came to 37.5%, based on the total return of 15 respondents from a survey group of 40.<sup>10</sup>

Reflecting on the results of the pilot survey, a report was written in January 1997 addressing the following elements of survey methodology: subject recruitment, data collection procedures, and the survey instrument. Based on the responses of my dissertation committee to the report, the following revisions in the questionnaire were made: one superfluous item deleted; question format and wording changed and clarified, respectively; structural format edited to provide more procedural guidance to respondents.<sup>11</sup> Finally, in an effort to augment the number of subjects, a paragraph was added at the end of the questionnaire asking the respondent to suggest names of other art museum educators.

#### Stage Five: Panel Discussion

In February 1998, the revised fourth-draft questionnaire was reviewed and discussed by 13 graduate students of education in a course for survey research methods.<sup>12</sup>

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<sup>10</sup> A mitigating factor may have been the national mail strike (November 20 to December 4, 1997).

<sup>11</sup> See below, p. 87, (Questionnaire construction: Part C) for a description of how different types of subjects were expected to respond to selective items based on their knowledge and background.

<sup>12</sup> "Survey Research Methods" EDST 508D in the Department of Educational Studies, UBC.

Having been presented an overview of the survey objectives, the students were asked to review each questionnaire item; a subsequent debriefing touched on the wording, structure, and format of the questionnaire; finally, the ensuing discussion clarified uncertainties and confusions in the questionnaire. In response to this feedback session, minor wording changes were made to several questions to yield the final form of the questionnaire.

### Questionnaire Construction

The final questionnaire is divided into four parts, including both open- and closed-ended questions. The first three parts consisted of objective questions on institutional and personal topics, while items in the fourth part required a subjective response reflecting the respondent's attitudes (see Appendix One).

#### 1. Part A: Institutional Information

The respondent was asked to provide background information on the art museums/art galleries in which he/she worked.<sup>13</sup> In addition, the respondent was asked to skip the questions on human and financial resources for elementary school programs and proceed directly to Part B if the art museum/gallery where he/she worked did not provide programs, activities, and/or resources for elementary schools.

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<sup>13</sup> Statistics Canada budget designations were used in this section to define the size of art museum; categories of budgets for elementary school programs in art museums were based on the results of the "BCMA Survey on Schools Programming in Museums," themselves based on data drawn from a wide variety of museums, galleries, parks, and heritage sites (Julyan, 1996).

## 2. Part B: Personal Information

This part of the questionnaire was designed to obtain information related to the respondent's sex, age, education, and professional background.

## 3. Part C: Programs and Resources for Elementary Schools

In order to explore the relationship between the respondent's attitudes and the existing programs provided by the art museum/art gallery where he/she worked, the content of this part was closely linked to that of Part D. Thus, in Part C, the respondent was asked to provide answers to the questions about his/her institution's elementary school programs for students and teachers, teacher participation, and whether or not these programs were school curriculum-based. However, if the subject was not involved in the design and implementation of educational programs for elementary schools at his/her art museum/gallery, he/she was asked to skip Part C and proceed directly to Part D.<sup>14</sup>

## 4. Part D: Attitudes

The objective of Part D was to understand the respondent's attitudes in regard to art museum-elementary school collaboration.

Several techniques for attitude measurement have been refined and used: Thurstone's equal-appearing interval scale, Likert's scale of summated ratings, Guttman's self-rating scale, and Osgood's semantic differential (Mueller, 1986; Oppenheim, 1992). However, because these techniques of attitude measurement involve

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<sup>14</sup> The pilot survey indicated that subjects not actively involved in the design and implementation of educational programs for elementary schools at their art museums/galleries lacked the requisite knowledge to describe their institutions' programs for elementary school students and teachers.

multiple items per attitude and sometimes involve elaborate pre-testing, researchers have turned increasingly to single-item measurement approaches that they believe best reflect the subject's underlying attitudes (Himmerlfarb, 1993; Krosnick & Fabrigar, 1996; Schuman & Presser, 1981). Thus, in this survey, which assesses attitudes towards dozens of topics, a single-item measurement approach was used.

Since rankings would be a great deal more time-consuming and difficult for respondents to complete, rating formats were used instead, asking respondents to report the magnitude of a construct along a continuum: that is, from "strongly agree" to "strongly disagree." Various empirical studies on attitude indicate that scales of 5 to 7 points seem both more reliable and valid than scales of more or fewer points (Krosnick & Fabrigar, 1996). Moreover, some studies suggest that the validity of attitude reporting is enhanced when a middle alternative is provided (Bishop, 1987; Krosnick & Fabrigar, 1996; Schuman & Presser, 1981). Based on these findings, this questionnaire used a five-point rating scale.

Part D of the questionnaire was comprised of 24 closed-ended and two open-ended statements related to attitude. The reliance on closed-ended format for some items was designed to elicit the respondent's evaluation of multiple issues in art museum-elementary school collaboration, as described below: importance of art education for children (Item 1); art museum education (Items 2, 6); methods of school programs (Items 12-15); programs for teachers (Items 20-23); teacher participation (Items 5, 8-11); content of school programs (Items 16, 24); linkage with school curricula (Items 3, 4, 7, 17-19).

The two open-ended questions allowed the respondent to express the perceived successes and obstacles affecting his/her institution's relationship with elementary schools.

Following Part D, the questionnaire provided space for the respondent to express any thoughts he/she might want to add in regard to art museum-elementary school collaboration. Finally, as mentioned above, the respondent was requested to suggest names of colleagues working in the capacity of art museum educator to whom additional copies of the questionnaire could be sent.

At the end of the questionnaire, the respondent was invited to enclose his/her name and address in an envelope marked "Request of Results" if interested in receiving a copy of the results of this survey.

### Reducing Non-response

"Failure to collect data from a high percentage of those selected to be in a sample is a major source of survey error" (Fowler, 1993, p. 38). Since the human resources in most art museums/galleries in BC are typically limited, the demands on most art museum educators are quite heavy. It is therefore difficult to induce such professionals to take time away from their tight working schedules to fill out a 12-page mailed questionnaire. This survey's questionnaire package and follow-up techniques were thus strategically designed in order to achieve an optimal rate of response in the face of these challenges.

### Questionnaire Package

As noted above, this survey relied on data collected through the instrument of a mailed questionnaire. The questionnaire was mailed to the respondents combined with



the University of British Columbia (UBC) logo on the envelope, to create an attractive and interesting first impression. Accompanying the questionnaire was a cover letter on UBC letterhead explaining the primary goals of the study; the package also contained a self-addressed, stamped envelope. Care had been taken in developing the questionnaire, as described above, to promote as much respondent participation as possible. Moreover, the format included features designed to counterbalance any stress respondents might experience in filling out a relatively long questionnaire. The first page was printed colorfully with an attractive survey title and two representations: one unsolved puzzle and one completed puzzle. The unsolved puzzle pattern was continuously printed in the lower right-hand corner of the consecutive pages until the last page, where the completed version appeared alone. Finally, the entire questionnaire was printed on gray paper to be easy on the eye. It was hoped that these visual stimuli would act as catalysts to counteract any visual pressure created by the text which might decrease the possibility of reviewing the next page.

#### Follow-up Reminders

“There is no question that the most important difference between good mail surveys and poor mail surveys is the extent to which researchers make repeated contact with non-respondents” (Fowler, 1993, p. 46). With this advice in mind, I repeatedly contacted non-respondents<sup>15</sup> by various methods at 10-day intervals dating from the

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<sup>15</sup> An identification number on the back of the last page of each questionnaire kept track of which subjects had not responded.

initial mailing. A reminder letter was sent first; follow-up phone calls were made next;<sup>16</sup> and finally two more reminder letters were sent out, the first of which contained second copies of the questionnaire for those who might have thrown away the first ones.

While some non-respondents seemed to be influenced by the follow-up reminders and returned questionnaires subsequently, others persisted in ignoring both the initial survey request as well as reminders. Ultimately, the response rate increased from 40%, as measured two weeks after the initial mailing, to 62% at the end of the survey/follow-up process.

### Data Analysis

The data from all returns were coded and entered into a computer data base for retrieval and statistical analysis using the Statistical Package for the Social Sciences (SPSS 7.5). To assure accuracy, the data were entered and coded twice, and detected errors were corrected.

To afford sufficient opportunity for respondents to articulate the information requested of them, the questionnaire design included several open-ended questions. The answers to those open-ended questions were subsequently written-up, categorized, and coded into SPSS computer software. The results are reported by frequency and proportion and displayed in tabular and graphic form in Chapter Four.

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<sup>16</sup> According to Fowler (1993), "Personal contact is significantly more effective than a letter" (p. 45).

### Case Study Approach

The twentieth century has seen the conflict between two main research paradigms employed in investigating educational problems: quantitative and qualitative (Husen, 1988). Rather than asserting certain methods are appropriate for specific situations, Rossman and Wilson (1985) and Lancy (1993) argue that researchers should make the most efficient use of both quantitative and qualitative paradigms in understanding social phenomena. In this study, in addition to the mailed survey discussed above, a qualitative modified case study strategy is used to seek descriptions and explanations of art museum educators' attitudes within real-life work environments. However, due to the need to limit the scope of this dissertation, the emphasis in reporting of this study has been placed on one specific aspect of the modified case study approach: the interviews. Other aspects of the case study method are reported here to the extent to which they help illuminate and contextualize information gathered through interviews.

### A Qualitative Tradition of Inquiry: Case Study Approach

Case studies continue to be used extensively in social science research. "Case study" does not merely refer to a data collection tactic or design feature--it denotes, rather, a comprehensive research strategy (Stoecker, 1991; Yin, 1994). In this study, rather than the approach espoused by scholars such as Goetz and LeCompte (1984) or Fetterman (1989) who view all qualitative research as ethnographic, I apply the other approach adopted by Creswell (1998), Ducharme and Ducharme (1996), Erickson (1986), Grossman (1990), and Yin (1994) who regard qualitative inquiry as embracing a number

of research approaches, of which case study research is an important example. This investigation is informed by Creswell's (1998) five-tradition qualitative inquiry approach and this case study's inquiry approach is seen to differ from a purely biographical, phenomenological, grounded theory, or ethnographic study. Again, in this research and its reporting, special attention was given to insights learned through interviews conducted in the two study settings.

### Selection of Study Sites and Participants

As Shaw (1978) notes, case studies "concentrate attention on the way particular groups of people confront specific problems, taking a holistic view of the situation" (p. 2). The procedure of selecting study sites and participants for this investigation is explained below.

### Study Sites

The decision to combine qualitative forms of inquiry with survey methodology necessitated the determination of appropriate study sites compatible with the area of the survey (the Canadian province of British Columbia) and logistically feasible for me. While engaged in this decision process,<sup>17</sup> I came across a report by the British Columbia Museums Association (BCMA), the findings of which triggered an idea for this investigation. Based on a survey conducted by the BCMA of school programming in BC museums, the subsequent report found that whereas small museums often lack the time as

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<sup>17</sup> Throughout the month of August 1997.

well as financial and human resources to consult with teachers, larger museums tend to do this on a regular basis (Julyan, 1996). Although these conclusions are general in and of themselves, they proved useful when applied to my dilemma of study site selection: specifically, they raised the question: did the size and the stature of art museums relate in some way to the quality of their school relationships? Thus, valuable information could be had by selecting one small art gallery located in a suburban district with limited human and financial resources for education as well as one large art gallery located in an urban district with more extensive human and financial resources for education. Ultimately, I hoped, the data collected at such sites would contribute towards the understanding of the influence of different institutional settings on art museum educators' attitudes in regard to art museum-elementary school collaboration. Thus, two study sites were selected, both located in the Lower Mainland and situated within a 40-minute drive from my domicile. The following pseudonyms were given to identify the two study sites: Northville Community Gallery and Westcoast Metro Gallery.

A consent form was signed by the director of Northville Community Gallery in September 1997, and by the director of Westcoast Metro Gallery in October 1997, allowing me to undertake fieldwork at these study sites. Permission to conduct this research was approved by the University of British Columbia Office of Research Service at the end of October 1997. Finally, William,<sup>18</sup> the Programmer at Northville Community Gallery, and Vanessa,<sup>19</sup> the Public Programs Head at Westcoast Metro Gallery, were contacted to schedule the fieldwork for this investigation.

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<sup>18</sup> A pseudonym.

<sup>19</sup> A pseudonym.

### Study Informants<sup>20</sup>

At Northville Community Gallery, the smaller, suburban site, there were only two people responsible for the design and implementation of educational programs: William, the gallery's full-time permanent programmer, and Melanie, the gallery's part-time temporary instructor. Thus, I asked both educators' permission to observe their working life and interview them during my fieldwork.

The large, urban site, Westcoast Metro Gallery, employed a total of 60 full-time and 50 part-time staff; the Public Programs division was comprised of four programmers, one docent educator, an administrator, a group-booking coordinator, as well as 11 part-time temporary instructors. This investigation initially focused on the four programmers and one docent instructor,<sup>21</sup> who were all willing to participate in this study; however, after a month's time, the wisdom of including several part-time educators became apparent, so two who were actively involved in public programs were added to the study. Thus, a total of seven educators became the focus of the fieldwork at Westcoast Metro Gallery.

This brought the total number of study informants to nine: seven female and two male; one African-Canadian and eight Canadians of European ancestry. Written consent forms were signed by each participant. Each study informant chose his/her own pseudonym for the study. Table 1 presents the basic information on the nine study informants.<sup>22</sup>

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<sup>20</sup> All names of participants were pseudonyms. Participants in this study chose their own pseudonyms.

<sup>21</sup> This, at the suggestion of Vanessa, the Head of Public Programming at Westcoast Metro Gallery.

<sup>22</sup> The personal and professional backgrounds for each case study participant are described in Chapters Five and Six.

Table 1: Study informants observed and interviewed.

<b>Study Site</b>	<b>Pseudonym</b>	<b>Title</b>	<b>Interview Date</b>
Northville Community Gallery	William	Programmer (Full-time)	Nov. 28 & Dec. 12, 1997
Northville Community Gallery	Melanie	Instructor (Part-time)	Nov. 27 & Dec. 3, 1997
Westcoast Metro Gallery	Vanessa	Head Programmer (Full-time)	Feb. 9 & March 10, 1998
Westcoast Metro Gallery	Jane	Programmer (Full-time)	Jan. 20 & Jan. 27, 1998
Westcoast Metro Gallery	Nancy	Programmer (Full-time)	Feb 11 & Feb 18, 1998
Westcoast Metro Gallery	Owen	Programmer (Full-time)	Jan. 28 & Feb. 17, 1998
Westcoast Metro Gallery	Sally	Docent Instructor (Part-time)	Feb. 2 & Feb. 10, 1998
Westcoast Metro Gallery	Anne	Instructor (Part-time)	Feb. 24 & Mar. 4, 1998
Westcoast Metro Gallery	Alexander	Instructor (Part-time)	Feb. 4 & Feb. 11, 1998

### Data Collection

The fieldwork at Northville Community Gallery was conducted every day from morning to afternoon during a three-week period in late 1997; the fieldwork at Westcoast

Metro Gallery began in January 1998 and continued until April of that year; on average, observations took place three or four days a week. The shorter, yet more intensive, participant observations at Northville Community Gallery let me experience the gamut of educators' working lives on a daily basis, whereas the longer period of fieldwork at Westcoast Metro Gallery provided an opportunity to make sense of the variety of revolving programs for elementary schools. Although the emphasis in reporting on the study findings is placed on interviews, three techniques were used to collect data: participant observations, interviews, and document gathering.

### Participant Observation

Halcolm suggests one way of undertaking on-site observation: "Enter into the world. Observe and wonder. Experience and reflect. To understand a world you must become part of that world while at the same time remaining separate, a part of and apart from" (cited in Patton, 1990, p. 199). Taking this as a model, I prepared to enter the worlds of the two art galleries to observe and reflect on the art museum educators' working lives and attitudes. As a participant observer, I attempted to function both as a part of and apart from the art gallery worlds under study. These observations allowed me to better understand art museum educators' attitudes expressed in interviews.

#### 1. In Northville Community Gallery

Northville Community Gallery, a small art gallery located in a community center building along with an arts center, small historical museum, and public library, employed only two persons to design and implement programs: William, the programmer and



Melanie, the instructor. I discussed the observation schedule and fieldwork logistics with William: he originally suggested a two-week period in November 1997. However, at the end of October 1997, I received a letter, also addressed to the general membership of the gallery, from the president of the Northville Community Gallery Association: "The local Northville City announced some shocking news regarding funding and staffing for the gallery--both the Director's position and the Programmer's position will be eliminated as of January 15, 1998" (Northville Community Gallery, 1997). The letter went on to suggest that members should send protest letters to the City Mayor and City Councilors.

I was astonished at this news. I had heard about budget cuts and diminishing governmental support of all types of public agencies and programs in Canada, but the funding crisis at Northville Community Gallery was still unexpected. In early November 1997, I attended an informational meeting at the gallery for all the members to discuss protest activities. The Northville Community Gallery Association provided participants information related to what the gallery had historically provided the public--exhibitions and programs--as well as discussing the challenges Northville Community Gallery had been facing in recent years due to the lack of financial and human resources.

As both a researcher and a member of Northville Community Gallery, I considered my role in this protest and the relationship between my participation and my study. Finally, I decided it would be impossible for me to keep silent, and I determined to express my feelings about the position cuts at Northville Community Gallery to the City Mayor and the City Councilors. In the following two weeks, I sent letters to the

Mayor, phoned the City Councilors, and convinced two local Chinese newspapers to report the news, encouraging the Lower Mainland Chinese population, whose community had close ties to the gallery, to join in the protest. I found that having participated in the protest afforded me a better understanding of the Northville Community Gallery's organization as well as its links to the community that it served.

As the protest continued, William encouraged me to proceed with my research: "At least I am still here these two months. There might not be any educator at Northville Community Gallery after next January," he warned. At this juncture, I stopped my protest actions and started the data collection full-time in mid-November 1997. Visiting the gallery five days a week, I did not conclude the fieldwork until the first week of December 1997.

The typical situation I encountered found William working independently in a quiet office just off the gallery's 5,000 square feet of exhibition space, while Melanie intermittently received groups of children whom she led on gallery tours and instructed in the gallery's art studio.

As a staff member of Northville Community Gallery, whose salary was funded by the local government, William was not allowed to participate in the protest activities developed and implemented by the gallery's association. Although the future of William's job and the future of Northville Community Gallery were full of uncertainty, things had to keep going. William was responsible for programming and coordinating as a permanent full-time staff member, while Melanie, responsible for teaching, appeared at

Northville Community Gallery for scheduled tours and workshops. William allowed me to observe not only his life in the office but also attend the meetings related to his work.<sup>23</sup>

Fieldwork at Northville Community Gallery was neither as complex nor busy in comparison with that at Westcoast Metro Gallery. My research role involved either following William's work schedule or observing Melanie's teaching for the booked tours and workshops. In all, I recorded approximately 80 hours of fieldwork at Northville Community Gallery. Table 2 represents the activities observed during my fieldwork.

Table 2: Northville Community Gallery activities observed during fieldwork from November 17 to December 3, 1997.

Site	Activities
Inside Northville Community Gallery	<ul style="list-style-type: none"> <li>• School programs</li> <li>• Expressive Art Group weekly workshop</li> <li>• Exhibition opening</li> <li>• Exhibition installation</li> <li>• Community center bi-weekly meeting</li> <li>• Artwork sale</li> </ul>
An art classroom at a high school	Teachers' Art Group monthly meeting
An interior-design class at a community college	Discussion of the design of Gallery Kit for Northville Community Gallery
A meeting room at another museum	Lower Mainland Museum Educators bi-monthly meeting

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## 2. In Westcoast Metro Gallery

The fieldwork at Westcoast Metro Gallery was greatly supported by Vanessa, Head of Public Programs. At our first meeting regarding the procedures involved with

<sup>23</sup> Unlike the staff at Westcoast Metro Gallery, Northville Community Gallery's employees did not organize many formal meetings for communicating and negotiating.

the imminent fieldwork, she commented, "We [paid educators at Westcoast Metro Gallery] are professional. I believe that all of us will welcome your research. I believe you won't have any problem during your research." Vanessa was right. The fieldwork at Westcoast Metro Gallery was an invaluable learning journey supported by the staff of Westcoast Metro Gallery. What was originally planned as a six-week study was eventually extended to 14 weeks, so useful was this experience and diverse the offerings to be observed.

The fieldwork schedule generally comprised a four-day week of daily observations conducted at the gallery, occasionally including activities on Thursday evenings and/or Sunday afternoons. Westcoast Metro Gallery offered multiple programs and meetings occurring simultaneously at different locations inside the facility and at a related facility, a local public theater.

Although this might initially sound attractive to any prospective researcher, the seasoned fieldworker may relate to the feelings experienced by myself during the first two weeks of the study. I was suddenly immersed in an unfamiliar and complex situation with numerous activities to observe, many occurring simultaneously; yet I found myself more troubled over the activities I might be missing than satisfied at having identified an ideal site at which to conduct the field study. Constantly aware that key information at my disposal might be literally slipping through my fingers due to the fact that I was only one researcher--as opposed to several--hoping to record all that such a large and rich fieldwork site had to offer, the initial part of the study proved a stressful experience. However, after having gained familiarity with the site's physical setting and the rhythm

of the various programs, the quick pace of the educators' working lives at Westcoast Metro Gallery yielded more opportunity for learning than stress.

The six-week observation period at Westcoast Metro Gallery proved so fruitful, in fact, that by the end of this period, I decided to extend the observation another eight weeks. Thus, by the end of April 1998, I had recorded 240 hours of fieldwork at Westcoast Metro Gallery. The activities I observed during this period are listed below in tabular form (Table 3).

Table 3: Westcoast Metro Gallery activities observed during fieldwork from January 12 to April 31, 1998.

Site	Activities
Inside Westcoast Metro Gallery	I. Programs: <ul style="list-style-type: none"> <li>• Family programs</li> <li>• School programs for school students</li> <li>• Teacher programs (pre- &amp; in-service school teachers)</li> <li>• Programs for general visitors</li> <li>• Exhibition opening</li> <li>• Volunteer recruitment orientation</li> <li>• Volunteer docent training program</li> </ul> II. Meetings: <ul style="list-style-type: none"> <li>• Exhibition meetings</li> <li>• Public Programs division at Westcoast Metro Gallery weekly brain storm meetings</li> <li>• Docent weekly meetings</li> <li>• Program designing meetings</li> <li>• Volunteer recruitment meetings</li> </ul>
A Local Theater outside Westcoast Metro Gallery	A symphonic concert for Grade 3 and 4 students designed by Westcoast Metro Gallery and an orchestra.

### 3. My Role in Fieldwork

I am the kind of person who always remembers what people look like, the specific setting of environments, and people's movements within those environments. Like a film in my brain, the images ran through my consciousness when I wrote up scratch notes at the end of every day's fieldwork. Most of the time during my fieldwork at the two galleries, I would sit on the floor or chair without bothering those I was observing to freely and quietly observe and record field data in the form of notes or sketches. I always kept my notebook with me and tried to record as much of what I saw taking place around me. With the staff's permission, I occasionally took photographs to record activity sites. As noted above, my initial anxiety regarding field observations gradually decreased; meanwhile, staff in both galleries became accustomed to the quiet comings and goings of the Chinese woman researcher, notebook perpetually in hand.

Although I approached both study sites with the conceptual framework of research in mind, I was also guided by the character of the environment. In trying to observe and experience as many activities as possible at the two study sites, my role as researcher was altered by the act of my observing; further, I sometimes became "the phenomenon" (Jorgensen, 1989) as a pure participant. At Northville Community Gallery, for example, I supported the protest as a participant, helped Melanie prepare supplies for workshops, or became a member of the volunteer group installing exhibitions; at Westcoast Metro Gallery, I brought my three-year old daughter with me one Sunday to attend the family program as a parent visitor, helped introduce a game to visitors in a

family program on one occasion, and generally expressed my willingness to lend a hand during my fieldwork. However, in the majority of situations at both sites, I relegated my activities to observing and taking notes, keeping some distance from the events and subjects.

In sum, I established, during the period of my fieldwork at Northville Community Gallery and Westcoast Metro Gallery, some contact with the study informants, experiencing involvement in their working lives by seeing, hearing, and doing. At the end of my fieldwork at the two study sites, I gave each participant a reproduction of a Chinese painting published by the National Palace Museum in Taiwan, where I had previously worked. Through this action, I expressed my appreciation for their support and assistance. I felt that it would not be appropriate to withdraw without saying good bye.

### Interview

“One of the most important sources of case study information is the interview” (Yin, 1994). At the two selected art galleries, most interviews were conducted interspersed throughout the fieldwork period (thus concurrent to the observations). I kept a journal recording the time, location, and identity for both audio-taped and informal informant interviews.

Nine participants were involved in a total of 18 audio-taped interviews. Audio-taped interviews were conducted after a period of observation. In this way, I had some time to build rapport with each informant and develop questions based on observations

and collected documents. Each study informant (Table 1) was interviewed and simultaneously audio-taped twice. For each interview, I referred to the interview guides (Appendices 2 and 3) and to some specific questions or topic areas that I wanted to pursue. Each audio-taped interview was open-ended and lasted from 30 to 60 minutes. While each interview was guided by a list of questions or issues to be explored, neither the actual wording nor the order of questions was determined ahead of time. According to interviewee's responses, personality, and responsibilities, questions in the interview guides were followed by appropriate probes or altered slightly to allow a flow of a dialogue. Each audio-taped interview was transcribed afterward.

“Interview data represent a secondhand account of the world versus the firsthand experience of observing. In the real world of collecting data, however, informal interviews and conversations are often interwoven with observation” (Merriam, 1990, p. 87). This was certainly the case in my study. Besides the formal audio-taped interviews, I had several opportunities to chat with the nine participants and other people working at the two study sites. I found that my role as a mother of a young child made it easier for me to engage in casual conversation with some of the educators and volunteer docents at the two art galleries because we had common parenting experiences, as well as shared interest in the education of children. My past experience and knowledge in art museum education also made it easier for me to relate to the study participants on museum education issues. Through those informal conversations, I built closer relationships with participants and gained a better understanding of the participants' backgrounds as well as the organizational cultures of the two art galleries.



### Document Collection

Collecting documentary information is important anytime a case study approach is implemented, because it is stable, unobtrusive, exact, and provides broad coverage (Yin, 1994). For this study, numerous and varied administrative documents, educational program design materials, and other related documents were collected before, during, and after the observation periods in both galleries in order to corroborate evidence from fieldwork observations and interviews. While conducting fieldwork at Westcoast Metro Gallery, I had access to all print material for the public as well as the in-house print material, including grant applications for public programs, annual reports, policy statements, program evaluation reports, agendas and announcements of meetings, and other informational material approved by Vanessa, Head of Public Programs. At Northville Community Gallery, I had similar access to reports and correspondence relating to public programs and institutional development.<sup>24</sup>

Finally, having maintained memberships at both Northville Community Gallery and Westcoast Metro Gallery since 1997 and 1996, respectively, I was able to collect virtually all membership mailings covering a significant period of time.<sup>25</sup> In addition, from the moment I designated Northville Community Gallery and Westcoast Metro Gallery as study sites, I began collecting, and continue to collect, print media articles related to both galleries. Again, these sources allowed me to better understand the

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<sup>24</sup> Clearly, however, the amount available at Northville Community Gallery was relatively limited compared to the larger, more endowed and complex Westcoast Metro Gallery.

<sup>25</sup> This collection, covering the period from September 1996 to April 1998 for Northville Community Gallery and from August 1997 to September 1998 included newsletters, exhibition announcements, activity promotions, and more.

contexts within which art museum educators' attitudes central to this study were formed and manifested.

### Data Analysis

This investigation was designed as within a framework of a multi-site collective case study (Stake, 1995) in that the focus on each participant constituted a component case study in and of itself, the collection of which was situated under the over-arching umbrella of case studies at Northville Community Gallery and Westcoast Metro Gallery. As noted above, data arising from the individual participant observations, interviews, and document gathering for each study informant were recorded in separate observation journals, interview journals, and document folders, respectively. Observation journals included field notes written up from scratch notes and reflection notes resulting from the analysis of field notes. The field notes integrated descriptive, theoretical, methodological, and personal notes, while the reflection notes included reflection on methodology, theory, and personal feelings. The interview journals consisted of field notes for interview and interview transcriptions. Document folders contained all collected documents.

The process of data analysis actually started from the beginning of my visits to the galleries and ended in the final draft of the two reports. I began the early surface analysis of data gathered at each site through the process of continued decision-making about which phenomena I should write down and which events I should follow up. In addition, each day's field notes and reflection notes helped me to conduct the next day's fieldwork

and, most importantly, reminded me of questions I should ask in interviews. After finishing the field work, all data were coded through continued review and analysis into various tables with code words settled on by myself for the convenience of later analysis and reference.

The transcribed interview data were first generally reviewed and notes were made on margins to highlight significant issues in informants' responses, as they emerged in the data. Then, the six research questions were used as lenses to organize the obtained data into categories. Tables were constructed to fit specific respondents' responses into categories of considerations relevant to the research questions. This process involved going back and forth between the original transcripts and the pre-classified data, as well as field notes, research journal and all the gathered documents.

I relied on a within-case analysis technique (Miles & Huberman, 1994) to provide a detailed description of each study informant, and cross-case analysis (Miles & Huberman, 1994) to conduct a thematic analysis across the two sites.<sup>26</sup> Both the within-case and cross-case analyses were divided into seven topics: institutional setting for education, the gallery's relationship with elementary schools, educator's attitudes, his or her role in the Gallery, experience with elementary schools, education and professional background. Two of those topics: art museum educators' attitudes and the nature of the

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<sup>26</sup> An example of within-case analysis was William's case: his was a component case study in the case study of Northville Community Gallery. I analyzed the data from William's component case study in order to elucidate the six areas of William's attitude in regard to art museum-elementary school collaboration. An example of cross-case analysis was my comparison of the entire case study of Northville Community Gallery (comprised of two component case studies) with that of Westcoast Metro Gallery (comprised of seven component case studies). The aggregate of components for the two gallery were thus compared in order to shed light on contrasts, similarities, and synthesis of information refracting the six areas of the informant's attitudes in regard to art museum-elementary school collaboration.

relationship between galleries and elementary schools, were further coded into six areas relating to the six original research questions: models of art museum/gallery-school collaboration; pedagogy and methods of school programs; art museum/gallery programs and resources for elementary school teachers; content of art museum/gallery programs for elementary schools; and linkage of art museum/gallery programs and elementary school curricula.

The three types of data--observation data, interview data and document data--contributed to the understanding of the above-mentioned seven topics in different ways. The interview data were the major source in clarifying informants' attitudes and they are discussed in most detail in this report. The observation data were especially helpful in understanding the institutional setting for education and educators' role in the study sites. The document data complement our understanding of the existing relationship between galleries and elementary schools and the institutional setting for education. Table 4 shows the matrix of sources for data analysis: three types of data in the columns and seven main topics of analysis in the rows.

Table 4: Multiple sources for data analysis

<b>Topics for Analysis</b>	<b>Observation data</b>	<b>Interview data</b>	<b>Document data</b>
Institutional setting for education	+++	++	++
Nature of current relationship between galleries and elementary schools (six areas)	+++	++	++
Educator's attitudes (six areas)	++	+++	+
Role in the gallery	+++	++	+
Experience with elementary schools	++	+++	+
Educator's education background	+	+++	+
Educator's professional background	+	+++	+

Note: ++ +represents major source, + represents minor source, and ++ represents some place on the continuum between ++ +and +.

Although the interview data provided the basis by which to understand the study informants' backgrounds, past experiences and attitudes in regard to art museum-elementary school collaboration, observation data and document data complemented the interview data and aided their interpretation. Each of these sources contributed to the understanding of the participants' attitudes in the context of their specific personal background and working environment, even though the interview data has been accorded most attention in this report.

### Trustworthiness

During the data collection and analysis, I kept asking myself, "Do I have it right?" Yin (1994) observes: "With regard to prior skills, many people incorrectly believe they are sufficiently skilled to do case studies because they think the method is easy to use. In fact, case study research is among the hardest types of research to do" (p. 54).

One challenge facing case study researchers is to establish what Lincoln and Guba (1985) have called "trustworthiness," by which they mean that the case study, while functioning in the realm of the qualitative, still requires verification. In the sciences, usually (though not always) dependent on quantitative methodology, studies are verified by establishing internal and external validity, reliability, and objectivity. After demonstrating how inappropriate these constructs are for naturalistic or qualitative inquiry, Lincoln and Guba (1985) call instead for the application of the "naturalist's equivalents" in establishing qualitative study trustworthiness: "credibility," "transferability," "dependability," and "confirmability" (p. 300). Lincoln and Guba's

(1985) criteria for study verification have been acclaimed and espoused by many scholars (Creswell, 1998; Lincoln, 1995; Marshall & Rossman, 1995).

I adhered in this investigation to Lincoln and Guba's theoretical constructs as described above. However, the following challenge remains, as this caveat from Lincoln and Guba (1985) cautions: "There is still a major gulf between the theoretical definitions of the trustworthiness criteria and the means of operationalizing them" (1985, p. 329). In an effort to validate the modified case study approach used in this investigation, the following sections present the research strategies undertaken to achieve trustworthiness under each above-described criterion.

### Credibility

The credibility of a study is related to its "truth value," a term which refers to "how one [can] establish confidence in the 'truth' of the findings of a particular inquiry for the subjects (respondents) with which and the context in which the inquiry was carried out" (Lincoln & Guba, 1985, p. 290). In this approach, three strategies ensured the credibility of the findings: 1) prolonged engagement and persistent observation; 2) triangulation; and 3) member check.

#### 1. Prolonged engagement and persistent observation

Bernard (1994) recommends participant observation as it enables the collection of various data, reduces reactivity, helps the researcher formulate sensible questions, gives the researcher confidence in the resulting data, and provides a general understanding of how the social institution or organization under study functions. The period I spent doing

fieldwork at the two sites<sup>27</sup> provided me with the opportunity to become familiar with the organizational cultures, test the data during the fieldwork, and build trust between the staff and myself, all of which lent me confidence when presenting my findings based on the data thus collected.

Moreover, prior to the fieldwork, I had already established long-term relationships at both research sites. As a regular visitor to Northville Community Gallery since 1995 and participant in multiple programs at Westcoast Metro Gallery since 1996, I was and still am a member of both art galleries. Thus, even from the perspective of an outsider, my professional sensibility prompted me to investigate and analyze the educational situation at both study sites before I ever developed the formal study plan.

Miles and Huberman (1994) state: "The beauty of qualitative field research is that there is (nearly) always a second chance" (p. 25). This certainly proved true for me as a researcher: repeated observations of the same programs or settings helped me enormously to clarify certain information, especially those data about which I felt uncertain and, consequently, allowed me to better understand informants' attitudes expressed in interviews. For example, the concept of a guided tour became clearer to me as a result of repeatedly observing and participating in guided tours at both of the study sites.

## 2. Triangulation

"Triangulation is a process carried out with respect to *data*--a datum or item of information derived from one source (or by one method or by one investigator) should be checked against other sources (or by other methods or investigators)" (Lincoln & Guba,

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<sup>27</sup> Three weeks at Northville Community Gallery and fourteen at Westcoast Metro Gallery.

1985, p. 315). Triangulation, that is, using multiple sources of evidence, is a strategy crucial in conducting reliable case studies due to its emphasis on the convergence of information (Stake, 1995; Yin, 1994). Towards this end, I employed three data collection methods: participant observation, interview, and document collection. Moreover, I drew data from a wide range of informants, including paid educators, volunteers, curators, teachers, to name a few. Thus, through the matrix of multiple methods and data sources, I was able to cross-check the relevant data in the process of inferring this investigation's findings.

### 3. Member Check

Lincoln and Guba (1985) describe this process as checking with "members of those stakeholding groups from whom the data were originally collected," asserting that member checking is "the most crucial technique for establishing credibility" (p. 314). Stake (1995) also recommends employing this strategy, in addition to data triangulation, as a useful technique in case study verification. In this investigation, I conducted informal member checking throughout the fieldwork phase to make sure that my understandings and interpretations of all data collection methods were accurate. Finally, during a four-week period in the fall of 1998, a formal member check was carried out by asking each participant to examine drafts of writing which involved his/her actions or work.

### Transferability

Transferability refers to the applicability of the research findings to another setting or group of people. From the traditional view of the natural sciences on



generalizability, the application of qualitative findings to other populations, settings, and treatment arrangements may be problematic. However, this concern is superseded by the trepidation voiced by many scholars of qualitative research methodology that the construct of generalization from the natural sciences could or should be applied to social scientific research (Denzin & Lincoln, 1994; Donmoyer, 1990; Eisner & Peshkin, 1990). Lincoln and Guba (1985) submit, in fact, that the establishment of transferability clearly differs from the establishment of external validity: "The only generalization (for naturalistic inquiry) is: there is no generalization" (p. 111). Therefore, contend these researchers, pure and objective transferability within the construct/framework of naturalistic inquiry is not possible. This should in no way, however, obviate the responsible researcher from his/her duty to "provide the data base that makes transferability judgments possible on the part of potential appliers" (p. 316). Thus, by their delineation of transferability, Lincoln and Guba are, in essence, arguing for research which, through data drawn responsibly from the field, informs the reader accurately enough to empower him/her in the understanding of other situations.

The degree of transferability is a direct function of the similarity between the two contexts, what we call "fittingness." Fittingness is defined as the degree of congruence between sending and receiving contexts. If Context A and Context B are "sufficiently congruent, then working hypotheses from the sending originating context may be applicable in the receiving context. (Lincoln & Guba, 1985, p. 124).

Going further than Lincoln and Guba on the matter of "fittingness," Donmoyer (1990) suggests connecting the reality of the case study to that of the reader; thus, the

matter of transferability is to be dealt with specifically, according to the unique requisites of each research (case study) context. Donmoyer's characterization of the case study has readers "seeing through the researcher's eyes" (p.194) in a state of "decreased defensiveness" (p. 196).

In this dissertation, I provided extensive background information on both the people and settings of the modified case studies (see Chapters Five and Six). The spirit and purpose however, differed from statistical generalization, being more akin to what Lincoln, Guba, and Donmoyer describe above. Thus, my findings are generalizable to inform theoretical propositions, not to populations or universes.

#### Dependability

The dependability of a study is related to its consistency; that is, "whether the process of the study is consistent, reasonably stable over time across researchers and methods" (Miles & Huberman, 1994, p. 278). I used a case study protocol and developed a case study database with strategies recommended by Yin (1994) to improve the dependability of my research employing a modified case study approach. The protocol described in detail research questions, fieldwork procedures, and general rules for each case study component (see previous sections of this chapter). The database was consistently comprised of field notes, reflection notes, case documents, tabular materials, and detailed interview transcriptions. Finally, given the fact that in qualitative research, "the researcher is the instrument" (Schumacher & McMillan, 1993), this investigation also presents the process of self-monitoring in data collection and analysis, reflecting on my changing roles in the course of the fieldwork (see below, "Reflexivity").

### Confirmability

This concept speaks to the neutrality of findings; in other words, confirmability relates not to “the investigator’s characteristics but the characteristics of the data: Are they or are they not confirmable?” (Lincoln & Guba, 1985, p. 300). Triangulation is one technique suggested by Guba (1981) to ensure confirmability (please see above, “Triangulation”). Moreover, this study attempted to double-check findings by “seeing or hearing multiple instances of [a certain phenomenon] from different sources by using different methods and by squaring the finding with others” (Miles & Huberman, 1994, p. 267). Finally, “the confirmability audit” (Guba, 1981), wherein I provided detail on application of case study methodology used and made primary data and analytic notes available to my dissertation committee, allowed other scholars to function as consultants, improving the accuracy of the research process and findings.

In addition, in order to ensure that my findings and conclusions were dependent on the studied subjects and conditions (rather than on myself), I kept a reflexive journal. This journal recorded a variety of information about myself and the fieldwork: reflections on my personal assumptions, values, emotions, and the manner in which they have come into play during the case studies. As Lincoln and Guba (1985) mention, the reflexive journal has broad-ranging application to all four criteria for the trustworthiness of a study. The following section provides excerpts and analysis of my reflexive journal, elucidating the extent to which my personal characteristics may have influenced the outcomes.

Reflexivity: Where I was coming from and where I was going?

Through a researcher's comments on past experiences, prejudices, and orientations that have likely shaped the interpretation of the case study, the reader can understand the case study researcher's position and any biases or assumptions that may impact the case (Merriam, 1988). In my case, I acknowledge that my personal background, previous experience, and characteristics shaped and affected the process of data collection and analysis.

I am a Chinese doctoral student in my early thirties who came from Taiwan to study in Canada in 1995. Since this was my first time studying overseas, I was always watching people and trying to understand everything that caught my eye. In fact, observing became a part of my life in Canada. In many places and situations in Canada, nobody knew me; moreover, I often found myself in situations where many people knew who I am, but had no interaction with me. In the past three years in Canada, I became used to being an "invisible" observer. I learned much in this multicultural society by seeing and listening. I also spent almost three years trying to "fit in."

In the fieldwork, I did not try to wear "new clothes"--I wore the ones I had. I knew that I was not a Canadian and that I would not be able to act like a Canadian researcher in fieldwork. Interestingly sometimes, I felt my identity as an outsider did not hinder my fieldwork but actually helped me receive more information. It seemed easier for some educators interviewed in the fieldwork to tell me the truth (as they saw it) and to feel comfortable and safe in telling me their thoughts and feelings. At times, I felt that they, like a teacher leading a new student, were willing to tell me more about the BC

educational system and issues and problems associated with museum education after they learned that I had only three years of Canadian experience.

Since both the study sites are in the Lower Mainland, B. C., my visible cultural identity did not seem to present any barrier to conducting fieldwork. New census data shows that BC has the highest proportion of visible minorities of any province in Canada, and that 85% of them live in the lower Mainland; one in three lower Mainland residents is a visible minority (Jimenez, 1998). The staff of the two art galleries were familiar with Chinese people and wanted to learn about Chinese art and culture. Both art galleries developed some Chinese art exhibitions during my fieldwork. Westcoast Metro Gallery also provided tours and workshops for elementary schools related to a Chinese painting exhibition. Having three years experience as an art museum educator in Taiwan, I was impressed with their willingness and devotion to provide local elementary school students with opportunities to experience traditional Chinese painting and calligraphy. However, at times, I felt uncomfortable with the ways they designed activities in such short time and with limited knowledge background or resources.

During the fieldwork, I faced a situation similar to that described by Merriam (1998): "There is almost always another person who could be interviewed, another observation that could be conducted, another document to be reviewed" (p. 163). The ongoing decisions for what I should focus on and how I should continue my fieldwork were made through the process of simultaneous data collection and analysis. Partly because I came from a different country, I felt like a child who did not understand many things and wanted to know. I kept asking myself "why this" and "why that?" Fortunately, my un-

ending curiosity and eagerness were not seen as an invasion of privacy, but as a normal characteristics of a foreigner who wants to understand a new culture.<sup>28</sup>

While collecting and analyzing data, my past experiences conducting research in art museum education in Taiwan as well as working at the largest art museum in Taiwan<sup>29</sup> always prompted me to compare the differences and similarities between Taiwan and Canada. On the other hand, I became especially perceptive of my performance in field sites and alert to everything that surprised me or seemed unusual. I always tried to figure out which event I should attend, which person I should talk to, which document I should collect, and which question I should ask. What I should do or should not do was always on my mind. The decision-making process continued before, during and after each day's fieldwork. I found that I did not only acknowledge my subjectivity, but also used it. My "culture shock" or puzzled feelings provided me more clues and opportunities to search out "the true stories". I kept reminding myself not to jump to conclusions too soon. I carefully checked out information with different sources in case I might have misunderstood something.

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<sup>28</sup> I was not the first researcher to observe at the two art galleries. Northville Community Gallery had been observed by a high school student for one week the year before I did my research. The staff members working in the department of public programs at Westcoast Metro Gallery were used to having "strangers" around them because of their high school and university intern program of recent years. However, this was the first time they had been observed by a student researcher from a university graduate program. They sometimes expressed their wonder as to why I always wanted to participate in different activities and meetings as a quiet observer for as long as I could and what I wanted to know.

<sup>29</sup> The National Palace Museum in Taipei, Taiwan owns the largest collection of traditional Chinese art in the world and employs over 500 trained staff. I worked at this institution for three years in the Public Programs.

Researcher reflexivity works as “an awareness of self as an instrument of observation” (Bell, 1993, p.8). This was certainly the case; I continued to expand my understanding of reflexivity as a tool for analysis through the research process.

### Summary

In this chapter, a mixed-method design combining mailed survey, a quantitative research approach with several variables and many art museum educators, and modified case study framework, a qualitative research approach relying on a few sources and many variables, has been explained. Employing triangulation, complementarity, initiation, and expansion, the intent of the mixed-method design is to elucidate art museum educators’ attitudes in regard to art museum-elementary school collaboration.

Next, the section concerned with the scope and limitations of this study delineate the boundaries of this research. This chapter then sequentially illustrated the detailed procedures of both survey and modified case study method approach. For the survey, instrument development, questionnaire construction, data analysis, and strategies used to reduce non-response rate in the provincial survey were described; for the modified case study approach, the selection of study sites and participants, data collection and analysis, trustworthiness, and reflexivity were reported.

## CHAPTER FOUR

### Survey Results

#### Introduction

This chapter presents the findings from the survey of art museum educators in the Canadian province of British Columbia (BC). First, this chapter reports the response rates of this survey. Second, characteristics of the respondents and their respective institutions are described. The third section of this chapter presents the art museum educators' responses to 24 closed-ended and two open-ended attitude statements regarding art museum-elementary school collaboration. Finally, this chapter discusses the relationship between the art museum educators' attitudes and characteristics of art museum-elementary school collaboration in BC.

#### Survey Response Rate

From February to May 1998, survey questionnaires were sent to a total of 143 respondents working in 83 art museums/galleries throughout BC. During the period of data collection, nine potential respondents indicated that the questionnaire was not applicable to them, reducing the number of respondents to 134 and representing 79 art museums/galleries for this survey. By the end of June 1998, a total of 83 survey questionnaires were returned out of a possible 134, yielding a response rate of 62%.

Of the 83 returned responses, ten more respondents were removed from the study. These respondents indicated that their duties and responsibilities did not include the



design and implementation of educational programs,<sup>1</sup> bringing the adjusted response rate to 59% (73 out of a possible 124). Thus, all survey findings in this chapter are based on the 73 returned questionnaires.

### Characteristics of Respondents

The survey data showed that BC art museum educators were predominantly female (77% female; 22% male) and middle-aged (32% aged 31-40; 41% aged 41-50). Additional characteristics of the respondents are discussed below under the following categories: institutional role; professional background; and education.

#### Institutional Role

Of the 73 respondents, nearly 80% were permanent staff at their respective art museums/galleries (53% full-time; 26% part-time) and 20% were temporary staff (3% full-time; 17% part-time).<sup>2</sup> Most respondents (80%) had held their current position at their respective art museums/galleries for a period ranging from one to ten years. Table 5 illustrates the number of years respondents had worked in their current capacity at their respective institutions.

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<sup>1</sup> Eight of these ten respondents were volunteers and two were part-time staff (an office manager and a booking clerk). The descriptions they provided of their regular duties showed that they were not responsible for the design and implementation of educational programs in their art museums/galleries. The explanation for their initial inclusion in the survey might have been due to incorrect information from the snowball sampling process. Alternatively, the questionnaire could have been passed between multiple museum staff to fill out. For example, one of the removed respondents' included a postscript on the questionnaire saying, "representing the museum to return the questionnaire."

<sup>2</sup> Four respondents checked the "other" box and specified "work on contract basis"; however, I grouped these respondents under the category of "temporary part-time staff."

Table 5. Years in Current Position.

Category	#	%
Less than one year	11	15
1-2.9 years	19	26
3-4.9 years	16	22
5-9.9 years	23	32
10 and over 10 years	4	6
Total	73	100

The survey data showed that the job titles of staff responsible for educational programs in art museums/galleries in BC did not accurately reflect the character of their work. To the open-ended item requesting respondents to give their title, only two specified educator and one museum educator: the remaining 70 responses varied widely. Applying Edson's categories of museum workers,<sup>3</sup> this investigation groups respondents' reported titles into four primary areas: (1) administration; (2) curation; (3) operations; and (4) education. The data showed that half of these reported titles (51%) fell into the category of education; a third (29%) administration; 6% curation; however, 15% of the respondents worked under dual titles (see Table 6).

As the variety of job titles held by respondents indicated, art museum educators in BC were also responsible for a wide variety of duties in addition to education. Data from the open-ended item asking respondents to describe their regular duties corroborated the above indication, with 60% of respondents' descriptions showing that they were responsible for administrative and/or curatorial duties in addition to educational

<sup>3</sup> "International Directory of Museum Training" (Edson, 1995).

programs. Of the other 40% charged with educational duties only, 3% reported that school programs comprised their sole responsibility. However, of the 73 respondents, 63% specified that they were directly involved in the design and implementation of educational programs for elementary schools. The data clearly indicated, therefore, that for most BC art museum educators, school-oriented art museum education comprised only one aspect of their jobs.

Table 6. Respondents' Job Titles.

Category	Respondents' Job Titles	#	%
<b>Administrative</b>	director, co-director, executive director, administrator director, administrator, administrative assistant, manager, officer, treasurer, president, director of communications	21	29
<b>Curation</b>	curator, digital collections	4	5
<b>Operations</b>		0	0
<b>Education</b>	educator, museum educator, art educator, art instructor, program instructor, program facilitator, education coordinator, program coordinator, public events coordinator, children's librarian, heritage service coordinator, arts programmer, cultural programmer, public programmer, head of public programs, program director, curator of education, programmer, visual arts coordinator, animateur	37	51
<b>Two titles</b>	director/curator curator/administrator treasurer/manager curator/coordinator exhibition coordinator/programmer	5 2 1 2 1	7 3 1 3 1
Total		73	100

Note: These categories are modeled after those specified in the "International Directory of Museum Training" (Edson, 1995).

### Professional Background

Two open-ended items asked respondents to describe their work experience prior to the positions they held at the time of the survey. Table 7 shows that well over half (62%) of the BC art museum educators brought experience related to teaching or museum education to their positions; another 17% of the respondents indicated that they had previously been artists.

Table 7. Respondents' Previous Work Experience

<u>Category</u>	
Teacher	35%
Museum Educator	27%
Artist	17%
Valid Responses 71	Missing Responses 2

Attending professional organizations provides an avenue for professionals to gain work-related expertise as well as a channel through which to develop relationships with counterparts working at other similar institutions. In this survey, 60% of the BC art museum educators reported holding membership in at least one professional organization. Table 8 shows the nine most frequently held memberships in professional organizations by the respondents. The order may well have been influenced by locale: of the top seven organizations - all Canadian - the most frequently held membership was in BCMA; two American organizations comprised the bottom of the list.

Table 8. Memberships in Professional Organizations

<u>Category</u>	
British Columbia Museums Association, BCMA	37%
Canadian Museums Association, CMA	33%
Canadian Art Gallery/Art Museum Educators, CAGE	14%
British Columbia Art Teachers' Association, BCATA	12%
Canadian Art Museum Directors, CAMDO	6%
Lower Mainland BC Museum Educators	4%
Canadian Society for Education through Art, CSEA	4%
National Art Education Association, NAEA	4%
<u>American Association of Museums, AAM</u>	<u>3%</u>

### Education

Education and training in the field of museum work has taken on a much more significant role than was the case in the past. The professional committee of the AAM (American Association of Museums) has identified the ideal educational criteria for museum educator as follows: "Master's degree in an area of the museum's specialization, with coursework in learning theories, or graduation from a museum studies program with a concentration in museum education. A combination of all of the above is desirable" (Glaser & Zenetou, 1996, p. 92). The survey data revealed, regrettably, that few of the BC art museum educators held master's degrees, nor were their backgrounds related to the disciplines of either education or museum studies (see Tables 9 and 10).

Table 9. Highest Degree Held by Respondents

Category	#	%
High School Diploma	6	9
College Diploma	12	18
Bachelor's Degree	35	52
Master's Degree	15	22
Total	68	100
Valid Responses	68	Missing Responses 5

Table 10. Educational Disciplines of the BC Art Museum Educators.

Discipline	%
Fine Arts or Visual Arts	44
History	18
Art History	21
Education	22
Art Education	11
Arts Administration	7
English	6
Anthropology	6
Museum Studies	4
Museum Education	1
Museology	1
Media Studies	3
Nursing	3
Other <sup>4</sup>	35
Valid Responses	68
Missing Responses	5

Of the 68 respondents offering information about their educational background, less a quarter (22%) held a master's degree, over half (52%) held a Bachelor's degree,

<sup>4</sup> The following list of disciplines consists of those items mentioned only once from all the responses: Communication Studies, Microbiology, Archaeology, Library Science, Music Education, Curriculum Studies, Computer Programming, Animal Science, Renewable Resources, Interior Design, Psychology, Sociology, Biophysics, Secretarial, Dance, French, Human Resources, Textile Arts, Journalism, Critical Theory, Psychoanalysis, Economics, Theater, Classical Studies.

and over a quarter (27%) held a college or high school diploma as their highest academic credential. Some respondents held two or more degrees or diplomas in different disciplines. Table 10 shows the diversity of respondents' backgrounds in terms of discipline. Only 6% of the respondents had academic backgrounds in museum studies, museology, or museum education; however, 34% of the respondents had academic backgrounds in either education or art education. An even higher percentage of the respondents had backgrounds in art-related disciplines: 44% in fine arts or visual arts; 21% in art history; and 7% in arts administration.

The ideal preparation for work in the field of museum education recommended by Glaser and Zenetou (1996) includes a master's degree with dual expertise in a museum area as well as learning theory. However, in contrast to Glaser and Zenetou's conception, most of the BC art museum/gallery educators studied by this survey held a bachelor's degree in an art-related discipline; moreover, this field was not relevant to the institution where the educator worked. Finally, few had additional expertise in education.

### Institutional Setting for Education

In order to better understand the institutional setting for education in which the BC art museum educators functioned, the survey asked the respondents for specific information related to education in their respective institutions. Sixty-two percent of respondents in this survey reported that their art museums/galleries had a policy for education. Forty-six percent of the respondents supplied a description of that education policy. Through content analysis, these policies were grouped according to emphasis into

the categories listed in Table 11. "Community education" was mentioned most often by the respondents (nine instances).

Table 11. Emphases of Art Galleries/Museums Education Policies

Emphasis	#
Community Education	9
Art Enjoyment	4
Knowledge of Art	4
Linkage with BC Art Curriculum	3
Art Appreciation	2
Aesthetics	2
Experiencing Art Media	2
Social Interaction	2
Challenging Issues	2
Educating School Students	2
Educating Teachers	2
Hands-on Experiences	1
Art-making	1
Interaction with Artists	1
Children's Art Exhibition	1
First Nations' Art	1
Collaboration with Other Institutions	1
Promoting Visual Literacy	1
Respecting Crafts	1
Cultural Activities	1
Valid Responses 30	Missing Responses 14

The survey data also illustrated the following areas regarding the institutional setting where art museum educators worked: physical setting, financial support, and personnel.



### Physical Setting

Survey data showed that the majority of art museums/galleries where the respondents worked were public institutions (95%) and located in urban districts (78%) (see Table 12).

Table 12. Location of the Art Museums/Galleries

<u>Location</u>	<u>#</u>	<u>Valid %</u>
Urban District	55	78
Suburban District	8	11
Rural District	8	11
<u>Total</u>	<u>71</u>	<u>100</u>
Valid Responses 71	Missing Responses 2	

Of the 73 BC art museum educators, 25% worked in art museums/galleries with no permanent collection. The description data provided by respondents who worked in art museums/galleries holding permanent collections showed that approximately half of these permanent collections specialized either in contemporary art (58%) or BC art (44%).

Another question asked respondents to identify the major strengths of the exhibitions offered by their respective art museums/galleries. The respondents' descriptions of these exhibitions' emphases were analyzed for content and displayed in Table 13.

Table 13. Major Strengths of Exhibitions.

Category	#	Valid %
Varied	26	41
Specialized		
BC Artists' Works	10	16
Contemporary Art	7	11
Community Based	6	9
Controversial Issues	3	5
Cross-Cultural	2	3
Painting	2	3
Political Issues	2	3
Emerging Artists' Works	2	3
First Nations' Art	2	3
Video	1	2
Contemporary Theory	1	2
Total	64	100
Valid Responses 64	Missing Responses 9	

Forty percent of the respondents indicated that the exhibitions in their art museums/galleries reflected "varied major strengths." In addition, similar to the major strengths of the permanent collections, "contemporary art" and "BC art" again formed the major strengths of the exhibitions offered by many art museums/galleries in BC where the respondents worked.

### Financial Support

Most of the art museums/galleries where the BC art museum educators worked did not have sufficient annual budgets. Three percent of the respondents even indicated that there was no annual budget for their art museums/galleries. Over half of the respondents (52%) worked in art museums/galleries with annual budgets ranging from

\$40,000 to \$499,999. Somewhat fewer respondents worked in art museums/galleries with annual budgets under \$40,000 (6%) or over \$500,000 (35%) (see Table 14).

Table 14. Total Annual Budgets of Art Museums/Galleries

Category	#	%
Unsure	4	6
\$0	2	3
Under \$40,000	4	6
\$40,000-99,999	16	22
\$100,000-499,999	22	30
\$500,000-999,999	10	14
\$1,000,000 or more	15	21
Total	73	100

The budgets for elementary school programs in art museums/galleries where the BC art museum educators worked were also insufficient. Table 15 shows the expenditure on elementary school programs of these art museums/galleries.<sup>5</sup>

Table 15. Art Museums/Galleries' Annual Expenditure on Elementary School Programs

Category	#	%
Unsure	14	24
\$0	7	12
\$1-500	4	7
\$501-1,000	7	12
\$1,001-2,500	4	7
\$2,501-5,000	11	19
\$5,001-10,000	3	5
Over \$10,001	8	14
Total	58	100
Valid Responses 58	Missing Responses 2	

<sup>5</sup> Of the total 73 respondents, 82% reported that their institutions provided programs, activities, and resources for elementary schools. Table 15 is based on those 82% of BC art museum educators' responses.

Twelve percent of the 60 respondents whose art museums/galleries provided programs for elementary schools reported that there was no money for elementary school programs, and only 19% reported that the annual expenditure on elementary school programs in their art museums/galleries was over \$5,001. Respondents who worked in art museums/galleries providing elementary school programs were also asked to describe sources of funding for elementary school programs in addition to the annual budget. These descriptions are categorized and displayed in Table 16.

Table 16. Sources of Funding for Elementary School Programs

<u>Source</u>	<u>%</u>
Don't know	7
No funding	22
Schools pay fees for programs	22
Corporate sponsorship or personal donations	19
School board	9
BC government	3
Federal government	3
Valid Responses 58	Missing Responses 2

Twenty-two percent of the respondents whose art museums/galleries provided programs for elementary schools replied that there was no funding for elementary school programs at all. Comparatively, program fees and donations from corporations and individuals were mentioned by the majority of the respondents as sources of funding for elementary school programs. In addition, two respondents also mentioned that funding for elementary schools was neither sufficient nor consistent.

## Personnel

The data showed that the number of paid staff responsible for education in art museums/galleries was quite small (see Table 17).

Table 17. Number of Staff Members and Volunteers Responsible for the Design and/or Implementation of Educational Programs/Activities

Type of staff	Number of Staff			
	0	only 1	2-4	5 or more
	%	%	%	%
Permanent full-time	31	35	22	13
Permanent part-time	49	33	10	8
Temporary full-time	85	7	7	1
Temporary part-time	64	7	10	20
Volunteer	21	6	18	54
Other	86	6	4	4
Valid Responses 72	Missing Responses 1			

Only 13% of the respondents reported that their art museums/galleries had more than five permanent full-time employees responsible for educational programs. Few of the art museums/galleries where the respondents worked hired temporary educators. Comparatively, the size of non-paid staff for education in art museums was much larger. Over half of the respondents (54%) indicated that their art museums/galleries had five or more volunteers responsible for the design and/or implementation of educational programs.

Unsurprisingly, the staff size for elementary school programs in art museums/galleries where respondents worked was smaller than the staff size for

education in general. Table 18 shows that no art museum/gallery had over four full-time paid staff for elementary school programs; moreover, volunteers constituted an important human resource for school programs in art museums/galleries where the respondents worked. Of the 73 respondents, 82% reported that their institution provided programs, activities, and resources for elementary schools. Table 18 is based on the comments of this cohort.

Table 18. Number of Staff Members and Volunteers Responsible for the Design and/or Implementation of Educational Programs/Activities **for Elementary Schools**

Type of staff	Number of Staff			
	0	only 1	2-4	5 or over
	%	%	%	%
Permanent full-time	38	45	17	0
Permanent part-time	59	31	9	2
Temporary full-time	85	12	3	0
Temporary part-time	62	10	16	12
Volunteer	43	2	12	43
Other	88	5	3	3
Valid Responses 58	Missing Responses 2			

#### Attitudes in Regard to Art Museum-Elementary School Collaboration

This section describes the BC art museum educators' attitudes as reflected by their responses to 24 close-ended and two open-ended attitude statements regarding art education and art museum-elementary school collaboration.

### Attitudes in Regard to Art Museum Education

The data showed a consensus regarding the importance of art education to children: all respondents concurred, to varying degrees, that art education is essential for elementary school children: 86% strongly agreed and 14% agreed. Moreover, the data showed that nearly four fifths (77%) of the BC art museum educators agreed or strongly agreed that education should be the main purpose of an art museum/art gallery (see Table 19).

Table 19. Respondents' Attitudes Toward the Statement, "Education is the Main Purpose of an Art Museum/Gallery."

Extent of Agreement	#	Valid %
Strongly Disagree	0	0
Disagree	9	13
Undecided	7	10
Agree	37	52
Strongly Agree	18	25
Total	71	100
Valid Responses	71	Missing Responses 2

Given the fact that art museums/galleries are open to the general public, it is clear that elementary schools constitute only one group served by these institutions. The data from this survey showed, however, that in the affective aspect of attitude, over three-quarters (76%) of the BC art museum educators supported elementary school-oriented art museum education (see Table 20). Moreover, in the cognitive aspect of attitude, 70% of the respondents agreed or strongly agreed that, within the limits of resources and energy,

art museums/art galleries should make major efforts to create programs specifically for elementary schools (see Table 21).

Table 20. Respondents' Attitudes Toward the Statement, "I Like to Work for Elementary School Art Education Involving Art Museums/Galleries."

Extent of Agreement	#	Valid %
Strongly Disagree	1	1
Disagree	2	3
Undecided	14	20
Agree	19	27
Strongly Agree	35	49
<b>Total</b>	71	100
Valid Responses	71	Missing Responses 2

Table 21. Respondents' Attitudes Toward the Statement, "Within the Limits on Resources and Energy, Art Museum/Galleries **Should Not** Make Major Efforts to Create Programs Specifically for Elementary Schools."

Extent of Agreement	#	Valid %
Strongly Disagree	32	44
Disagree	19	26
Undecided	9	13
Agree	10	14
Strongly Agree	2	3
<b>Total</b>	72	100
Valid Responses	72	Missing Responses 1

#### Attitudes Toward Methods of School Programs

Individual respondents were asked to answer to four statements concerning the methods of elementary school-oriented art museum education. Table 22 shows the results of responses.



Table 22. Respondents' Attitudes Toward Statements Concerning Methods of School Programs Provided by Art Museums/Galleries.

Statement	Extent of Agreement										
	Strongly Disagree		Disagree		Undecided		Agree		Strongly Agree		Total
	#	(%)	#	(%)	#	(%)	#	(%)	#	(%)	#
It is <b>not</b> necessary for art museums/art galleries to offer outreach programs to elementary schools.	21	(29)	32	(44)	13	(18)	6	(8)	0	(0)	72
Computer technology is <b>not</b> necessary to facilitate elementary school programs offered by art museums/art galleries.	7	(10)	11	(15)	23	(32)	23	(32)	9	(12)	73
It is <b>not</b> necessary for programs offered by art museums/art galleries to have students engage in hands-on activities.	21	(30)	25	(35)	10	(14)	13	(18)	2	(3)	71
It is important to display children's artwork in art museums/art galleries.	3	(4)	10	(14)	8	(11)	28	(38)	24	(33)	73

The ascendancy of electronic information has motivated the BC Ministry of Education to commit \$100 million on a five-year technology project whose goals include establishing computer access at a ratio of one computer for every six elementary school students and connecting all schools to on-line service by the year 2000 (Balcom, 1995). In the near future, computers will become powerful tools in elementary school education in BC. However, this survey showed that few of the BC art museum educators thought computer technology necessary to facilitate elementary school-oriented art museum education. To the statement, "Computer technology is **not** necessary to facilitate elementary school programs offered by art museums/galleries," only 25% of the respondents disagreed or strongly disagreed.

Beverly Sherrell (1996), in her more than 30 years experience in interpreting objects for different museums, finds that “children instinctively investigate things with their hands” (p. 39). However, this survey revealed that the BC art museum educators did not voice strong support of hands-on activities for elementary school students. To the statement, “It is **not** necessary for programs offered by art museums/galleries to have students engage in hands-on activities,” only 65% of the respondents disagreed or strongly disagreed, while nearly one quarter (21%) of the respondents agreed or strongly agreed.

Exhibiting artwork is one of major functions of art museums/galleries. Each art museum/gallery has its own criteria for determining what kinds of artwork should be displayed. In this survey, nearly three quarters (71%) of the BC art museum educators supported the display of children’s art in art museums. To the statement, “It is important to display children’s artworks in art museums/art galleries,” 71% of respondents agreed or strongly agreed. Moreover, there was a statistically significant negative correlation (Spearman  $r = -.404$ ,  $p < .01$ ) between respondents’ attitudes toward art museums/galleries displaying children’s artwork and the size of the annual budget of art museums/galleries in which respondents worked. Thus, BC art museum educators working at art museums/galleries with small annual budgets tended to support the practice of displaying children’s artwork in art museums/galleries, whereas the larger the annual budget of the institution, the less likely it was that the BC art museum educators working there would support this practice.

Gee's (1979) and Herbert's (1981b) research indicate that outreach programs and resources for schools are the main concern of many museums in Canada because of the small and dispersed population. In this study, the data showed similar trends: three quarters of the respondents thought that art museums/galleries should offer outreach programs for elementary schools. To the statement, "It is not necessary for art museums/galleries to offer outreach programs to elementary schools," 73% of respondents strongly disagreed or disagreed, while only 8% agreed.

#### Attitudes Toward Programs for Teachers

The importance of providing programs and training for teachers using art museums has been emphasized by many scholars (AAM, 1992; Brigman, 1993; CMNC, 1984; Coleman, 1939; Lacey and Agar, 1980; Newsom, 1978; Ott, 1985; Rasey, 1938; Walsh-Piper, 1989;). In this survey, the respondents generally supported the idea of offering programs and training for teachers; however, few thought that programs for teachers should take precedence over, or could usefully supplant, programs directly for elementary school students. Table 23 shows the results of respondents' answers to four statements concerning programs and resources for elementary school teachers.

Regarding the affective aspect of attitude, most respondents supported the offering of programs for elementary school teachers: over three quarters (78%) of the respondents agreed or strongly agreed with the statement, "I like to offer programs for elementary school teachers." In terms of the cognitive aspect of attitude, most of the BC art museum educators' reactions were consistent with their affective aspect of attitude: three quarters

(75%) of the respondents agreed or strongly agreed to the statement, "Elementary school teachers should receive educational training in art museums/galleries in order to effectively collaborate with art museum educators"; and nearly all (95%) of the respondents agreed or strongly agreed that teacher education should include instruction on the use of art museums/galleries in art education.

Table 23. Respondents' Attitudes toward Statements Concerning Programs for Elementary School Teachers

Statement	Extent of Agreement							
	Strongly Disagree		Disagree		Undecided		Agree	
	#	(%)	#	(%)	#	(%)	#	(%)
I like to offer programs for elementary school teachers	1	(1)	1	(1)	14	(20)	33	(47)
Elementary school teachers should receive educational training in art museums/galleries in order to effectively collaborate with art museum educators.	1	(1)	4	(6)	13	(18)	34	(48)
Teacher education should include instructions on the use of art museums/galleries in art education.	0	(0)	1	(1)	3	(4)	38	(52)
Rather than teaching elementary school students directly, the main focus of elementary school-oriented education in art museums/galleries should be programs to educate elementary school teachers.	15	(21)	27	(37)	18	(25)	8	(11)
							5	(7)
								73

However, regarding the statement, "Rather than teaching elementary school students directly, the main focus of elementary school-oriented education in art museums/galleries should be programs to educate elementary school teachers," only 18%

agreed or strongly agreed, while 58% of the respondents disagreed or strongly disagreed. Thus, the BC art museum educators welcomed the idea of offering programs for elementary school teachers, but seemed unwilling to replace what they felt to be valuable services and programs for children with teacher-led programs.

### Attitudes Toward Teacher Participation

The questionnaire asked the BC art museum educators to respond to four statements concerning elementary school teachers' participation in the design and implementation of programs for elementary school students. Table 24 shows the results.

Table 24. Respondents' Attitudes toward Statements Concerning Elementary School Teachers Participation in the Design and Implementation of School Programs

Teachers' Participation in the Design and Implementation of School Programs											
Statement	Extent of Agreement								Total		
	Strongly Disagree		Disagree		Undecided		Agree			Strongly Agree	
	#	(%)	#	(%)	#	(%)	#	(%)		#	(%)
Art museum/galleries can gain much from encouraging elementary school teachers to participate in designing programs for elementary schools.	1	(1)	3	(4)	15	(21)	40	(55)	14	(19)	73
I would like to work together with elementary school teachers in designing programs for students.	1	(1)	4	(6)	14	(20)	36	(51)	16	(23)	71
It is <b>not</b> necessary to have elementary school teachers participate in designing programs offered by art museums.	12	(16)	31	(43)	13	(18)	14	(19)	3	(4)	73
Elementary school students can learn effectively from visits to galleries under the guidance of their teachers.	4	(6)	14	(19)	8	(11)	38	(52)	9	(12)	73

Three quarters of the BC art museum educators were willing to collaborate with teachers planning school programs: 74% of the respondents agreed or strongly agreed to the statement, "I would like to work together with elementary school teachers in designing programs for students." Moreover, three quarters of the BC art museum educators' cognitive reaction to working with teachers was positive: 74% of the respondents believed that art museums/galleries could gain much from elementary school teachers encouraged to participate in designing programs for elementary schools. However, to the statement, "It is not necessary to have elementary school teachers participate in designing programs offered by art museums," only 59% respondents disagreed or strongly disagreed, while 23% agreed or strongly agreed. Although most of the BC art museum educators supported the idea of working with teachers in planning school programs, only about one quarter of them (23%) believed that it was necessary.

In art museums/galleries, students can be guided by art museum educators, volunteer docents, or their teachers. In this study, 64% of the BC art museum educators agreed or strongly agreed that elementary school students could learn effectively from visits to galleries under the guidance of their teachers, whereas 25% disagreed or strongly disagreed.

#### Attitudes toward Contents of School Programs

Although most educational programs in art museums/galleries focus on art, the content of teaching and learning sometimes extends to other subjects. In this survey, individual respondents were asked to respond to statements concerning the content of

school programs provided by art museums/galleries. The data showed that 61% of respondents agreed or strongly agreed to the statement, "In addition to helping students learn art, it is important that art museums supplement students' learning of other subjects"; however, 21% disagreed or strongly disagreed with this statement.

To the nine content areas appropriate for the content of school programs in art museums/galleries suggested by survey items, the respondents generally expressed overall support. Table 25 shows the results of the respondents' attitudes toward what they felt should be emphasized in art museum/gallery programs for elementary schools.

Table 25. Respondents' Attitudes Toward Nine Subjects Appropriate for the Content of Art Museum/Gallery Programs for Elementary Schools

Content	Extent of Agreement									
	Strongly Disagree		Disagree		Undecided		Agree		Strongly Agree	
	#	(%)	#	(%)	#	(%)	#	(%)	#	(%)
Art History	0	(0)	3	(4)	6	(9)	37	(53)	24	(34)
Art-Making	0	(0)	2	(3)	9	(13)	36	(51)	24	(34)
Art Criticism	2	(3)	4	(6)	8	(11)	33	(47)	23	(33)
Aesthetics	1	(2)	5	(7)	7	(10)	30	(44)	25	(37)
Social Context	0	(0)	1	(1)	4	(6)	26	(36)	41	(57)
Cultural Contexts	0	(0)	1	(1)	2	(3)	28	(40)	39	(56)
Visual Literacy	0	(0)	0	(0)	5	(7)	23	(33)	42	(60)
Visual Elements and principles of art design	1	(1)	1	(1)	6	(9)	34	(49)	28	(40)
Skills of self-Learning in art museums	1	(1)	0	(0)	3	(4)	26	(36)	42	(58)

Over four-fifths of the respondents agreed or strongly agreed that all of the above-listed content areas should form the basis of content for art museum/gallery programs for elementary schools. The content areas ranked the highest amongst the respondents were as follows: “cultural contexts” (96%); “skills for self-learning in art museums/galleries” (94%); and “social contexts” (93%).

### Attitudes Regarding School Curricula

The relationship between school-oriented art museum education and school curricula is a topic of continual discussion in the literature. In this survey, individual respondents were asked to evaluate six statements concerning this issue. Table 26 shows the results of the responses.

Table 26 Respondents' Attitudes toward Statements Concerning School Curricula

Statement	Extent of Agreement									
	Strongly Disagree		Disagree		Undecided		Agree		Strongly Agree	
	#	(%)	#	(%)	#	(%)	#	(%)	#	(%)
Learning experience in art museums/galleries is essential for students in elementary school art education.	0	(0)	3	(4)	7	(10)	25	(34)	38	(52)
Learning in art museum/galleries are integral to elementary school art education.	0	(0)	3	(4)	3	(4)	24	(33)	43	(59)
Art museums/galleries should be consulted when the Ministry of Education determines the provincial school art curriculum.	1	(1)	8	(11)	16	(22)	29	(40)	19	(26)
Art museums/galleries have their own goals in art education <b>unrelated</b> to school art education goals.	7	(10)	11	(15)	12	(17)	31	(43)	10	(14)
It is <b>not</b> necessary for art museums/galleries to take school curriculum into account when designing programs for elementary schools.	14	(19)	28	(38)	15	(21)	14	(19)	2	(3)



Art museums/galleries can fulfill the function of specialists in art education for the elementary educational levels.	10 (14)	11 (15)	15 (21)	19 (26)	17 (24)	72
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The vast majority of the BC art museum educators thought that learning experiences in art museums/galleries were necessary and integral to elementary school-oriented art education. Eighty-six percent of the respondents agreed or strongly agreed with the statement, "Learning experiences in art museums/galleries are essential for students in elementary school art education"; and 92% agreed or strongly agreed with the statement, "Learning in art museums/galleries are integral to elementary school art education."

Comparatively, fewer respondents supported the idea that art museums should contribute to the planning of BC school art curriculum: only 66% of the respondents agreed or strongly agreed with the statement, "Art museums/galleries should be consulted when the Ministry of Education determines the provincial school art curriculum." Moreover, much fewer respondents indicated that they were familiar with the formal art curriculum in elementary schools in BC, although elementary school art curricula might well impact the development of art museum-elementary school collaboration. Table 27 shows BC art museum educators' familiarity with elementary school art curriculum.

Table 27. Respondents' Knowledge of Elementary School Art Curricula

Curriculum	Familiar				
	Not at all	A little bit	Somewhat	Fairly	Very
Art Curriculum Guide	38%	18%	19%	19%	6%
Visual Arts IRP*	62%	14%	11%	8%	6%

Note: IRP (Integrated Resource Package).

In the past ten years, all elementary school teachers in BC have been required to follow the *Art Curriculum Guide* when teaching art. Since September 1998, the BC Ministry of Education has required all elementary schools in the province to implement the new K-7 Visual Art IRP (*Integrated Resource Package*).<sup>6</sup> However, in general, few respondents were fairly familiar, and fewer were very familiar, with either of the school art curricula. As might be expected, more respondents evinced a working knowledge of the older school art curriculum than of the newer *Visual Arts IRP* (25% of the respondents were fairly or very familiar with the *Art Curriculum Guide* versus 14% with the *Visual Arts IRP*).

The art museum provides an unique learning environment, which schools or other types of museums cannot reproduce. In this study, over half (57%) of the BC art museum educators agreed or strongly agreed that art museums/galleries should have their own goals in art education unrelated to school art education goals, while 25% of the respondents disagreed or strongly disagreed. Similar proportions of respondents evaluated the related issue of the importance of designing programs for elementary

<sup>6</sup> The new BC K-7 Visual Art IRP (Integrated Resource Package) was initially implemented in selected elementary schools in September 1997.

schools on the basis of school curricula: 57% of the respondents disagreed or strongly disagreed to the statement, "It is **not** necessary for art museums/galleries to take school curricula into account when designing programs for elementary schools," while 22% agreed or strongly agreed (see Table 26).

Funding cuts for education in BC have radically reduced the number of art specialists in elementary schools as well as art consultants in school districts. Art museums can be important in assisting generalist elementary school teachers in the teaching of art--but to what extent? The attitudes of the BC art museum educators reflected the following distribution: half (50%) of the BC art museum educators agreed or strongly agreed with the statement, "Art museums can fulfill the function of art specialists in art education for elementary educational levels"; 29% disagreed or strongly disagreed; and about one-fifth (21%) were undecided on the subject.

#### Successful Aspects of the Relationship with Elementary Schools

An open-ended survey item asked respondents to describe the most successful aspects of the art museum-elementary school relationship. However, only 67% of the 73 respondents offered their perspectives. It could be that respondents were tiring after having completed the first 12 pages of the questionnaire, or perhaps some respondents could not come up with any successful aspects in the relationship with elementary schools. Table 28 summarizes their responses.

The opinions of the responding BC art museum educators varied widely in identifying the most successful aspects in their institutions' relationships with elementary

schools. Most respondents' opinions cited the pedagogy and methods of school programs provided by their art museums/galleries and the contents of school programs. In-gallery programs for elementary schools were mentioned more often than outreach programs. Regarding in-gallery programs, guided tours and hands-on workshops were mentioned by some respondents as the most successful aspects in the art museum-elementary school relationship. Eight percent of the respondents mentioned "exhibitions of students' artworks." One respondent cited "employing working artists as educators," drawing attention to the fact that artists can serve as important human resources for art museum education. Unexpectedly, few respondents mentioned the evaluation of art museum-elementary school relationships although evaluation is a very important part of education.

Consistent with the findings described above in the section Contents of School Programs (where "social context," "cultural context," and "skills for self-learning in art museums/galleries" gained the highest support of the respondents), some of the respondents nominated "personal meaning," "culture context," and "visual literacy," as the most successful aspects of their institution's relationship with elementary schools.

Although teachers are key stakeholders in art museum-elementary school collaboration, few respondents (overall, 10%) mentioned the interaction between art museums and elementary school teachers as one of the most successful aspects of the relationship. Eight percent of the respondents mentioned "continued dialogue with teachers," and only 2% mentioned teacher involvement in program planning for elementary schools.

Finally, although there are many potential stakeholders in art museum-elementary school collaboration from the school system besides teachers, only 4% of the respondents mentioned a good relationship with school boards, and even fewer (2%) cited “consultation with BC Ministry of Education.” Unexpectedly, one respondent noted that the school programs were financially beneficial to the art gallery. It seemed that this educator thought that the profit margin provided by school programs was the most successful aspect of his/her art gallery’s relationship with elementary schools.

**Table 28. Successful Aspects of the Art Museum-Elementary School Relationship**

	#	Valid %
<b>Pedagogy and Methods of School Programs</b>		
<b>1. In-gallery programs for students</b>		
Hands-on interactive tours	4	8
Hands-on workshops	6	12
Guided tours	8	16
Art-making workshops	1	2
Hands-on workshops following tours	4	8
Artistic performances	1	2
Exhibitions of students artwork	4	8
<b>2. Outreach programs for students</b>		
In-school artist programs	1	2
Classroom visits with original works	1	2
Classroom visits at the request of teachers	1	2
Gallery-in-the-schools	1	2
Educational web sites	2	4
<b>3. Evaluation</b>		
Program evaluation by teachers	1	2
Program evaluation by students	1	2
<b>4. Employment of art museum educators</b>		
Contracting major programs to qualified educators	1	2
Employing working artists as educators	1	2
<b>5. Basis of designing school programs</b>		
Programs designed to meet a variety of learning styles	2	4
Programs accompanying permanent exhibitions	1	2
Versatile school programs	1	2
Curriculum-related programs	4	8
Programs based on the needs of teachers and students	1	2
Community-oriented programs for schools	1	2
“We are in demand by elementary schools”	1	2
Programs educating students and parents	1	2
<b>Content of school programs</b>		
Programs improving students’ visual literacy	2	4
Teaching students to respect different cultures	2	4
Teaching students First Nations art and culture	1	2

Students' enjoyment visiting art galleries	2	4
Students' meaningful learning experience	2	4
Exposing students to a variety of artwork	1	2
Students' understanding of cultural, historical, and aesthetic meaning of artwork	1	2
Programs focusing on art-looking rather than art-making	1	2
<b>Relationship with teachers</b>		
Teachers involved in planning programs	1	2
Planning programs with teachers, students, and First Nations community	1	2
Continued dialogue between galleries and teachers	4	8
Teacher orientation programs for new exhibitions	1	2
Conducting focus groups for tour design	1	2
Galleries' willingness to collaborate with teachers	2	4
<b>Other</b>		
Good relationship with school board	2	4
Consultation with BC Ministry of Education	1	2
On-going relationship and repeated visits	2	4
"We enjoy having students visit"	2	4
Many students and teachers participating in programs	1	2
Interest and support of teachers and students	1	2
Financially beneficial to art galleries	1	2
Win/win partnership	1	2

### Challenges in the Relationships with Elementary Schools

Respondents were also asked to describe the most crucial challenges their art museums/galleries currently faced in their relationships with elementary schools. Compared to the percentage of respondents providing entries regarding the most successful aspects in the relationships with elementary schools mentioned above (67%), a much larger portion of the respondents answered the item regarding challenges (89% of the total 73 respondents). Based on these responses, Table 29 compiles a list of 20 problems, grouping them into five categories: (1) institutional setting for education; (2) teachers; (3) programs for elementary schools; (4) linkage between programs and school curricula; and (5) school system.

**Table 29. Crucial Challenges in Existing Art Museum-Elementary School Relationships.**

	#	Valid %
<b>1. Institutional Setting for Education</b>		
Lack of funds	27	42
Lack of staff	20	27
Need to market programs	6	9
Lack of space for school programs	4	6
Insufficient coordination of program and exhibition design	4	6
Lack of resources for elementary school programs	4	6
Low pay for art museum/gallery educators	1	2
Unstable working contracts for part-time art gallery educators	1	2
<b>2. School Teachers</b>		
Lack of sufficient communication with teachers	3	5
Teachers' insufficient support of art museum education	13	20
Teachers' insufficient pre-gallery visit/research	1	2
Teachers' insufficient knowledge and ability	2	3
<b>3. Programs for Elementary Schools</b>		
Lack of student-developed programs for peers	1	2
<b>4. Linkage between programs and school curriculum</b>		
Lack of program design based on school curriculum	1	2
Lack of tangible art curriculum in every school	1	2
Insufficient emphasis on integrating art museum education into classroom lessons in BC school art curriculum	2	3
<b>5. School System</b>		
Lack of financial support from school boards	8	12
Lack of commitment from school boards to art curricula	1	2
Lack of support for transportation of field trips for in-gallery tours	4	6
Lack of support from BC Ministry of Education	3	5

Regarding the institutional setting for art education, the problem mentioned most frequently was the lack of money (42%) followed by lack of human resources (27%). Respondents also noted that marketing presented challenges (9%), as did the physical site where art education should take place (6%). A relatively low proportion of the respondents (6%) mentioned dissatisfaction with the lack of connection or cohesion between educational programs and exhibit designs, compared to this problem's attention in the literature (AAM, 1992; Eisner & Dobbs, 1988; Serrell, 1996). In addition, several respondents described problems caused by "low pay and unstable working contracts for

part-time art museum educators.” Finally, one respondent mentioned the “lack of student-developed programs for peers,” pointing out the need for a more active role for students in art museum-elementary school collaboration.

Regarding problems stemming from schools, issues regarding elementary school teachers were mentioned most frequently by the BC art museum educators as being a barrier to constructive art museum-elementary school relationships. As many as 20% of the respondents thought that teachers’ insufficient support of art museum education was the cause, while somewhat fewer respondents mentioned teachers’ insufficient knowledge and ability (3%). In terms of communication with teachers, only 5% of the respondents described insufficient communication with teachers as a crucial challenge (see Table 29). This finding was unexpected, in light of the response to the inverse question (see Table 28 for “most successful aspects...”), to which a low 8% of the respondents thought that the continuous dialogue with teachers marked a successful aspect of their relationships with elementary schools. Since communication with teachers was not described as highly successful for most respondents, a higher ratio of overtly dissatisfied responses might have been expected. One explanation may be that art museum educators did not have much contact with teachers at all, nor were they aware of the potential that such communication might yield.

Few respondents pointed out any problems regarding the linkage with school curricula. However, of the small number of responses in this area, one respondent mentioned the “lack of program design based on school curriculum”; one cited the “lack of tangible art curriculum in every school”; and two saw as problematic the “insufficient



emphasis on integrating art museum education into classroom lessons in BC school art curriculum.”

Finally, regarding problems stemming from the institutional aspects of schools and school systems, 12% of the respondents described the lack of financial support from school boards; 6% mentioned the lack of support for transportation for field trips to in-gallery tours; and 5% mentioned the lack of financial or other involvement from the BC Ministry of Education.

#### Art Museum Educators' Attitudes and Existing Relationships

People's attitudes are sometimes expressed through their overt behaviors, but the behavioral aspect of attitude is not always consistent with the affective or cognitive aspects (Early & Chaiken, 1993, 1995). Attitudes are seen as important influential variables on individual's behavior, and scholars assert that the relationship between attitudes and behavior is reciprocal (Nollk, 1965; Petty & Krosnick, 1995; Taiandis, Adamopoulos, & Brinberg, 1984). In this survey, of the total 73 respondents, those who were directly involved in the design and implementation of educational programs for elementary schools were asked to answer questions regarding several aspects of their institutions' existing relationships with elementary schools. This section compares existing art museum-elementary school relationships to the BC art museum educators' responses to the attitude statements in the following five aspects of gallery

programming for elementary schools<sup>7</sup>: (1) Programs and resources for elementary school students; (2) programs and resources for teachers; (3) teacher participation; (4) Content of Educational Programs for Elementary School Students; and (5) linkage between programs and school curriculum.

### Programs and Resources for Elementary School Students

According to the responses of the art museum educators directly involved in the design and implementation of educational programs for elementary schools, Table 30 shows the in-gallery as well as outreach programs and resources for elementary school students provided by art museums/galleries in BC.

Table 30. Programs and Resources for Elementary School Students

<u>Category</u>	<u>%</u>
<b>In-gallery programs and resources</b>	
Exhibitions of students' artwork	49
Guided tours with hands-on workshops	80
Guided tours without hands-on workshops	80
Hands-on workshops	62
Kits for schools	27
<b>Outreach programs and resources</b>	
Kits for schools	20
Traveling exhibitions	11
Classroom visits	47
Artists-in-residence	27
Visiting artists' studios	4
Originals on-loan	11
<u>Handbooks for elementary schools</u>	<u>16</u>
Valid Responds 45	Missing Responses 1

<sup>7</sup> In a comparison of the respondents involved in the planning and implementation of programs for elementary schools versus the respondents not involved, the non-parametric statistical test (Mann-Whitney U) showed that there was no significant difference between these two groups in their responses regarding all attitude statements. Therefore, the discussion of this section regarding respondents' attitudes is still based on the data presented in the former section, Attitudes in regard to Art Museum-Elementary School Collaboration.

### In-Gallery or Outreach

It is apparent that most BC art museums/galleries where the respondents worked provided more in-gallery programs than outreach programs for elementary schools. Of the in-gallery programs provided for elementary school students by the art museums/galleries, guided tours were the most popular (80%). Moreover, most respondents (86%) thought that learning experiences in art museums/galleries were essential for students in elementary school art education (Table 27). Even in light of the preference for in-gallery programs evinced by the participants and the emphasis on in-gallery learning displayed by art museum educators, as many as 73% of the respondents thought it necessary for art museums/galleries to offer outreach programs for elementary schools (see Table 23).

### Display of Children's Artwork

In terms of displaying children's artwork in art museums/galleries, only half (49%) of the art museums/galleries where the respondents worked regularly exhibited students' artwork (Table 30), yet as many as 71% of the respondents agreed or strongly agreed with this practice (see Table 23). Thus, there existed some distance between the BC art museum educators' attitudes and the policies of their institutions in this area.

### Computer Technology

Our world is currently influenced by computer technology. Johnston and Jones-Garmil (1997) describe the irresistible power of the World Wide Web as an information interface between museums and the public:

In 1993, there were a few hundred World Wide Web sites in existence. Today [1997], there are 3 million sites, including thousands of museum sites. . . .The Web is one of the most effective information dissemination and retrieval systems ever developed. . . .As more people gain on-line access, it is becoming as important to make museum information available electronically as it is to keep a museum physically open or to make collections available to the scholarly community. (p. 41)

A 1996 survey of BC indicates that very few museums and heritage institutions use computer technology in their school programs (Julyan, 1996). This survey corroborated Julyan's earlier findings, indicating that the use of computer technology for elementary school programs in BC art museums/galleries was not wide-spread. In fact, only 13% of the respondents indicated that their art museums/galleries had a WWW Home Page to introduce their school programs (see Table 31). Moreover, in terms of respondents' cognitive aspect of attitudes, only 25% of the respondents thought it necessary to augment elementary school programs offered by art museums/galleries with computer technology of any sort (see Table 22).

Table 31. Computer Technology Used for Elementary School Programs

<u>Category</u>	<u>%</u>
Introduction through WWW home page	13
Interactive programs through WWW	9
Interactive electronic database systems	2
<u>CD ROMs for students</u>	<u>9</u>
Valid Responses 45	Missing Responses 1

#### Programs and Resources for Teachers

The survey revealed that a majority of the BC art museums/galleries where the respondents worked provided programs and resources for elementary school teachers

(73%). Moreover, in the affective aspect of respondents' attitude, 78% of the respondents liked to offer programs for elementary schools teachers (see Table 23). And almost all of the respondents (95%), reflecting their cognitive aspect of attitude, agreed or strongly agreed that "teacher education should include instructions on the use of art museums/art galleries in art education" (see Table 23).

According to the survey, art museums/galleries in BC provided various programs and resources for elementary schools. Comparatively, pre-service teachers were allocated less in terms of programs and/or resources for professional development: 73% of the respondents reported that their art museum/galleries offered programs and resources for elementary school teachers, versus 33% reporting services offered for pre-service teachers (see Table 32).

Table 32. Programs and Resources for In-service and Pre-service Elementary School Teachers

<u>Category</u>	<u>%</u>
In-service Teachers	73
Pre-service Teachers	33
Valid Responses 45	Missing Response 1

Among the various programs and resources offered by art museums/galleries for both in-service and pre-service elementary school teachers, orientations for school programs and professional development programs ranked highest in terms of popularity (see Table 33).<sup>8</sup> In comparison to the results of a survey by the National Gallery of Art

<sup>8</sup> In addition to the list, the questionnaire also asked respondents to describe other programs and resources for elementary school teachers offered by their art museums/galleries. Four respondents cited "teachers' club," "needs assessment meetings," "Pre- and post-visit kits," and "focus groups."

(1992) in the United States, which indicated approximately one quarter of American art museum programs offering university or school credit, the BC survey showed the complete absence of any art museums/gallery programs offering credit for teachers.

Table 33 The Programs and Resources for Elementary School Teachers

	For <b>in-service</b> teachers	For <b>pre-service</b> teachers
	%	%
Orientations for school programs	42	22
Workshops for teaching students in galleries	18	18
Programs for professional development	38	18
Teacher programs offering credits	0	0
Teacher resource rooms	4	2
Teacher resource guides	33	11
Teacher handbooks	18	4
Valid Responses 45	Missing Response 1	

### Teacher Participation

Research (Gee, 1979; Herbert, 1981b) has revealed that in the 1980s, few museums in Canada worked with teachers in planning programs for schools; moreover, the role of teachers in school-related museum education was passive. Zeller's (1985a) survey found that only 34% of art museum educators in the United States thought that the responsibility for the preparation of educational materials for schools should be a collaborative effort involving art museum educators and other groups, such as teachers and university consultants. A similar situation was identified by this survey: 32% of the BC art museum educators indicated that their art museums/galleries often involved

teachers in program design, and only 17% of the art museums'/galleries' programs for elementary schools were almost always or frequently implemented by teachers themselves. Comparatively, 66% of the art museum educators reported that they almost always or frequently planned school programs that placed teachers in the role of observers (see Table 34).

Table 34 School Teachers' Involvement in the School Programs

Involvement	Frequency					Total #
	Never # (%)	Almost Never # (%)	Sometimes # (%)	Frequently # (%)	Almost Always # (%)	
Teachers involved in Planning	4 (9)	10 (23)	16 (36)	7 (16)	7 (16)	44
Programs implemented by teachers	14 (33)	11 (26)	10 (24)	5 (12)	2 (5)	42
Teachers involved <u>primarily as observers</u>	3 (7)	1 (2)	11 (25)	15 (34)	14 (32)	44

In many European countries, art museums often depend on classroom teachers rather than staff to guide school tours for students; in contrast, American art museums tend to rely on volunteer docents or paid educators to guide school tours (Jones, 1977; Ott & Jones, 1984). In this survey, the data indicated that while few art museum programs were often implemented by elementary school teachers (17%), as many as 64% of the respondents thought that elementary school students could learn effectively from visits to galleries under the guidance of their teachers (see Table 24). Similarly, while few respondents reported teacher participation in program design at their art

museums/galleries, their conceptions of optimal circumstances surrounding this issue seemed to differ from the reality they experienced in their respective institutions. The survey data showed that three quarters (74%) of the respondents indicated that they would like to work together with elementary school teachers in designing programs for students; 74% believed that art museum/galleries could gain by encouraging elementary school teachers to participate in designing programs for elementary schools; and 59% thought it necessary to have elementary school teachers participate in designing programs offered by art museums (see Table 24). In sum, the data show a chasm between the existing situation in BC art museums/galleries and the BC art museum educators' affective and cognitive aspects of attitude regarding elementary school teachers' participation in the design and implementation of school programs.

#### Content of Educational Programs for Elementary School Students

Program content, intimately connected with learning outcomes in elementary students, is of main concern regarding school-oriented art museum education. What do BC art museum educators envisage elementary students learning from the programs provided by art museums? In this survey, respondents directly involved in elementary school programming were asked to report how often their institutions' program content emphasized any of the nine different subjects listed in the questionnaire.<sup>9</sup> Table 35

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<sup>9</sup> The percentage of refusals on these items ranged from 11% to 28%. For example, for the content "skills of self-learning in art museums/galleries," 13 of the 46 respondents did not provide answers. One respondent wrote "these depend on the grade level of the students. Kindergarten needs are so different from Grades 4 or 7."



illustrates the content emphases of the educational programs for elementary school students provided by BC art museums/galleries.

Table 35 Content Emphasis of Educational Programs for Elementary School Students

Emphasis	Frequency					Total #
	Never # (%)	Almost Never # (%)	Sometimes # (%)	Frequently # (%)	Almost Always # (%)	
Art history	2 (5)	1 (3)	17 (44)	10 (26)	9 (23)	39
Art-making	1 (3)	1 (3)	8 (21)	13 (34)	15 (40)	38
Art criticism	4 (12)	2 (6)	10 (30)	9 (27)	9 (27)	34
Aesthetics	0 (0)	4 (11)	8 (22)	13 (35)	12 (32)	32
Social context	0 (0)	1 (3)	9 (23)	16 (41)	13 (33)	39
Cultural contexts	0 (0)	1 (2)	9 (22)	17 (42)	14 (34)	41
Visual literacy	0 (0)	1 (3)	6 (16)	13 (34)	18 (47)	38
Visual elements and principles of art design	1 (3)	2 (6)	7 (20)	12 (34)	13 (37)	35
Skill of self-learning in art museums/galleries	2 (6)	6 (18)	5 (15)	8 (24)	12 (36)	33

Most respondents (81%) replied that their art museums/galleries almost always or frequently offered programs for elementary school students stressing “visual literacy”; other emphases included “art-making” (74%), “social contexts” (74%), and “cultural contexts” (76%). Comparatively, the area described as “skills of self-learning in art museums/galleries” was slightly less emphasized: 60% of the respondents indicated that their art museums’/galleries’ programs for elementary schools frequently or almost

always accentuated this content area, with an additional 24% evaluating this item as “never” or “almost never.”

However, reflecting their cognitive aspect of attitude, virtually all respondents identified each of the nine listed content areas as warranting inclusion, albeit in various orders of priority, in art museum/gallery programs for elementary schools (see Table 25). For example, 94% of the respondents agreed or strongly agreed that “skills of self-learning in art museums/galleries” should be included in art museum/gallery programs for elementary schools. Thus, there existed some distance between the BC art museum educators’ attitudes and the content emphasis of educational programs for elementary schools.

In addition, reflecting the BC art museum educators’ cognitive aspect of attitude, 61% of the survey respondents supported the idea that “in addition to helping students learn art, it is important that art museums support students’ learning of other subjects.” However, in practice, only 48% of the respondents reported that their art museums/galleries used works of art while incorporating or linking this art to other subjects in elementary programs. Table 36 shows the respondents’ listing of the subjects addressed in elementary school programs provided by art museums/galleries. Works of art were most popularly applied to elementary school students’ learning of language arts in the school programs provided by art museums/galleries. Thus, while art museum educator opinion reflected the value of teaching across the curriculum, linking a wide range of subject-areas to art content seemed lacking in school-oriented art museum education.

Table 36. Subjects Other than Art Addressed in Elementary School Programs

<u>Subject</u>	<u>%</u>
Language Arts	30
Science	20
Social Studies	16
Math	9
History	9
Literature	5
Environmental Studies	2
Family Studies	2
Music	2
Valid Responses 45	Missing Responses 1

Linkage of Art Museum/Gallery School Programs with Elementary School Curricula

Research (Gee, 1979; Herbert, 1981b) has indicated that many museums in Canada design school-oriented programs closely linked to school curricula, even in the absence of teacher participation in the planning process. However, this survey found otherwise: only 41% of the BC art museum educators indicated that their art museums/galleries frequently or almost always designed programs for elementary schools on the basis of school curricula; 30% responded sometimes; and 30% replied that their art museums/galleries never or almost never did so (see Table 37).

Table 37. Design of School Programs on the Basis of School Curricula

<b><u>Frequency</u></b>	<b><u>#</u></b>	<b><u>%</u></b>
Never	3	7
Almost Never	10	23
Sometimes	13	30
Frequently	7	16
Almost Always	11	25
<b>Total</b>	<b>44</b>	<b>100</b>
Valid Responses 44	Missing Responses 2	

A comparison of institutional practice with the cognitive aspect of the respondents' attitudes reflected similar trends, revealing what seemed to be either divided (and contrasting) or ambivalent opinions as to the extent to which art museums/galleries should integrate their program goals to those of the school curricula. To the assertion that art museums/galleries should have their own goals in art education **not** related to school art education goals, 57% of the BC art museum educators indicated that they agreed or strongly agreed; 21% were undecided; and another 22% disagreed or strongly disagreed (see Table 26). Thus, while a slight majority of BC art museum educators indicated support for art museums'/galleries' setting and pursuing their own goals, the remaining 43% were almost equally split as to the appropriateness of art museums' accommodating their curricula to those of elementary schools.

### Summary

With the adjusted response rate of 59%, this survey involved 73 educators from 55 art museums/galleries in BC. Most of the respondents were middle-aged females working as permanent full-time employees in various positions in public art museums/galleries in urban districts of BC. Sixty percent of the respondents had administrative and/or curative duties in addition to their responsibilities regarding educational programs in their respective institutions. Sixty-three percent of the BC art museum educators were directly involved in the design and implementation of educational programs for elementary schools. Few respondents were familiar with either the old or new BC art curricula for elementary schools. Most of the respondents held

bachelor's degrees in art-related disciplines rather than in education or museum studies.

The data also indicated that the strengths of the permanent collections as well as revolving exhibitions in the art museums/galleries where the respondents worked were primarily comprised of "contemporary art" and "BC art." The financial and human resources for education in the art museums/galleries where the respondents worked were shown by the data to be insufficient, as evaluated by the respondents.

Following the background information supplied in the introduction, this chapter reports the responses of the BC art museum educators to the 24 attitude statements on the topic of art museum-elementary school collaboration. This information is categorized and presented under the following headings: 1) art museum education; 2) pedagogy and methods of school programs; 3) art museum/gallery programs and resources for elementary school teachers; 4) elementary school teacher participation; 5) content of art museum/gallery programs for elementary schools; and 6) linkage of art museum/gallery school programs and elementary school curricula. In addition, a summary of the respondents' descriptions of the successful aspects as well as crucial challenges to the relationship between their art museums/galleries and elementary schools is presented.

Finally, this chapter discusses the relationship between the respondents' attitudes and the existing art museum-elementary school relationship. The data showed results consistent with the extant literature on certain topics, while revealing new or conflicting findings in other regards. In general, the informants' responses to the attitude statements were not completely consistent with the practices found in their art museums/galleries.

## CHAPTER FIVE

### Attitudes of Interviewed Educators in Northville Community Gallery

#### Introduction

The purpose of this chapter is to present the attitudes of two educators, William and Melanie, in regard to art museum-elementary school collaboration based mainly on the analysis of data collected at the first study site, Northville Community Gallery, between November 17 and December 3, 1997. The data presented in this chapter are drawn from interviews, observations, and document collection and analysis. While the interviews constitute the main source of data, the observational and document-based information was useful in further elucidating the attitudes of the informants. Many times, their expressed attitudes took on richer meaning once contextualized by my observation of their behavior or documentation of institutional policies. However, this investigation omits detail from interview, observation, and document-based data on the interaction of people and the institutional culture of Northville Community Gallery since this information was not directly related to the explanation of the specific research questions regarding art museum educator attitudes towards elementary school-art museum collaboration. It should be noted that the descriptions of the institutional setting and existing relationship with elementary schools are based mainly on selected observation and document-based data. On the other hand, the portraits of the two educators' backgrounds, past experiences and expressed attitudes regarding art museum-elementary school collaboration come chiefly from the interview data.

This chapter begins with an introduction of the institutional setting for education followed by a description of the existing relationship between Northville Community Gallery and elementary schools. It is hoped that the reader will gain a sense of what the educators' environment was like working within a specific cultural, community, and logistical context. Next, the main part of this chapter focuses on describing the attitudes of the two educators under study. Each is presented as a separate profile for the purposes of this investigation's multi-site collective case study structure.<sup>1</sup> Each profile begins by introducing the educator's gallery role, experience with elementary school programs, education, and professional background. This is followed by a description of his/her attitudes in regard to art museum-elementary school collaboration, organized into sections paralleling the six components of this investigation's research question. Finally, the commentary section closing each profile briefly summarizes what can be learned from the observed and expressed attitudes of each educator.

In this chapter, pseudonyms for individuals and organizations are used throughout the text.<sup>2</sup> Descriptions of what seemed to be on-going conditions and practices at Northville Community Gallery are referred to in the past tense since these reflect the reality observed during the period of my fieldwork and may have since changed. The past tense is also used to describe specific events that occurred during the course of the fieldwork as well as informants' communication with the researcher.

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<sup>1</sup> See Chapter 3, p. 107, for details on this investigation's adaptation of Stake's (1995) multi-site case study methodology and structure.

<sup>2</sup> The pseudonym of the organization was chosen by the researcher, while participants in this study choose their own pseudonyms.

### Institutional Setting for Education

Northville Community Gallery was a public non-profit art gallery located in a suburban district, Northville City, in British Columbia's Lower Mainland. As the sole non-profit public visual arts venue in Northville City, it performed a vital role in local public art education. Northville Community Gallery was founded in 1980 and originally located in a small exhibition space of the old Northville City Arts Center. In November 1992, Northville Community Gallery was moved to a new facility as part of Northville City's Library/Cultural Center complex. In addition to its main exhibition space, lobby space in a local non-profit theater was used by Northville Community Gallery for its outreach exhibits. At the time of the fieldwork for this study, there were only two staff, William (full-time programmer) and Melanie (part-time instructor), responsible for the design and implementation of Northville Community Gallery's educational programs.

### Physical Setting

Northville Community Gallery was located in a municipal park, which also accommodated buildings for a senior center, arena, and aquatic center. The two-floor oval Library/Cultural Center housing Northville Community Gallery was also home to an arts center, museum, archives, and library. Additionally, a gift shop, café, 150-seat lecture hall, and common space, in the form of a rotunda and several spacious hallways, were shared by the four agencies alike. The public, both groups and individuals, had free access to the Library/Cultural Center seven days a week.



Entering the Library/Cultural Center, visitors were presented with the round vista of the rotunda and a hallway leading to the library. There was usually artwork displayed on these walls. Centrally located in the rotunda was a booth providing general information to the public on the offerings of the entire facility. The second floor housed the arts center, and the first floor the library, archives, museum, and Northville Community Gallery. Visitor traffic seemed to concentrate in the library. Comparatively, Northville Community Gallery, the museum, and the archives did not attract many people.

Visitors entering the Library/Cultural Center were presented with a panoramic view of the rotunda's displays.<sup>3</sup> A similarly decorated hallway led to the entrance of Northville Community Gallery's 5000 square feet of exhibition space. As a rule, there were two or three exhibitions displayed simultaneously in Northville Community Gallery: one or two in a front rectangular space, the other in a pentagonal space opposite. Besides the exhibition spaces, two additional rooms--an art studio for workshops, and an office used by staff members as well as the Northville Community Gallery Association--comprised the remainder of Northville Community Gallery. Lacking a security staff, Northville Community Gallery used surveillance cameras inside the exhibition space. Thus, the public typically had little contact with staff members on an unguided visit to Northville Community Gallery.

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<sup>3</sup> Usually artwork comprising program-driven exhibitions.

### Financial Support

Seeking adequate financial sponsorship for the activities of Northville Community Gallery was a continual priority for the Northville Community Gallery .

Association in the late 1990s. The terms “financial challenge” and “funding cutbacks” appeared repeatedly in annual reports during this era. Owned by Northville City and operated by the Northville Community Gallery Association, Northville Community Gallery received \$210,000 annually, which covered the basic maintenance costs of the building and staff salaries. Resources for exhibitions, programs, and the staff to implement these came from additional funds raised by Northville Community Gallery. To supplement the gallery’s basic operating budget, the Northville Community Gallery Association raised, on average, \$160,000 annually from donations, memberships, and grants. In addition, Northville Community Gallery often enlisted support from government grants and corporate sponsors in community-based art programs. However, as was the case with other cultural organizations in British Columbia facing funding cutbacks from government and private sources in the late 1990s, ever more time and effort had to be devoted to fund-raising projects.<sup>4</sup>

The Northville Community Gallery Association Board Manual stated its Educational Policy as follows:

Northville Community Gallery educational programs aim to create a bond between the work of art and the viewer. In some cases, programs seek to initiate communication, others to enhance and enrich the viewer’s experience.... Public programs and activities relate to both the making

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<sup>4</sup> The Annual Chinese Art Auction in Northville Community Gallery (which had collaborated with the Chinese Canadian Artists Federation since 1995) and the Art Rental & Sales Program for members bringing in revenue were two such examples.

and viewing of art. They seek to draw more people inside the Gallery's walls and to take art out into the community. They include lectures, films, workshops, tours, and demonstrations. Part of the Gallery's activities is to work with the schools to develop appropriate programs for children and youth. (Northville Community Gallery Association Board Manual, 1997)

Although working with schools to "develop appropriate programs for children and youth" was specifically mentioned in the written manual, Northville Community Gallery had no budget to support such endeavors. In an effort to surmount this dilemma, Northville Community Gallery made an effort to raise funds for some of its educational programming. For the tour/workshop programs, however, it had to depend on participating schools or other groups to cover expenses.<sup>5</sup> Most importantly, Northville Community Gallery maintained what had been a long and cooperative relationship with the Northville City School Board, one of the benefits of which resided in the financial support it provided the gallery to run various programs and projects. Young Artists in Action Program and Arts for Life Symposium, both annual programs, (see Table 38) were examples of collaborative programming for high school students. However, in contrast to its funding of high school programs, the school board allocated neither budget nor grants to support elementary school programs.

Clearly, fluctuating levels of financial support affected the development of Northville Community Gallery. William commented on the fact that the financial allocations providing the means for exhibitions and programs, as well as for the contracting of additional staff to develop these programs, was never secure. Giving a

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<sup>5</sup> For example, Northville Community Gallery's policy at the time was to charge each visiting class \$65 dollars for the regular tour/workshop, which covered the cost of the instructor and art supplies.

sense of what this meant to him, William related, "We always have to fight to justify every dollar." Moreover, the lack of funding demanded that each program support itself. An average of 10-15% of the programs planned each year had to be withdrawn. Described William, "If we don't get enough registration to break even or come close, we'll cancel the program."

### Personnel

Both space and work load had increased since Northville Community Gallery's inception. Personnel, however, had failed to keep pace with these changes: the number of staff had actually decreased since its founding 18 years before. At the time of the fieldwork, Northville Community Gallery was staffed by the following personnel:

1. Director (permanent, part-time);<sup>6</sup>
2. Programmer (permanent, full-time);<sup>7</sup>
3. Assistant (permanent, part-time);
4. Instructor (temporary, part-time).<sup>8</sup>

Northville Community Gallery had never retained a full-time, permanent curator, though it had occasionally received grants to hire one for special exhibitions. Jurying of exhibitions was carried out by a volunteer group of approximately ten women, headed by

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<sup>6</sup> The person in this position was also responsible for directorship of the Library/Cultural Center.

<sup>7</sup> Study informant, William, Northville Community Gallery's programmer.

<sup>8</sup> Study informant, Melanie, Northville Community Gallery's instructor.

the director. This group not only juried but also assembled and dismantled every exhibition.<sup>9</sup> There was no staff specifically devoted to the cataloguing and storage of the permanent collection; however, the gallery received occasional grants to hire a collections or research assistant.

Another group of volunteers was involved in administration and programming. Some sat on the Northville Community Gallery Association's Program Committee, while others helped with the programs for the public. Finally, government funding normally allowed the hiring of one high school and one college student to conduct summer programs.

Northville Community Gallery was clearly under-staffed, its operation primarily dependent on a committed group of volunteers. The director referred, in the 1996 annual report, to the relationship of the volunteers and Northville Community Gallery: "Without whose assistance we would not survive, volunteers are busy with a wide range of activities." An interior document of Northville Community Gallery<sup>10</sup> pointed out that relative to other galleries of similar or smaller size and situated in comparable communities in Canada, Northville Community Gallery had the fewest number of staff and the lowest membership (129 members).

Aware of the need to enhance Northville Community Gallery's exhibitions, educational programs, and professional status, Northville Community Gallery's Board of Directors had submitted a proposal to the City Council in mid-October 1997. In it, they

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<sup>9</sup> The members of this group had been volunteering at Northville Community Gallery for 18 years and were kept constantly busy with a demanding schedule worthy of most paying jobs.

<sup>10</sup> "Proposal for Staff Positions at Northville Community Gallery."

recommended that a full-time curator be hired for 1998. The proposal outlined the responsibilities entailed in this position. These included applying for more provincial, federal, and corporate funding; training volunteers; curating exhibitions; helping document major exhibitions; facilitating partnerships with other institutions; and providing research support to programmers and volunteers. However, at the end of October 1997, the city government announced plans, effective January 15, 1998, to eliminate 16 positions from community centers, arenas, pools, and the cultural center. These cuts included the positions of the director and programmer at Northville Community Gallery. Evidently, a net savings of \$500,000 would be realized for Northville City. Ironically, the Northville City government had concurrently initiated construction of a new City Hall, slated to open by March 31, 2000, at a projected cost of \$39 million.<sup>11</sup>

The fieldwork for this research thus coincided with a period of instability at Northville Community Gallery. The severity of the proposed cuts to the staff exercised a disruptive influence on the gallery, despite the maintained outward appearance of normal functioning. The already over-committed staff and Northville Community Gallery Association devoted time to registering their protest with Northville City's mayor and council; moreover, the association submitted an alternative proposal to the City Council, envisioning the feasibility of retaining the positions of director and programmer at Northville Community Gallery. Most insidiously, however, the morale at Northville Community Gallery was affected. In the minds of the staff and volunteers, the prospect

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<sup>11</sup> The source of the above information came from promotional material such as wall posters advertising Northville City's plan for its new City Hall.

of Northville Community Gallery's projected activities for 1998--over 20 exhibitions and 40 programs—was significantly undermined.<sup>12</sup>

### Exhibitions and Programs for the Community

Northville City had undergone phenomenal growth during the last two decades of the 20<sup>th</sup> century, its population rising from 88,000 to 145, 867, with an increasingly high proportion of visible minorities.<sup>13</sup> In its newsletter and annual report in the late 1990s, Northville Community Gallery mentioned its responsibility and commitment to support the interests and needs of a culturally diverse community. Reflecting this emphasis in values, Northville Community Gallery held a one-day workshop in November 1996 for its staff and board members to explore the gallery's short- and long-term goals as well as its changing role in the community. The workshop resulted in the following goal: "To develop and expand its audiences and grow by presenting well-researched exhibitions which are responsive to a multi-ethnic population and continue to offer opportunities for life long learning."<sup>14</sup> To achieve these ends, Northville Community Gallery began to cultivate relationships with several ethnic organizations representing a wide range of cultures, a collaboration which resulted in the organization of equally diverse exhibitions, artists' talks, and exhibit-related workshops. The exhibitions and public programs provided by Northville Community Gallery are introduced as follows.

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<sup>12</sup> In July, 1998, Northville City decided to keep the two positions open in Northville Community Gallery. William remained the programmer, while the position of director incorporated additional duties and became that of director/curator.

<sup>13</sup> According to data provided by the Statistical Agency of the British Columbia Government (1997).

<sup>14</sup> Workshop report, 1997.

### Exhibitions

Accessible to the public, gratis, seven days a week,<sup>15</sup> Northville Community Gallery's exhibitions featured primarily contemporary British Columbian art as well as works by international artists. Additionally, in keeping with its role as a public service institution, Northville Community Gallery provided a yearly venue for community schools and arts groups to exhibit their work. All told, Northville Community Gallery presented approximately 30 exhibitions annually at its main location<sup>16</sup> and more than 20 at its outreach gallery.<sup>17</sup> All Northville Community Gallery's exhibitions were temporary, the length of which could range from two to six weeks.

### Programs for the Public

In addition to its role in providing a venue for exhibiting community, provincial, and international art, Northville Community Gallery also conducted a number of educational programs for the public (see Table 38)

Table 38. Summary of Public Programs in Northville Community Gallery.

<p style="text-align: center;"><b>Gallery Tours and/or Workshops</b></p> <p>Any group, e. g., scouts, school class, or family, could book exhibit-related tours and/or art-making workshops at Northville Community Gallery, offered year-round.</p>
<p style="text-align: center;"><b>Tours of Other Galleries</b></p> <p>In the spring and fall, Northville Community Gallery organized tours of other art museums/galleries in nearby cities for the public.</p>
<p style="text-align: center;"><b>Children's Art Camp</b></p> <p>During Spring and Summer Holidays, Northville Community Gallery coordinated an art camp for children aged 6-12 to expand their drawing, painting, and other creative skills through gallery walkabouts and hands-on studio work.</p>

<sup>15</sup> In the late 1990s, approximately 150,000 people visited Northville Community Northville Community Gallery annually.

<sup>16</sup> Library/Cultural Center.

<sup>17</sup> Local public theater.



### **Family Programs**

#### Birthday Party Art Adventures

Northville Community Gallery offered instructor-led art-making workshops for families to celebrate a birthday.

#### Family Holiday Series

At various times during the year, Northville Community Gallery provided the workshops for community residents to make arts or crafts in keeping with the traditions of diverse cultural festivals.

### **Programs for High Schools**

#### Art Projects

##### 1. Young Artists in Action Program

Under the general program title of Young Artists in Action, which targeted teenagers, Northville Community Gallery scheduled a number of community-based public art projects annually. For example, in October 1997, high school art students were given the opportunity to work with a professional artist in the creation of a 200-foot mural depicting the history of Northville City.

##### 2. Arts For Life Symposium

Supported by a grant from the Northville City School Board since 1992, Northville Community Gallery organized an annual one-day Arts for Life Symposium, which gave 80 secondary art students an opportunity to interact with nine successful professionals from the art world. Having listened to the speakers relate the stories of their careers, the young adult participants would, it was hoped, be in a more knowledgeable and strategic position when considering a career in the field of art.

#### Tour/Workshop Program<sup>18</sup>

(Please see above description, "Gallery Tours and/or Workshops")

#### Programs and Resources for Teachers

Northville Community Gallery did not design programs and resources especially for elementary school teachers. "Teacher Professional Development Day" and the "Teacher's Art Group" welcomed all level teachers to participate in and the slide collections were available for all level teachers to borrow. (Please see pages 185-187 for more detailed information.)

### **School Programs for Elementary Schools**

#### Programs for Elementary School Students

The Studio Arts Program for Schools, the tour/workshop program, was the sole program for elementary school students on a regular basis in Northville Community Gallery. (Please see 183 page for a more detailed description.) The School Partnership Program had been promoted by Northville Community Gallery since 1997. However, no schools or teachers evinced interest in this program. (Please see footnote 27 for a more detailed description about the program.)

#### Programs and Resources for Teachers

"Teacher Professional Development Day" and "Teacher's Art Group" were designed for all level teachers and the resources available for elementary school teachers included slide collection on loan, Lesson Plans of few exhibitions, and the outreach program "Gallery Art Kit." (Please see 187 page for a more detailed description.)

Note: Except for high school art projects and teacher's art group, the cost of each program was paid by the participants.

<sup>18</sup> However, according to Melanie, few high schools used the programs provided by Northville Community Gallery.

As a part of Northville City's Library/Culture Center, Northville Community Gallery co-sponsored several activities with the other community facilities in the complex: the monthly concert series jointly presented by Northville Community Gallery, the museum, and the arts center was one example. Northville Community Gallery also designed and implemented community-based art projects for Northville City when its human and financial resources allowed.

#### Collecting Program Ideas from the Public

Northville Community Gallery not only promoted exhibitions and programs with the help of volunteers supervised by its own staff but also encouraged members of the public to submit program proposals. The individual or group that submitted these proposals would then be allowed to develop those ideas into events and conduct them independent of direct gallery staff supervision. Northville City's Leisure Guide offered the facilities of Northville Community Gallery for such use by addressing the public as follows: "Your proposal could take the form of a community art project, visitor program, panel discussion or performance that you undertake alone or in collaboration with groups or individuals" (Northville City's Leisure Guide, Fall, 1997).

#### Relationship with Elementary Schools

Although Northville Community Gallery was established in 1980, it did not begin providing programs for schools until 1988. As Northville Community Gallery began conducting school programs on a regular basis, a pattern of interfacing between

elementary schools and Northville Community Gallery established itself, wherein interested teachers tended to bring their students to visit the exhibitions from time to time. After having moved to its permanent location in the Library/Cultural Center in 1992, however, Northville Community Gallery initiated structured programming for schools, which gave rise to a more interactive relationship between Northville Community Gallery and the elementary schools of Northville City.

The following sections discuss the existing relationship between Northville Community Gallery and Northville City's elementary schools by describing: 1) models of art museum-school collaboration; 2) pedagogy and methods of school programs; 3) art museum programs and resources for elementary school teachers; 4) elementary school teacher participation; 5) content of art museum programs for elementary schools; and 6) linkage of art museum school programs and elementary school curricula.

#### Models of Art Museum-Elementary School Collaboration

Northville Community Gallery organized programs and activities for the 50 elementary schools in Northville City. The gallery was usually the institution to initiate these programs, and only rarely did programs arise from the requests or ideas of classroom teachers or students, schools, or school boards. The gallery conducted different special events annually or semi-annually with the financial support of Northville City or other community groups. For example, Northville Community Gallery organized a street banner project, the result of which produced four hundred street banner designs from students. In March 1997, 60 6-13 year-old students participated in the creation of

Canada's peace mural. The productions of these art projects were displayed in the hallway and rotunda outside the main exhibition space of Northville Community Gallery.

From 1989 to 1995, Northville Community Gallery annually curated a special exhibition for children, accompanied by related educational programs and resources for schools. During this period, the response was very positive: all tour and workshop times were fully booked. Additionally, grant funding sometimes allowed the development of a teacher's workbook and the production of a video or slides. These materials would be sent to the schools prior to special children's exhibitions to familiarize students with the artists' works before they visited the gallery to view the original works.

Concerned, however, that this style of programming was engendering the mindset in teachers that Northville Community Gallery was a place to visit once a year accompanied by great fanfare, Northville Community Gallery set about adjusting its strategy. As of 1996, Northville Community Gallery began offering the Studio Arts Program for Schools (tour/workshop programs). The crucial difference in this new program was that students were invited into Northville Community Gallery throughout the year as opposed to once or twice annually; moreover, students would benefit from exposure to a diverse range of exhibits through multiple visits to the gallery.<sup>19</sup>

Northville Community Gallery published a quarterly newsletter, through which it would promote its school programming throughout the Northville City school district. Programs advertised included the Studio Arts Program for Schools, Teacher Professional Day, Teachers' Art Group, and School Partnership Program. Occasionally, the gallery's

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<sup>19</sup> On average, the gallery ran three to four school tour/workshops weekly during the school year, a booking rate of approximately half of what the gallery could offer at full capacity.

programmer would send schools an invitation letter highlighting program information, describing the activities provided by Northville Community Gallery, and encouraging teachers to take advantage of the gallery's programs. However, having found that many participating teachers learned of Northville Community Gallery by word of mouth, both programmer and instructor admitted that they might need to consider publicizing their services more effectively.

Related to this problem was the fact that Northville Community Gallery had no feedback system in place for the evaluation of the gallery's school programs. Therefore, it was virtually impossible to access with any certainty why, for instance, the gallery had such lackluster subscription rates to its gallery tour/workshop program. Was it the publicity, or was it the content of the programs? Were teachers dissatisfied with the instructional approach or quality? Study informants William and Melanie could give me their own opinions, but they lacked hard data with which to back up these assertions.

Apropos instruction, Melanie recognized that she had no effective method of evaluating her various approaches to teaching. Often, she sensed that a session had gone less than ideally, yet the teacher booked another workshop; conversely, some classes would never return. Confessed Melanie: "I'd love to know why they haven't come back. I really don't know." With respect to pedagogical materials, William seemed similarly perplexed as to why teachers did not take advantage of the 10,000-slide collection documenting artwork from numerous displays at Northville Community Gallery, or why schools had not expressed interest in the newly-announced School Partnership Program.

### Pedagogy and Methods of School Programs

At the time of the fieldwork, the Studio Arts Program for Schools was the sole program geared towards elementary school students and offered on a regular basis by Northville Community Gallery. This program consisted of a guided tour and/or art-making workshop. As its title emphasized, the art-making workshop constituted the program's emphasis.<sup>20</sup> The typical tour/workshop would begin with a 30-minute session in the exhibition space, where visiting students could view and discuss the art on display. This was followed by a one-hour workshop, the topic and the medium of which were chosen by the teacher or by the instructor, Melanie, if the teacher did not have a preference.<sup>21</sup>

Although the tour/workshop program was promoted to relate to current exhibitions in Northville Community Gallery, in practice, Melanie lacked the requisite information and resources to develop a coherent curriculum. One reason for this stemmed from the gallery convention guiding the development of its exhibitions. Any related matter--be it proposal, selection, or scheduling--was determined by the exhibition volunteer group with little input from the program committee or educators. Most significantly, this process lacked the guidance or research of a professional curator. Thus, in the end, a list of displayed artwork and artists' statements formed the basis on which

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<sup>20</sup> Schools could book a gallery tour without the accompanying workshop (the price difference was only \$25 (\$40 for the gallery tour versus \$65 for the tour/workshop). Virtually no classes opted for the tour only.

<sup>21</sup> The topic typically related to the theme of the current exhibition or to the students' school curriculum. The medium of choice for the art-making workshop could include watercolors, drawing, painting, or printmaking.

Melanie prepared for a tour/workshop, having no time herself to research the exhibitions.

Melanie described her preparation for teaching:

Sometimes I get in here [Northville Community Gallery], and I look around to see what I can say in the tour.... If I don't have time, I pick up the brochure at the front and read about the artist before the kids come.

The typical elementary class size in Northville City ranged, at the time of this fieldwork, from 20-27 students; kindergarten classes ranged from 15-20 students. During the 20-30 minute tour of the gallery, Melanie would customarily engage the class in a discussion of several works on display by asking questions designed to reveal students' perceptions and feelings vis-a-vis the work at hand. In the subsequent workshop, located in the activity room adjacent to the exhibition space, Melanie would begin by briefly introducing the medium and demonstrating the basic techniques of art-making with those materials. Later, she would help students as they created their own artwork related to the pre-set topic for art making. Regardless of the medium or theme of the workshop, the setting of the activity room remained arrayed with student art from previous workshops. No explicit effort was made to reflect the subject of the exhibition tour or to tailor the surroundings to the theme/medium of the workshop. However, Melanie would encourage students to return to the exhibition room to gain inspiration for their own creative process. Finally, the students would leave Northville Community Gallery having interacted, as a rule, with no other professional besides Melanie as their guide and instructor.

### Art Museum Programs and Resources for Elementary School Teachers

In addition to the programs for elementary school students, Northville Community Gallery provided activities and resources for teachers.<sup>22</sup>

#### Teacher Professional Development Day

Since 1991, Northville Community Gallery had been providing bi-annual half-day morning seminars for teachers. These were designed to foster a better understanding of the gallery's general educational services and resources.<sup>23</sup> The level of instruction and content was geared towards elementary school teachers with little art training or art education background. Teachers experienced the typical tour/workshop their students would be offered. Melanie, who conducted these programs, would also give teachers sample pre-visit lesson plans and some helpful pointers on how to teach art-making activities. The typical attendance was approximately 20 for this seminar.

#### Teacher's Art Group

The Teachers' Art Group, geared chiefly towards supporting art teachers' needs as well as tapping their expertise, met every third Thursday of each month from September to June. This group of approximately 25 predominate high school art teachers was chaired by the gallery's programmer, William. These sessions provided a forum for the

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<sup>22</sup> Most resources and programs for teachers were not designed for elementary school teachers exclusively but rather for teachers generally.

<sup>23</sup> The seminars were general rather than specific to any special exhibition.



dissemination of Northville Community Gallery's upcoming exhibitions and programs as well as for the discussion of educational art programming.

### Educational Resources

#### 1. Slides of Displayed Artwork

Northville Community Gallery documented all displayed artworks for each of its exhibits by photograph. The slide collection at the time of the fieldwork consisted of approximately 10,000 slides of contemporary art. This slide resource was available for teachers to borrow without any charge. Teachers could borrow 20 slides each time for one month. However, no catalogue or any reference organized the collection, nor were any paid or volunteer staff specifically responsible for the slides. The slides were kept in a locked storage area in Northville Community Gallery, along with the gallery's permanent artwork collection. According to William and Melanie, few teachers capitalized on this resource.

#### 2. Lesson Plans

From 1996 on, staff availability allowing, Northville Community Gallery would develop two-page lesson plans to accompany selected exhibitions. The purpose of these lesson plans was to provide teachers methodological as well as content support so that they could extend the learning begun at Northville Community Gallery into their own classrooms. Geared towards elementary school teachers with a minimum of training in art/art education, each five-part lesson plan introduced the exhibition, provided the

lesson's objective, specified the requisite materials, sketched out the anticipatory set (in the form of discussion), and described the lesson's main activity.

### 3. "Gallery Art Kit"

In the early 1990s, Northville Community Gallery had been raising grant funding to promote and support a program called Gallery Art Kit, originally conceived as a fully-fledged program and conducted as such by the gallery. Gallery Art Kit containing display panels, lesson plans, and approximately ten original artworks of various media<sup>24</sup> were put together as miniature exhibits. These mini exhibits were to be sent out to schools, affording students what amounted to a kind of tour/workshop at the site of their elementary school. By the time of this fieldwork, however, direct control in the organization and content of the Gallery Art Kit program had been relinquished to Northville City's School Board. William related a brief history of the Kit and their ultimate fate:

We [the gallery staff] used to do the booking and moving around of them [the Kit], but that was too costly for us. . . . This has been quite a few years ago, so we haven't monitored it, and we haven't maintained the Kit, but we've left that to them [Northville City's School Board]. What they do is this Kit get delivered to a school who's applied for that for a couple of months.<sup>25</sup>

### Elementary School Teacher Participation

In the late 1990s, Northville Community Gallery's contact with teachers (predominantly those specializing in art instruction) was characterized by a collegial

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<sup>24</sup> For example, prints, ceramic artworks, or watercolors and paintings.

<sup>25</sup> To me, this outreach program seemed a good way to reach schools. However, William had forgotten it, and only when I asked him about it did he discuss it.

partnership, owing in large part to the constant and enthusiastic participation of several art teachers on the Northville Community Gallery Association Board. The Teachers' Art Group also contributed significantly to the programming of Northville Community Gallery. However, elementary school teachers were under-represented in both these categories.

As noted above, the gallery's programmer, William, maintained regular communication with high school-level art specialists in a collegial relationship. In contrast, Melanie's contact was mainly with elementary teachers, either through the Teacher Professional Development Day or with individual teachers bringing their classes to the tour/workshop program. Moreover, her relationship with them was characterized by one-way teaching, incorporating little interactive or shared learning.

When teachers would register for the program by phone, Melanie began by ascertaining the number, ages, and grade level of students expected to attend. Melanie and the teacher would discuss the program's theme and the necessary art materials. Some teachers would request a workshop topic related to their students' recent learning in school. Melanie would not ordinarily volunteer advice on preparation for the gallery visit unless asked. Since Northville Community Gallery would not always have teacher guides or lesson plans available for every exhibition, Melanie reported that teachers often asked her how they could supplement and/or support the art gallery visit. While some teachers would visit the gallery themselves in advance of the class trip, others relied on telephone conversations with Melanie, querying her on the details of the tour/workshop. Melanie observed that there was not much available information to teachers pre-visiting

the gallery: "This art gallery doesn't offer very much. There's the artist's statement. Unless I'm around and they ask me questions."

The role of the teacher during the tour/workshop was not predefined, and teacher behavior varied from engaged to passive during the activities, and from authoritative to receptive during lectures and discussions--clearly, quite a range.<sup>26</sup> Finally, the few elementary school teachers who brought their students to the gallery's program every two or three months were on a relatively familiar footing with Melanie, compared to teachers visiting less often.

It had been envisioned that teachers might play an active role in the School Partnership Program, ostensibly because the designated activity site would be their own classroom or school. Moreover, the program would be driven by the needs of the classroom or school rather than a pre-existing exhibition.<sup>27</sup> However, to what extent teachers would participate in this program remained an area of conjecture at the time of this fieldwork, as no teacher or school, since the inception of the School Partnership Program, had evinced interest in developing such a partnership.

### Content of Art Museum Programs for Elementary Schools

Northville Community Gallery's regular school programs placed importance on teaching students about art materials and techniques of art-making. A sense of this could

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<sup>26</sup> See pages 218-219, for Melanie's reaction to teacher behavior during her tour/workshops.

<sup>27</sup> The flier advertising Northville Community Gallery's school programs stated: "From single class projects to whole school collaborations, our art education team is ready to stage an art event at your school through meaningful hands-on art workshops. Our team can provide up to five classes/day, plus free consultation in planning and preparing a school exhibition honoring the young artists' achievements." (School Program Flier of Northville Community Gallery, 1997)

be gained from the description provided in Northville Community Gallery's promotional flier for school programs:

These hands-on workshops and tours (1.5 hours) are designed to provide students with a broad understanding of the uses of various media while providing basic technique. Includes a tour of the current art exhibit at the gallery. Workshops are offered in: watercolor technique, drawing & the art of illusion, paint & paper, fabric art, paper-making, printmaking traditions, exhibit related. (School Programs flier, 1997)

Within this experiential framework, specific elements relating to art education were addressed by the school program curriculum. The tour/workshops conducted by Melanie regularly covered the following components:

1. "Don't touch....Touch!"

As students gathered in the rotunda with Melanie before entering the gallery proper, Melanie would introduce some basic rules which, she hoped would improve learning outcomes in students. First, Melanie would ask students to maintain a certain distance from artwork when viewing them. She would also explain the importance of not touching works in art museums and remind students that "in art museums or art galleries, visitors usually cannot touch the artwork unless you see a sign written 'Please Touch.'"

2. Visual Elements and Principles of Art and Design

Melanie frequently called attention to the colors, patterns, shapes, design, and composition of the works as she conducted students through the gallery. Melanie

introduced art vocabulary to students as well as instructing them on key elements and principles of art and design.

### 3. Artists' Experiences and Perspectives

During the tour, Melanie usually touched on the artist's background and ideas. As mentioned above, the content transmitted to students was based on the information available to Melanie from the limited resources at the gallery. Thus this aspect of Melanie's presentation was correspondingly limited--unless Melanie happened to know something about a particular artist, in which case she might have more detail to present. On the occasions when she lacked sufficient background information on the artist(s) to address that topic, Melanie focused instead on students' affective response to the artists' expression. Social and cultural issues were not usually the focal point of the tour.

### 4. Experiencing Art: "You'll never be wrong!"

Melanie customarily encouraged students to reflect on their own life experience and to use their imagination while looking at artwork. According to Melanie, this approach would have the effect of reinforcing the experiential aspect of interacting with art and counteract student passivity. Melanie told students that each viewer could have his or her own perspective on art, averring "You'll never be wrong!"

### 5. Art-making: Media, Techniques, and Creativity

At various points during the gallery tour, Melanie would call attention to basic art-making techniques, using the works on display as examples. In the following workshop, Melanie would illustrate these techniques, such as how to produce specific colors by mixing paint or how to model something from clay. "Sometimes the kids come

here just for making art. Their school has no such equipment,” Melanie observed.

Although Melanie devoted a good part of her curriculum to technique, she never allowed this to overshadow the importance of imagination and creativity, constantly urging students to remember: “You are free to explore your own ideas, to use your imagination. My only rule in this classroom is no eraser, no ‘M’ birds<sup>28</sup>, no cartoons, no logos.”

### Linkage of School Programs and Curriculum

As mentioned above, Northville Community Gallery had, since 1996, designed lesson plans for selected exhibitions in order to support elementary school teachers in coordinating art education curricula between schools and Northville Community Gallery. Where gallery exhibition content and theme were compatible with existing areas of school curriculum, the thrust of these lesson plans encouraged teachers to integrate ideas and concepts expressed in artistic form into other school subjects.

Melanie was in charge of designing these lesson plans. However, she admitted to being virtually unacquainted with elementary school curriculum. What little familiarity with the curriculum Melanie had resulted from her interaction with teachers registering for the Studio Art Program for Schools. Some teachers would explain on-going units in their classrooms to enable Melanie to design compatible or complementary workshops. Melanie illustrated a specific situation: “Like, the class that’s coming in a couple of weeks, they’ve been doing Egyptian history. And so she [the teacher] wants to sort of tie

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<sup>28</sup> People sometimes simply draw the letter “M” to represent a bird in the sky.

in, like, Egyptian motifs and patterns into their painting and stuff. Last year I did a lot of dinosaurs, dragons, and castles.”

Thus Melanie, in her attempt to support the general curriculum of Northville City’s elementary schools, relied on teachers’ requests to guide her in integrating art workshops with other specific school subjects. According to Melanie, she was limited only by the priority she placed on maintaining the integrity of the art experience in any activity she organized. In addressing the goals of art education, Melanie’s perception of Northville City’s elementary art education curriculum and its content was that these were virtually non-existent.<sup>29</sup> Instead of being guided by museum policy or school curricula, Melanie designed programs based on her own ideas regarding what elementary school students should gain from art museum education.

### William

The first profile is about William, the sole permanent staff member at Northville Community Gallery responsible for program design. In the following sections, William’s role at Northville Community Gallery is introduced, after which his personal background, professional experience, and attitudes with regard to art museum-elementary school collaboration are described.

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<sup>29</sup> See below, “Linkage of Art Museum School Programs and Elementary School Curriculum,” p. 220.



### Role in Northville Community Gallery

William had worked at Northville Community Gallery under the title of programmer for almost nine years at the time of this fieldwork. In discharging his duties as such, William spent the majority of his time working independently in a small office off one of the two main exhibition venues at Northville Community Gallery.

Policy and tradition at Northville Community Gallery provided that exhibitions and educational programs be handled separately: the design of exhibitions came under the purview of the director and the Exhibition Committee,<sup>30</sup> while the programmer took charge of all the gallery's programs.<sup>31</sup>

Thus, William's responsibility did not overlap with, yet was nonetheless highly dependent on, the result of the Exhibition Committee's work<sup>32</sup> in that the programs William designed were specifically related to the content and schedule of exhibitions. In addition to the programming responsibilities outlined above, William also organized exhibits arising from the programs under his direction: such artwork was usually displayed outside Northville Community Gallery's main exhibition space in the hallway or rotunda of the Library/Cultural Center, or alternatively, in the gallery's outreach venue.

William also assisted in fund-raising for programs. Although his position disqualified him from involvement in such activities,<sup>33</sup> William described how he

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<sup>30</sup> See page 173, "Personnel" for more detail on staffing organization.

<sup>31</sup> Including school programs, seasonally-related art programs, culturally-related celebrations, community-based public art projects, as well as outreach projects involving partnerships with other community-based organizations (see Table 38).

<sup>32</sup> The programmer was not directly involved in the jurying, organization, or installation of exhibits.

<sup>33</sup> As Northville Community Gallery's programmer, William was actually on Northville City's payroll, making him a city employee as opposed to a Northville Community Gallery Association employee.

managed a way around this particular funding dilemma (one of many) at Northville

#### Community Gallery:

I can't raise funds because I'm a city employee. So, what I can do is be the consultant to that Association and say, "Well look, here is a foundation who wants to give money to this kind of product. Here are some of the shows we have coming up; we can create a product like this if we do this and this. And here's the audience we target, here are the outcomes, and here's how much money we'll need to do it. And I can type all that up for you, if you can take it to them; or you sign it--we can send it off and see whether we get some money.

William was also the gallery's most long-standing and senior employee, next to the director. Though the director was ultimately responsible for the overall state of Northville Community Gallery, it was William who was burdened or blessed, depending on one's outlook, with the working responsibility of assuring that every program, as well as all concomitant details, functioned smoothly and coherently. This entailed myriad tasks in addition to those described above. William's duties included: composing program proposals; contacting instructors and artists for programs; facilitating communication within volunteer groups; writing and designing promotional fliers and news releases; editing and designing lay-out of the quarterly gallery newsletter; and supporting staff throughout the Library/Cultural Center with expertise in computer text and graphics programs. In addition, there were often tasks that, while not officially included in his job description, required William's intervention. On the days I visited the gallery, for instance, William was called away from work in his office several times, once to photograph a group of students in the tour/workshop program, and another to write and record a phone script for Northville Community Gallery.

### Elementary School Experience

Since William did not teach the school programs (Melanie and other artists displaying artwork in Northville Community Gallery led the various sessions), William's principal interaction with elementary education derived from his duty as coordinator of the bi-annual Teacher Professional Development Day workshop introducing teachers to the programs and resources provided by Northville Community Gallery. William also communicated with teachers via telephone, handling questions or comments on Northville Community Gallery's programs and services; and at the monthly Teachers' Art Group, William often met with one or two elementary school teachers in a collegial setting.

In addition, William had worked with elementary school teachers and students on several community-based art projects, an experience which William recalled with delight. Throughout the interviews comprising the data for this research, William continually expressed a great appreciation of teachers' willingness to devote their time to working on art projects that would create partnerships between the Northville Community Gallery and their schools.

### Education

William's educational and professional career had taken a circuitous route, yet one could see how certain traits consistent in his interests and activities had eventually guided him to his present position.

Having completed his high school education and a three-year university education in General Arts and Humanities with a major in English, William moved from Newfoundland to British Columbia at the age of 20. For the next 25 years, he would intermittently attend college and university to study film-making, fine arts, theater, and English. William commented, "I found my strategy of pursuing what I really was interested in as one that never led to a degree but [to] a lot of years of education."<sup>34</sup>

### Professional Background

William pursued a career in advertising in the print industry for a number of years, doing some photography for a small advertising agency. Subsequently, he took up the position of attendant at Northville City's Cultural Center. During this period, he also served as an instructor at Northville City's Arts Council Studio teaching children painting, drawing, mixed media, and other aspects of art education. This work led to William's promotion to the level of assistant at Northville Community Gallery, where his duties included complementing exhibitions and some administration. Four years later, in 1988, William was appointed to the permanent position of programmer at Northville Community Gallery, at which point he became involved with the promotion, planning, and creation of programs.

William participated in a number of professional associations. He was a member of the British Columbia Museums Association (BCMA), the British Columbia Art Teachers' Association (BCATA), and the Lower Mainland Museum Educators' Group

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<sup>34</sup> Writing and art-making were William's two greatest interests. William considered himself a lifelong amateur artist because he continued to make art.

(LMMEG). A member of LMMEG for several years, William took an active role in the regular group meetings. William acknowledged the extent to which this association had enhanced his professional development. LMMEG offered a forum for William to develop work-related skills and to exchange experiences with educators from different museums. William also related that information on museum education was available from World Web Sites and E-mail list-serves, noting that this type of access to information was invaluable to his professional growth. Finally, William had begun in recent years to present the results of successful art projects at Northville Community Gallery at local conferences and seminars.

#### Attitude Towards Art Museum-Elementary School Collaboration

William's attitudes with regard to art museum-elementary school collaboration are categorized and discussed under the following six headings: 1) models of art museum-school collaboration; 2) pedagogy and methods of school programs; 3) art museum programs and resources for elementary school teachers; 4) elementary school teacher participation; 5) content of art museum programs for elementary schools; and 6) linkage of art museum school programs and elementary school curricula.

#### Models of Art Museum-School Collaboration

William identified parent school advisory committees as a great, yet hitherto untapped, potential for building collaborative partnerships between Northville Community Gallery and elementary schools:

You can take the energy of those parents and the teachers together and work to try to come up with how to support art, which has been totally under-funded.

William also voiced his willingness to work at school sites to initiate or augment collaborative relationships with teachers:

[I should] figure out a way of getting out to the schools myself, and presenting what's coming up in the year's listings during the teacher preparation time, and then, talk to them about potential lesson plans, what are the potentials here they see, and then develop things for them through that basis.

In addition, William expressed his desire to gain the support of the school principals:

I think I would like to see greater support from the principals. And, that's a really important thing to build a good relationship with principals, and perhaps it might be a good idea to have a principal's lunch or something like that. Invite the elementary school principals in to see the gallery. Let them know we really want their teachers to be part of the program here. And let them know to let their teachers notice our press releases.

William referred to the in-school workshop model, on which the gallery's School Partnership Program was based. He viewed this program as an alternative to the current in-gallery tour/workshops conducted at Northville Community Gallery (Studio Art Program for Schools) and was hopeful that the former would comprise the prototypical program for the future:

We come to your school to meet with your teachers, discuss possible issues for a theme-related series of workshops. We design a program with the teachers, come into the schools for a one- or two-day period, depending on how many classes there are in the school; sort of take over the gymnasium, and turn it into a studio and process your whole school

through this program, give you some consultation in mounting an exhibit of this on parent night. As part of the parent night or, you know, sports day, or whatever it is, you do that to bring parents in. And try to make the issue in the art, relevant and meaningful to what the school may, you know, be going through at that time.

William also saw immense potential for collaboration with schools through community-based projects:

You know these flashing light crosswalks in school zones don't necessarily slow people down. If elementary schools had a week-long project that involved the school creating a mural on either side of the crosswalk, and then documented that it actually slowed traffic down, it could be a two-way benefit. You have a school expressing itself publicly, and creating another addition to Northville City. . . .If we started going from one school to another, you know, this community-based art project would have an impact on people's safety, it'd be great. You know, it'd be an added bonus. You know, there may be other areas where schools want to have an unsightly wall, that's constantly vandalized, that could be a blank canvas for another type of art project. . . .There's lots of potential.

### Pedagogy and Methods of School Programs

William believed that the Feldman method of looking at art<sup>35</sup> could be usefully applied to gallery tour methodology. In addition, William felt that secondary school programs required a high level of sophistication; in comparison, elementary school programs should emphasize “fun, enjoying themselves, getting a good amount of time in the studio to experiment and explore, have them build a vocabulary.” William thought

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<sup>35</sup> Feldman's four-steps model for looking at artwork includes description, analysis, interpretation, and judgment (Feldman, 1970; 1971).

young children could learn more if art museums gave them the tools to feel comfortable in art galleries.

Regarding in-gallery programs, William thought that a combination of tour and art-making activities were appropriate strategies. He noted that the most successful way to help students create their own art was to let them try this directly following their experience in the exhibition gallery. However, William saw potential to improve this model, admitting that if it were his decision, he would like to charge schools more money or somehow allocate funds to retain two different instructors for the program. The program he envisioned entailed an educator specialized in guiding exhibitions tours working in concert with a specialist in studio instruction. Alternatively, William mentioned the possibility of using trained volunteer docents to guide tours: "If you have the financial support, you can send them down to Westcoast Metro Gallery,<sup>36</sup> and have them [the volunteers of Northville Community Gallery] get docent training."

Given the high degree of interdependence between virtually all in-gallery school programs and exhibition content, William hoped to offer more curated exhibitions in the future. This would enable the incorporation of more support material for participants. In addition, William emphasized the display of children's art in art museums. Northville Community Gallery exhibited children's artwork in the rotunda. However, William believed that exhibitions of children's artwork should be displayed in the gallery's main exhibition space:

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<sup>36</sup> Westcoast Metro Gallery offered a volunteer docent training program which enjoyed enormous cachet amongst art galleries in BC because of its professional reputation. Coincidentally, Westcoast Metro Gallery was the other fieldwork site for this research. The institutional setting for education in Westcoast Metro Gallery is outlined in Chapter Six of this dissertation.



The children's art tends to be shoved out [to the rotunda], just like you might put art on the fridge door, you know, as a low-level kind of exhibiting space in your house . . . [Children's art is] often getting at truths . . . as equally significant as anybody's who's studied for years and years . . . Children are making their connections. . . as profoundly as what we might see [in] well-studied artists.

In addition, William had begun to promote the new "School Partnership Program" for elementary schools in 1997. During our interviews, he wondered if the financial barriers to the program would hinder its success:

We are afraid that there are going to be some restrictions on the bussing of students due to the inability of teachers to ask children for bus money . . . so what we devised, as an alternate to [bussing children], was we would come to your school.

William also saw great potential in the World Wide Web to establish an ongoing, interactive, and informative dialogue between art galleries and schools. For William, the new computer technology exemplified by the internet extended "beyond the boundaries of what you're normally capable of doing [because] geography is not a limitation."

#### Art Museum Programs and Resources for Elementary School Teachers

William believed Northville Community Gallery constituted a potential resource in the education of teachers. Teachers' exposure to contemporary art on the occasions when they brought their students to the tour/workshop program could be very helpful, according to William. Moreover, the gallery had the ability to enhance art education implemented by elementary school teachers in their own classrooms. Staff available,

William was hopeful that Northville Community Gallery would be able to offer lesson plans based on each and every exhibition to be used by teachers in their own schools. In addition, William felt that Northville Community Gallery should encourage teachers to exhibit their students' work as art, not school assignments. He also saw a role for Northville Community Gallery in helping schools mount their own exhibitions. On parent nights, for example, William envisioned school-based exhibitions developing themes such as multiculturalism, cultural origins, violence, peace, and other topics pertinent to students.

There's no reason why we can't help teachers enhance just what they can do in their own schools, how to exhibit their children's art in a way that looks...that sends the message of how proud you, as a teacher, are of what they have accomplished. That sends a message to their parents, how much you value the products their kids are creating, and also makes art, therefore, more accessible to the parent, because they're looking at it in a different way. You know, how to mount an exhibit with impact, so that they're not looking at it as assignments, there are their assignments up on the wall, but they're looking at art, as artists. There is no reason why the school can't mount an exhibit on multiculturalism, or cultural origins, you know, themes of peace and war, themes related to what might be going on around them, or a season near--themes that make a connection to the community. I think we [art galleries] could have a lot of fun with that, and they could gain our expertise in that area.

Finally, William proposed Northville Community Gallery's offering a one-day workshop/seminar for student-teachers. These programs would emphasize "hands-on entertainment, and at the same time an overview of all the services this gallery provides."

### Elementary School Teacher Participation

William felt strongly that both students' and teachers' lives could be enriched by an increased involvement with art museums. William had been instrumental in effecting the gallery's programming shift from its former emphasis on annual events to the year-round series current at the time of this fieldwork. One of the goals William had hoped to accomplish by this shift in programming was to encourage teachers to adjust their patterns of gallery visits. However, William also recognized that the extent to which this happened depended on how teachers perceived the quality and value of the gallery's offerings contributing to their overall curriculum.

William felt that he could learn a great deal from teachers, seeing them as bridging the gap, so to speak, between the Northville Community Gallery and the community:

I would certainly think that they [teachers] have more ideas than I do as to how and what we should be doing here [at the gallery], and I would sit back someday, and either through a survey or in a session form of some kind, talk with them further about, you know, get them really seriously thinking about what it is we could be doing for them. What would work for them if they had us as a greater resource than what we are now. . . . There's probably lots of other ideas and opportunities for building partnerships through the parent advisory committees of the schools. We haven't really approached that, and the teachers could play a role in that, in helping us figure that out.

### Content of Art Museum Programs for Elementary Schools

In William's mind, an important role of the gallery's school programs was to develop their visual literacy skills. He believed that learning to read words, the standard

definition of literacy, was important; but he added that schools also needed to teach “visual literacy,” by which he meant the ability to “read images.” William envisioned this role as an interactive process: “We [at Northville Community Gallery] are not there to bring art, just ‘here’s some art to look at’ but ‘let’s see what’s in you and where is the art in you.’”

William’s emphasis of visual literacy could be seen in the programs he designed as well as the written materials promoting those programs. In an invitation letter sent to teachers, he wrote:

Consistent with our commitment to art education, and to forging links with the educational community, the Northville Community Gallery Association is proud to present another year of programs and exhibitions that we hope will entertain and stimulate a greater visual literacy for all. (An invitation letter written by William, 1995)

William felt that art education should help students develop a better knowledge of themselves and their community by engaging in artists’ work and creating their own:

They [students] should learn the skills. You [art museums/art galleries] are not only giving them an education, you’re connecting them to a community, too. You’re helping them understand their own community, and realize what’s going on around them. . . . Making art helps them understand who they are and also helps them appreciate their differences; and [increases] their tolerance for other people. That’s a really important lesson.

#### Linkage of Art Museum Programs and Elementary School Curricula

William argued that art museums should get students out of the classroom to see and experience authentic artwork. However, William felt that if art museums wanted to

increase the frequency of teachers' visits to the gallery, it would be crucial to construct programs which supported and complemented the existing school curricula:

I think one of the things we often fail to do is to connect really tightly to their [school] curriculum objectives. I mean we do have access to all that information, but often they [teachers] want to see that demonstrated because they have to demonstrate that themselves, you know, when they do their daybooks and things like that. It's kind of like they want to tick off this block, 'OK, I've covered this, and I've covered that, and I've covered that. . . . You know, it's because there's a great deal of accountability. . . . They have a very specific, very loaded curriculum, and if they have a clear understanding of what children are accomplishing or achieving when they arrive, and when they know it's valued, they will bring kids in.

### Commentary

William was the sole permanent staff member in charge of the design of educational programs in Northville Community Gallery. William occasionally expressed his affective or cognitive aspect of attitudes but they have not always related to his behavioral intentions or actions. For instance, William stated his willingness to take into account the opinions and needs of teachers regarding the school programs provided by Northville Community Gallery; however, he did not have a concrete plan to collect teacher's opinions. In like fashion, William supported Feldman's four-step model for looking at artwork; however, at the time of this fieldwork, he had not yet applied this model to the tours in Northville Community Gallery.

Furthermore, William's position in Northville Community Gallery seemed to incline him to consider institutional factors over everything else in program planning.

Some examples of this included his preoccupation with community-based projects to collaborate with schools and other community organizations in order to gain community support, or his marketing of programs to teachers in order to increase tour/workshop subscription rates. Another salient example of this was the way in which Northville Community Gallery's financial instability affected William's ideas for future programming. William often suggested ideas for rectifying the situation, such as collaborating with parent committees in schools to raise funds, or charging schools more money for school programs in order to hire an additional art educator. What became clear was the frequency with which William referred to funding, associated with almost every programming idea he discussed.

Other types of programming ideas were discussed but never implemented because William lacked the authority to influence these areas of gallery policy. An example of this was William's assertion that children's artwork should be displayed in the main exhibition space and treated with the same regard as the other exhibitions in Northville Community Gallery. While he clearly felt strongly on this topic, he was unable to carry out any plans related to this proposition. What was displayed in the main exhibition space was the purview of the exhibition committee and the director. This exemplified a situation where possible changes in attitudes and desires of those in charge of educational programs sometimes become subordinate to the agenda of other museum governing bodies and policies.

William knew that new programming ideas were needed to improve education in Northville Community Gallery, and had even gone so far as to put an advertisement in

the community Leisure Guide to collect program proposals. On another level, however, William confessed that without stable funding for educational programs, it would be impossible for him to design long-term plans for education. Thus, at the time of this fieldwork, not much had been implemented based on community proposals.

### Melanie

Melanie was virtually the only instructor conducting tours and workshops at Northville Community Gallery.<sup>37</sup> Since the gallery had no policy or curriculum guiding instruction in educational programs, Melanie had the freedom to put most of her ideas about teaching into practice. In fact, the only restriction to this was lack of funds; however, this rarely seemed to have adversely affected her approach to teaching.<sup>38</sup>

The BC survey showed that most BC art museum educators had education in art-related disciplines rather than specialization in art education or general education; moreover, few had teaching or museum education experience before becoming educators. Melanie seemed to fit this pattern. She had formal training in art-making rather than art education and had limited teaching experience. The following description of this 23-year-old woman's feelings, thoughts, and future plans in regard to collaborative art education with elementary schools may elucidate the case of many part-time BC art educators, especially those working in small art galleries.

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<sup>37</sup> From time to time, an artist would be featured in exhibitions and would lead related tours or workshops for the public.

<sup>38</sup> Only once in her interviews did Melanie mention an instance of not being able to teach according to her values due to lack of funds, and that concerned her idea of acting as a classroom consultant to elementary school teachers.

### Role in Northville Community Gallery

Working under the title of instructor, Melanie was responsible for teaching most of the school programs offered by Northville Community Gallery.<sup>39</sup> Melanie was not generally involved in the first stages of programming. Art education projects were designed and written by her direct supervisor, William, who then gave Melanie a topic and program direction and expected her to implement these with whatever pedagogy and methodology she felt appropriate. From time to time, Melanie came up with a program concept herself; she would then consult William, whose approval and design support was necessary before she could put such a program into practice.

Melanie's position was part-time, which meant that she taught only when there was a need for a program instructor at Northville Community Gallery. Melanie was remunerated on the basis of teaching time alone: planning and preparation time was not included in her wage.<sup>40</sup> In practice, however, Melanie spent much of her own time preparing materials for workshops; occasionally, she requested William to allocate volunteers to aid in these tasks.

In addition to teaching and preparation for the regular tour/workshop programs for the public and schools, Melanie was also responsible for booking and organizing those programs. Melanie had a voice mailbox at Northville Community Gallery where those wishing to register for programs could contact her. Melanie also gave teachers her

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<sup>39</sup> With the exception of the Teacher's Art Group, led by William (see above, "Programs and Resources for Teachers," p. 185).

<sup>40</sup> Her salary came from various program fees.



telephone number at home when they registered so that they could readily reach her if they needed to discuss any aspect of the program.

For a typical session of the Studio Arts Program for Schools, Melanie would arrive 30-60 minutes early to prepare the art supplies for the workshop, as well as to prepare some thoughts on the exhibition for the program's tour segment.<sup>41</sup> As students arrived, she welcomed them and collected the program fee from their teacher. After guiding the class through the exhibition, Melanie would lead the hands-on art-making workshop. Thus, in the ninety-minute tour/workshop school program at Northville Community Gallery, Melanie would play numerous roles: that of booking clerk, liaison, tour guide, and educator. As noted above, Melanie was generally the only gallery staff member encountered by teachers and students on the typical school program visit.

In the summer, Melanie's job description and title changed to curator/art instructor of the art camp that the gallery organized for children. In this role, she was responsible for workshops with visiting artists, daily field trips, hands-on art-making explorations, and a final exhibition of camp participants' artwork.

Despite Melanie's central role at Northville Community Gallery, her name was not listed anywhere in the Museum's Board & Staff column of the gallery's newsletter.<sup>42</sup> Moreover, she had never been formally introduced to the director or Northville Community Gallery Association Board. She had gradually become known to the staff and volunteers in the Library/Cultural Center simply as a function of her frequent

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<sup>41</sup> Also see page 183-184, "Pedagogical Methods of School Programs" for Melanie's comments on her preparation for tours.

<sup>42</sup> The names of other temporary collections, research, or special event assistants working on contract supported by particular grants appeared in this column.

presence leading programs at Northville Community Gallery. Melanie was assigned her own desk and telephone at the office for programming only in 1997—one year after she began employment at Northville Community Gallery, and a full eight years since she had been coming to help at the Northville Community Gallery as a volunteer.

Due to what Melanie described as lack of communication amongst staff at Northville Community Gallery, she was sometimes not notified when exhibition schedules changed.<sup>43</sup> Melanie expressed the conviction that she could be more effective in teaching visiting students if the Exhibition Committee would take the gallery's programming objectives, as well as personnel, into consideration when designing exhibitions at Northville Community Gallery.

#### Elementary School Experience

Melanie began working with elementary schools four years prior to the time of this study. An art student at a local community college, she would substitute, when needed, for the regular instructor in Northville Community Gallery's tour/workshop program. In the fall of 1996, William formally hired Melanie as an instructor to teach programs in the gallery.

Elementary students tended to recognize Melanie from multiple visits to the Northville Community Gallery and enjoyed interacting with her. During one class visit

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<sup>43</sup> On one occasion, Melanie booked a tour/workshop for an elementary class, only to find on the day of the tour that the schedule had been changed and that there was no longer an exhibition to show the visiting students.

observed by this researcher, a boy spoke on behalf of his class to Melanie at the end of the tour/workshop program: "Thank you for teaching us the secret of making art."

For her part, Melanie enjoyed helping teachers and instructing elementary school-aged children. Melanie felt, however, that she could teach more effectively if she had more frequent contact with her students, but felt that she had good rapport with her charges, nonetheless: "The kids just like you, and look up to you, and you're their friend, not their teacher."

Through a letter, personally-designed on her computer, Melanie responded to every letter and decorated card she received from students. Melanie related: "I got letters from a bunch of them [the children she had taught in the tour/workshop programs]. It's interesting to see what they remember. . .the things they really like. Some of the kids ask questions and stuff, so I answer their questions."

During my participation observation, I found that Melanie usually opened her tour/workshop session by asking the students: "Who has been here?" The usual response showed that most students had been to the library with their parents or teachers, but few had entered Northville Community Gallery, despite its close proximity—footsteps away--to the other facilities in the Library/Cultural Center.

Because Northville Community Gallery was located in a community with a high proportion of new immigrants and visible minorities, Melanie was regularly faced with classes consisting of students with diverse linguistic and cultural backgrounds. Melanie had found that the most effective way to teach ESL students under these circumstances was to make content salient by emphasizing the visual and tactile modalities.

Melanie normally discussed the theme and art medium to be used in the tour/workshop program with teachers when they registered. She usually tried to comply with any requests from teachers. Melanie found it easiest to communicate with those teachers who brought their students into the gallery on a regular basis. Conversely, Melanie experienced most difficulty dealing with teachers who lacked respect for her based, as she perceived it, on her youthful appearance:

The biggest obstacle last year (1996) was my age. I look a lot younger than I am, and from some teachers, it's hard to get respect from them. I don't know how old they think I am. But it hasn't happened this year because a lot of the teachers that have come so far this year I know from last year, and they know I'm good at what I do. But the ones that aren't coming back I think they think I am too young.

### Education

In retrospect, Melanie felt that she had been given a poor art education in elementary school. She was never taught by art teachers or brought to art museums. Melanie also believed that her confidence in art suffered because her elementary school teachers had no art background and undervalued her artwork. However, in high school, Melanie received good art instruction. Melanie was involved in the International Baccalaureate (IB) program, which gave her intensive art training through Grade 12; it was this latter experience that provided her the basis to continue her career in art. Melanie went on to study fine arts in a two-year community college. Her plans for the future included enrollment in a teacher-training program.

### Professional Background

Melanie received her art training in high school and college. However, she learned how to teach art by seeing and doing: an apprenticeship of sorts. As a high school student, Melanie became involved with art education by volunteering at Northville Community Gallery. Melanie felt indebted to the former art instructor at Northville Community Gallery, a mixed-media practicing artist with over ten years of art-teaching experience, who had influenced her greatly:

I volunteered here [Northville Community Gallery] since Grade Nine or so, and I came every Saturday. There used to be a Saturday morning class called Meet the Gallery, and the guy that worked here. He worked here for years and years. I just helped him with the class, and stuff like that. And then every once and a while William would phone me and ask if I wanted to help with something else, and there was one summer that I was here almost every day, just volunteering. . . .I just kept volunteering and volunteering and then, you know, if the guy that worked here couldn't make it, or went on vacation or something, William would call me and say 'can you do this class?' and I'd say sure. It was when I was at the college. It wasn't very often, it was like maybe three times a year. And I would come in and do the Saturday morning class.

After volunteering in the summer program of 1996, Melanie became the in-house instructor at Northville Community Gallery. Melanie told me that during her first year as instructor, she did not feel confident in teaching. At the time of this study, however, after a year's experience in this position, Melanie felt more confident: "I know what to tell kids now."

In addition to her position at Northville Community Gallery, Melanie taught several children's art-making courses at the arts center (also housed in the Library/Cultural Center) in order to make financial ends meet. Melanie did not attend

any professional organizations in the field of museum studies, education, or art education. She did not have any connection with other museums, nor did she seem interested in gathering information concerning school curricula or museum education. As indicated above, Melanie's future career plans were steering her in the direction of becoming an art teacher.

#### Attitude Toward Art Museum-Elementary School Collaboration

Melanie's attitudes with regard to art museum-elementary school collaboration are categorized and discussed under the following six headings: 1) models of art museum-school collaboration; 2) pedagogy and methods of school programs; 3) art museum programs and resources for elementary school teachers; 4) elementary school teacher participation; 5) content of art museum programs for elementary schools; and 6) linkage of art museum school programs and elementary school curricula.

#### Models of Art Museum-Elementary School Collaboration

Melanie's experience at Northville Community Gallery had impressed upon her the importance of clear and thorough communication between program instructor and classroom teacher well in advance of the class trip. In particular, reaching an understanding on such topics as program content and focus were key to the ultimate success not only of the tour/workshop but also the longer term goal of on-going collaborative art education between Northville Community Gallery and elementary school.

Finally, Melanie wanted to visit every Northville City elementary school to promote the gallery's school programs. She saw staff meetings in schools as an ideal forum in which to develop communication between Northville Community Gallery and elementary schools.

#### Pedagogy and Methods of School Programs

Melanie's views vis-à-vis program methods for elementary schools were, naturally enough, based almost exclusively on her teaching experience in the gallery's tour/workshop program. Melanie believed that many children would never enter an art museum without some sort of impetus outside their natural inclination; thus, elementary schools had a responsibility to bring students into galleries and museums to experience art. Melanie saw the progression of the tour/workshop, beginning with viewing and discussing art and progressing ultimately to making art, as ideal for children's development. Melanie held that one of the strengths of the tour/workshop sequence was that it helped students create their own art by first giving them some exposure to art as well as some of the conceptual tools with which to think about art. Moreover, she had become much more aware of children's limited attention span and took care to keep things stimulating for them.

On an affective level, Melanie felt that it was important to relate to students as their friend. In consideration of students' self-esteem, Melanie liked to use their names instead of pointing at them.<sup>44</sup> During the art-making sessions, Melanie found that

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<sup>44</sup> Melanie had experienced difficulty putting this into practice, however, as students would not wear name tags when they attended the tour/workshop program.

students needed individual assistance. In helping them, however, she did not like to make any child feel that they were wrong in their creative endeavors; instead, she would gently steer students in a certain direction.

Melanie saw the value in encouraging children to return to look at the art in the exhibition, especially at particular works that might have caught their imagination, when they were working on their own creations. Melanie felt that this type of activity “[made] students think” and use their imagination when engaging in art. For example, Melanie mentioned a workshop with a Halloween theme, relating that she had instructed the students directly: “I don’t want see a pumpkin; I want you to use your imagination. Draw a haunted house, a graveyard, or a fall scene--something like that. It’s windy and rainy outside--what would it look like?”

Finally, Melanie saw many of the gallery’s resources<sup>45</sup> as excellent tools that could be used in the classroom to improve art education in elementary schools. She also noted that she would be more than willing to implement a school-based program with the support of the gallery.

#### Programs and Resources for Elementary School Teachers

In Melanie’s mind, elementary school teachers needed a lot of support and help from art museums to offer quality art education in the classroom. However, Melanie was doubtful that she was qualified to give teachers guidance on how to teach their students art because Melanie, herself, lacked a background in art education. Instead, Melanie saw

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<sup>45</sup> See above, pp. 185-187, “Programs and Resources for Teachers,” for a discussion of the gallery’s resources.



her ideal role, with her present level of experience and training, as an art consultant to elementary school teachers. Moreover, Melanie did not think that the gallery's two-page lesson plans were an effective tool by which to lend support to elementary school teachers who were trying to implement art projects based on these documents alone. Instead, Melanie suggested that art museums give teachers a complete package. In fact, in an ideal setting, Melanie would have the gallery retain a specialist with whom the teachers could confer and collaborate in the process of devising and implementing a curriculum with art educational activities comprising a vital part.

In the future, Melanie planned to spend more of her own time volunteering in elementary schools to support teachers and facilitate art projects:

I will try to keep the lines open and say to teachers, if they're doing the project and need help, they can phone me. In January (1998), I'll be volunteering more with them, so that will change my relationship with teachers. If the teachers had their own art project planned that they were going to do, and I came in, I could help that way. [If] I just came in and gave the kids tips and stuff, that would be fine. I mean, I'll probably do that on a volunteer basis, on my own.

Finally, in terms of resources in art museums, Melanie felt that these facilities should offer more in the way of self-guided tour sheets containing facts and questions about the exhibitions. This, noted Melanie, would educate teachers and support their teaching efforts, such as discussing artwork with their students.

#### Teacher Participation

Melanie felt strongly that teachers should play a supporting role when visiting the

gallery with their students as opposed to using their authority and controlling everything during the tour/workshop. Melanie found it annoying when teachers interrupted her during her lectures or instruction of students. As Melanie put it, "Some teachers [try] to take over" instead of respecting her expertise in teaching children art. As an extension of this, Melanie saw how encouraging it was for students when they saw their teachers expressing a genuine interest in art, volunteering to assist her, participating, and/or learning along with their students throughout the tour/workshop:

I like to see them be involved, I don't like it when they just leave, or sit, stand over here and gossip. The teachers that sit down and do their own artwork. I think that's pretty good. I think the kids like to see what the teacher's doing, and the teachers that, sort of, support everybody's style, I mean, every kid is different. . . I think they (teachers) could learn as much as the kids do when they come in for a workshop.

Melanie doubted that most elementary school teachers had enough art background to implement an effective art curriculum in their classrooms. Likewise, she did not expect teachers to organize lessons and activities integrating what had been learned about art from the programs at Northville Community Gallery. However, Melanie hoped that teachers might at least be able to discuss with their students the content of what they had seen at the gallery. Melanie also welcomed teachers sharing information with her related to how their school curriculum could integrate the topics covered by the tour/workshops at Northville Community Gallery.

### Content of School Programs

Melanie was hopeful that elementary school students would develop a foundation through the various school programs to become life-long art museum visitors. This would be effected by instilling in students knowledge and values related to visiting an art gallery properly. Melanie cited the example of teaching students why they should not touch the artwork on display. In another example, Melanie noted that students on tours in art museums should develop confidence in viewing art from their own perspective. Furthermore, as well as learning how to appreciate art (especially abstract art) students should learn to respect artwork and to enjoy their experience in art museums. Finally, Melanie liked to use the tour to talk about the artists featured in the exhibitions: "I like to tell the kids about the artist, it sort of makes it, they connect a bit more."

In the art-making workshop, Melanie hoped to help students break some of what she considered to be bad art habits, such as drawing stylized or cartoon representations as opposed to their own creative interpretations of the world around them. In addition, Melanie cared very deeply about students' self-confidence and self-esteem in relation to their artistic experience: "I want them [students] to think that, 'I'm doing a really good thing. I can do another really good thing.'"

### Linkage of School Programs and Curriculum

Melanie thought that elementary school students should visit art museums once a month: "It should be part of the curriculum." Melanie was willing to design lesson plans

around the exhibitions, depending on what teachers wanted. Although she felt that most teachers did not have clear art objectives relating to art education, she recognized that most were still eager to bring their students to Northville Community Gallery. This, she postulated, was due to the facilities offered by the Northville Community Gallery allowing the students to participate in activities beyond what the schools could offer them, such as viewing exhibitions of real artwork and working with specialized art equipment and materials. In Melanie's mind, since there was no real art curriculum in elementary schools, it was actually impossible for art museums to link their school programs to the school art curriculum. However, Melanie saw potential for the curriculum in other school subjects, for example, science, history, to be supported by gallery workshops with special themes.

### Commentary

Melanie's case clearly showed the influence of personal experience on attitudes as well as the interrelationship of attitudes. For example, Melanie's strong doubts about generalist teachers' art teaching ability in elementary schools seemed influenced as much by her own negative experiences as an elementary school student as by her experiences with teachers in Northville Community Gallery. In her approach to teaching, Melanie showed special concern with children's self-esteem and self-confidence. This may have been related to her experience in her youth when her teachers undervalued her artwork. Finally, Melanie emphasized the indispensable role of art education in elementary

schools. Her urgency might have been related to the lack of access to quality art education that she experienced as a young person.

Melanie was the only instructor in Northville Community Gallery. From the above description, we can see how her attitudes were reflected in her teaching. Although she did not have extensive training or expertise in art education, she felt passionate about teaching children art and devoted her best efforts to her job. Moreover, she was very enthusiastic about supporting others, such as elementary school teachers, to improve children's art education, to the best of her ability to determine what this education should be about. However, Melanie's professional performance and ability to reflect on her own teaching seemed limited by her insufficient background in education and art education in particular.

Finally, although Melanie was the only instructor, hence the sole implementor of programs at the gallery, the importance of her position seemed to go unrecognized by William, other staff members, and volunteers in Northville Community Gallery. As a young novice educator working in a small art gallery, she has not benefited from any forms of systematic support or gallery-sponsored professional development. Melanie's case brought up important issues related to educator professionalism and in-service educator education in art museums in BC.

### Summary

Northville Community Gallery was a small art gallery facing financial and personnel challenges in delivery of educational programs. Those challenges influenced

the staffing decisions and scale of the gallery offerings. The actions of the two educators in Northville Community Gallery reflected the existing relationship with elementary schools, while their thoughts seemed to have been influenced by their professional training, their role in Northville Community Gallery, and their backgrounds and experiences. It seems that the cognitive and affective aspects of their attitudes remained at a distance from their behavioral intentions and actions.

This chapter described the work environment for educators in Northville Community Gallery. The two interviewed educators' personal backgrounds, experience, and expressed attitudes in regard to art museum-elementary school collaboration were also presented. Table 39 summarizes the two educators' background information, and Table 40 outlines their attitudes in six categories paralleling the research questions.

Table 39: Basic Summarized Background Information about the Two Informants

	<b>William</b>	<b>Melanie</b>
Role in the Gallery	Programmer (Permanent full-time)	Instructor (Temporary part-time)
Experience with Elementary Schools	Supervision and coordination	Teaching and Booking
Education	College & University education: English, fine arts, film- making, and theater	College diploma: fine arts
Professional Background	*Commercial photographer * Art teacher * Northville Community Gallery assistant * Artist	*Artist *Volunteer assistant in Northville Community Gallery.

Table 40: General Summary of the Two Informants' Attitudes in regard to Art Museum-Elementary School Collaboration.

<b>Focus of Attitudes</b>	<b>William</b>	<b>Melanie</b>
Model of Art Museum-Elementary School Collaboration	community-based project; collaboration with: * teachers * principals * parents	collaboration with teachers
Pedagogy and Methods of School Programs	* in-gallery tour/workshop * outreach program * Feldman's Model * children's art exhibit * profession of tour guides * potential of World Wide Web	* in-gallery tour/workshop * outreach resource * emphasis on children's self-esteem (no theory basis)
Programs & Resources for Teachers	* help teachers enhance in-school art education through lesson plans. * help teachers mount exhibits in schools * one-day program orientation for pre-service teachers	* consultant for teachers * resources for teachers guiding students
Teacher Participation	* frequent visitors * provide opinions about programming	* supportive role * provide school information
Content of School Programs	* visual literacy * connection with community	* art-looking * become art gallery visitors * art-making * self-confidence
Linkage of School Programs and Curriculum	* non-school curriculum * marketing considerations	Elementary school art curricula non-existent

The attitudes of William and Melanie in regard to art museum-elementary school collaboration seemed limited by the scope of Northville Community Gallery. They typically mirrored the policies of Northville Community Gallery and rarely expressed

ideas about art education beyond the boundaries of their experience at Northville Community Gallery. The reason for this may have been their limited experience in museum education beyond their work in this specific setting. Based on the detailed description of the case study interviews included earlier, the major findings from the two educators' attitudes in regard to art museum-elementary school collaboration are briefly summarized as follows:

### 1. Models of Art Museum-School Collaboration

While Melanie thought only about improving communication with elementary school teachers, William, as a programmer, mentioned more potential collaborative stakeholders in elementary school-oriented art museum education: principals, parents, and the community at large. However, these attitudes have been predominantly manifested at the cognitive and affective rather than behavioral levels.

### 2. Pedagogy and Methods of School Programs

Both William and Melanie felt that in-gallery programs offered unique learning experiences for students. Melanie's chief concerns were her teaching approach, encouraging children's potential, overall quality and frequency of tour/workshops, and the importance of getting gallery resources into schools. William emphasized sending instructors into schools to work with teachers designing in-school art-making programs and children's art exhibitions. He also mentioned the importance of displaying children's art in art museums, the potential of World Wide Web, and the necessity of having trained tour guides for school programs. While Melanie did not show much sophistication regarding art education theory, William mentioned Feldman's model (1970).



### 3. Art Museum Programs and Resources for Elementary school Teachers

Both William and Melanie pointed out the potential of art museums for enhancing the quality of elementary school art education. William favored offering lesson plans to help teachers extend the learning initiated in gallery tours and workshops; he also mentioned going into schools to help mount children's art exhibitions. Finally, William suggested the introduction of Northville Community Gallery's programs and resources to pre-service elementary school teachers through one day workshops. Melanie mentioned support that teachers could receive from gallery-based art consultants. Melanie knew that she was limited in her ability to instruct teachers in art education; however, she assumed that she could usefully offer teachers information and help with art-making and art-related knowledge.

### 4. Elementary School Teacher Participation in Art Education

Both William and Melanie hoped teachers would support Northville Community Gallery's programs by bringing their students to participate in Northville Community Gallery activities on a regular and frequent basis. William emphasized that teachers, themselves, should become frequent visitors of art museums. However, although he welcomed teachers' suggestions of program ideas, he did not actively pursue regular consultations with elementary school teachers. Melanie appreciated elementary school teachers' offering information about their schools' curricula, but, most of all, noted the importance of their support during tour/workshops. However, she did not think that elementary teachers had the ability to be leaders in art education and that museum-based educators should assume these roles.

## 5. Content of Art Museum Programs for Elementary Schools

William emphasized the importance of visual literacy for children; he also stressed the power of art education to support students' connection to their communities. In addition to art-making, confidence building, and basic knowledge acquisition, Melanie recognized the importance of helping children look at art and become life-long art museum visitors.

## 6. Linkage of Art Museum School Programs and Elementary School Curricula

William favored the design of programs for elementary schools based on the strengths of art museums. He also saw the need to remind teachers of the links with school curricula in order to market gallery services. In contrast, Melanie did not think it was valid to base her teaching on links to elementary school curricula; moreover, she even doubted that elementary schools had effective art curricula. She based her opinions solely on her work experience with teachers.

With different backgrounds, yet working within the same Gallery, William and Melanie had similar as well as differing perspectives on the various aspects of art museum-elementary school collaboration. Compared to Melanie, William had more ideas and initiatives that he would, eventually, like to see implemented. However, in practice, William did not take action to change the existing relationships with elementary schools or make major efforts in the area of elementary school-oriented education. On the other hand, Melanie exemplified an energetic gallery-based art educator truly dedicated to elementary school students and programs that could enhance their learning. However, Melanie taught these programs based on her own methods and values without

any help or input from experts, which imposed limits on effectiveness of her pedagogical efforts in art education.

Northville Community Gallery's case highlights what constitute truly challenging conditions for the development of art museum-elementary school collaboration in small art galleries in BC. While these factors may be unique to this case, they might alternatively reflect similar conditions in many other small art galleries in BC.

## CHAPTER SIX

### Attitudes of Interviewed Educators in Westcoast Metro Gallery

#### Introduction

The purpose of this chapter is to present the attitudes of seven art gallery educators<sup>1</sup> in regard to art museum-elementary school collaboration as revealed through the analysis of data collected at the second study site, Westcoast Metro Gallery, between January 12 and April 30, 1998. The data presented here are drawn primarily from the interviews. The observational and document-based data were useful in further elucidating the attitudes of the informants. However, no attempt has been made to conduct a thorough analysis of the study setting in its own right nor to elaborate the institutional culture of Westcoast Metro Gallery. This limitation was previously signaled in Chapters Three and Five.

This chapter begins with an introduction of the institutional setting for education followed by a description of the existing relationships between Westcoast Metro Gallery and elementary schools. It is hoped that the reader will gain a sense of what the educators' environment was like working within this specific cultural, community, and logistical context. Next, the main part of this chapter focuses on describing the attitudes of the seven selected art gallery educators. Each is presented as a separate profile for the purposes of this investigation's multi-site collective case study structure.<sup>2</sup> Each profile

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<sup>1</sup> Of the seven informants, four were permanent educators in Westcoast Metro Gallery, while the other three were temporary part-time educators whose average working hours were longer than other temporary educators involved in school programs in Westcoast Metro Gallery.

<sup>2</sup> See Chapter 3, p. 107, for details on this investigation's adaptation of Stake's (1995) multi-site case study methodology and structure.

begins by introducing the educator's gallery role, experience with elementary school programs, education, and professional background. This is followed by a description of his/her attitudes in regard to art museum-elementary school collaboration, organized into sections paralleling the six components of this investigation's research question. Finally, the commentary section closing each profile briefly summarizes what can be learned from the observed and expressed attitudes of each educator.

### Institutional Setting for Education

Westcoast Metro Gallery, a public non-profit art museum situated in an urban setting in the province of British Columbia (BC), was one of the largest art museums in Canada. Westcoast Metro Gallery's modern and contemporary art holdings, comprised of over 6,500 works, were considered to be among the best in the nation. An introduction of the institutional setting provided by Westcoast Metro Gallery for public art education follows.

### Forum for Contemporary Issues and Educational Experiments

In the mid 1990s, the Public Programs Head received full support of Westcoast Metro Gallery's director to lead staff in the Public Programs division in innovative public programming through continuous on-site experiments. This initiative doubled the gallery's visitor rate.<sup>3</sup> An in-house document published by the Public Programs division reflected the values behind Westcoast Metro Gallery's programming goals:

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<sup>3</sup> According to the gallery's annual reports for 1995 and 1996, the number of visitors each year to Westcoast Metro Gallery rose from approximately 300,000 to over 600,000 during this time period.

Public Program objectives for 1998 are to continue to build on the new programming initiatives. . . . We plan to continue to make the Westcoast Metro Gallery a more **challenging** intellectual site for the intermediate to advanced viewer through a series of lectures, public forums, artists talks and discussions. . . . We plan to continue to make the Westcoast Metro Gallery a more **hospitable** place for the new and novice viewers through our in-gallery enhancements such as the Interpretive Sites, the Studio in a Gallery, The Art Talks and Family Sunday . . . . We also plan to make the Westcoast Metro Gallery a more **accessible** place for disenfranchised and special interest groups through our work with community advisory committees, and through collaborations and partnerships with diverse community and school groups. (Unpublished programming document, 1998)

With its emphasis on learning rather than teaching, Westcoast Metro Gallery provided an entertaining learning environment for the public as well as a context for the discussion and theoretical debate around issues in contemporary art and culture. In line with the hands-on and interactive approach, all programs were exhibit-based, emphasizing contemporary issues. In addition, with the intention of “contribut[ing] locally, regionally, nationally and internationally to the evolution of a living culture” (Westcoast Metro Gallery, 1998c), Westcoast Metro Gallery conducted a number of programs for the public on a regular basis (Table 41).<sup>4</sup>

Table 41. Summary of Westcoast Metro Gallery Public Programming

<b>In-Gallery Exhibition Enhancements</b>	
1. <u>Art Talk Program</u>	The goal of the Art Talk Program was to provide information to the itinerant visitor in an easily accessible format and to encourage discussion and questioning. The instructors were hired for their knowledge of specific exhibition content and were scheduled to meet visitor demand.
2. <u>Interpretive Sites</u>	The interpretive sites were designed to facilitate visitor interaction based on specific ideas

<sup>4</sup> Table 41 summarizes the programs and activities designed and implemented by the Public Program Division. While Westcoast Metro Gallery also conducted other activities, such as member-oriented events or fund-raising, these came under the alternate purview of the Marketing Division.

highlighted by the exhibitions. The sites ranged in complexity from simple reading and audio-visual areas to more complex hands-on installations and were designed to appeal to a variety of learning styles and knowledge levels.

### 3. Studio in a Gallery

Not far from the exhibition area in Westcoast Metro Gallery, there was a space where visitors could explore the exhibition themes with art-making activities, books, videos, and a number of other hands-on activities. A full-time instructor was available to welcome, assist, and instruct visitors.

### 4. Comment Corners

In various corners of the exhibition area, small centers were provided for visitors to record their observations and opinions on the exhibitions and post them on the wall.

### 5. Reading Rooms

Books, articles, and related print information on selected exhibitions were provided in a small, comfortable reading room.

## **Family Programs**

### 1. Family Sunday

Once a month the entire gallery was transformed into a fun-filled learning environment for the whole family. There were live interpretive performances, storytelling, numerous art-making stations, artist demonstrations, and staff on hand to assist and answer questions.

### 2. Kidsummer

Kidsummer was a non-profit organization that organized a summer schedule of family events in the Lower Mainland. For a minimal charge, families could purchase buttons that admitted them to events throughout the summer. As a participating agency in this program, Westcoast Metro Gallery provided a day-long series of activities, similar in content to those of Family Sunday, called Kidsummer Day.

### 3. Community Center tours/workshops

During public schools' spring break and summer holidays, Westcoast Metro Gallery offered 90-minute tour/art-making workshops for Community Center Day Camp groups.

## **Lectures/Talks/Panels/Mini-series**

Westcoast Metro Gallery presented a wide variety of talks, tours, and lectures by artists, scholars, and critics. These programs aimed to provide discussion and theoretical debate around issues in contemporary art and culture.

## **School Programs**

### High Schools

Westcoast Metro Gallery provided tour/workshops for high school students and involved them in art projects when the exhibition characteristics and issues were age appropriate for teenagers; in addition, Westcoast Metro Gallery offered teacher's guides and exhibition orientations for high school teachers.

### Elementary Schools

The tour/workshops comprised the sole program for elementary school students offered on a regular basis by Westcoast Metro Gallery. The Westcoast Metro Gallery also provided teacher's guides and orientations for each special exhibition. (Please see pages 239-252 for a more detailed description.)

Note 1: Except for the tour/workshop program for students which charged participating schools a fee, programs listed in this table were included in the price of admission to gallery visitors.

Note 2: Information is based on an unpublished Westcoast Metro Gallery grant application, 1998.

### Physical Setting

Westcoast Metro Gallery was located in a 165,000 square-foot complex occupying a significant heritage building in the business center of Westcoast City's downtown. Surrounded by modern towering skyscrapers, the heritage building of Westcoast Metro Gallery was extraordinarily eye-catching in its neoclassical style. The main entrance to the gallery had been cut through the original granite and masonry wall and retro-fitted with glass doors. Inside the museum, the visitor encountered contemporary issues and non-traditional themes presented throughout the exhibitions and activities in the 41,400 square feet of exhibition space comprising Westcoast Metro Gallery. Since there was no separate entry for school tours, the typical weekday found the first-floor lobby crammed full of noisy students waiting for school programs.<sup>5</sup>

### Exhibition Spaces

Westcoast Metro Gallery's four floors of exhibition space consisted of several large and small galleries.<sup>6</sup> The first- and second-floor galleries generally featured changing exhibitions of international and national significance. The third-floor galleries displayed collections of works by British Columbian artists and featured revolving exhibitions of British Columbian art. The fourth-floor galleries were reserved primarily for long-term installations of the Gallery's collection of historical and contemporary art.<sup>7</sup>

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<sup>5</sup> During the 1996-1997 school year, Westcoast Metro Gallery conducted 520 school tours for 13,509 students (Westcoast Metro Gallery, 1998a).

<sup>6</sup> Frequent visitors would notice that Westcoast Metro Gallery changed the wall color according to the design of a given exhibition.

<sup>7</sup> In October 1998, Westcoast Metro Gallery began displaying its permanent classical collection on its 4<sup>th</sup> floor and permanent contemporary collection on the 3<sup>rd</sup> floor.



Adjacent to the exhibition spaces on the fourth floor, an interactive space, called Studio in a Gallery, was designed to expand on exhibition themes. In addition, the central interior rotunda provided a place for visitors to view performances related to exhibitions.<sup>8</sup>

### Administration Offices and Annex Gallery

The administration wing flanked the public exhibition space and was used only by staff and volunteers. Its four floors consisted of collection storage, staff offices, meeting rooms, a volunteer room, the reference and slide library, and the annex gallery, located opposite the receptionist on the first floor and used flexibly as a workshop area for public programs. By design, Westcoast Metro Gallery set aside no particular exhibition or activity space for children: “Children can learn to appreciate art at any age and do not need a special gallery to view art” (Westcoast Metro Gallery, 1998b).

### Financial Structure

#### Governmental Support

Westcoast Metro Gallery was operated by the Westcoast Metro Gallery Association, a charitable society governed by an elected Board of Trustees. In the late 1990s, Westcoast Metro Gallery experienced constant erosion of governmental support from the original 79% of its annual budget to 50%.<sup>9</sup> “The responsibility of keeping the Gallery financially healthy continues to be a challenge for the trustees, members, staff

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<sup>8</sup> These performances, including concerts and dances, took place on Thursday evenings and Family Sundays.

<sup>9</sup> Government funding consisted of three levels: municipal, provincial, and federal.

and volunteers of the Gallery” (Westcoast Metro Gallery, 1997a). At the time of this study, half the annual budget came from self-generated revenue.<sup>10</sup>

The total annual budget of Westcoast Metro Gallery for the year 1998 was approximately five million dollars; of this amount, approximately \$375,000 was devoted to designing and implementing all educational programs and interpretation areas. Vanessa, Public Programs Head, proudly stated, “All the budget moneys are there. It’s a very supportive institution [Westcoast Metro Gallery] for education.”

However, the financial challenges facing the gallery had affected programming to some extent. Professional development funds were shrinking, which in turn limited the financial support for staff education, such as participation in conferences and other professional organizations. Program emphasis shifted in light of budgetary constraints: essaying to pool resources into those programs which offer the most experience to the most numerous groups of the public, Westcoast Metro Gallery found it necessary to cancel programs such as the Saturday family workshops. Sometimes budget cuts seemed extreme: for example, the fund for Kids Summer Programs went from \$5000 in 1997 to \$500 in 1998.

Prior to this study, Westcoast Metro Gallery began to see the value of adding to the budget, as opposed to continually cutting programs, as a way towards achieving a balanced bottom line. Programs with profit-making potential, for example, tourist tours and ESL programs, were some of the new initiatives.

The gallery’s program policy clearly announced: “The annual program plan will

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<sup>10</sup> The sources of self-generated revenue included admission and membership fees, gift shop sales, fundraising ventures through volunteer bodies, corporate sponsorships, and individual donations.

achieve revenue target” (Westcoast Metro Gallery, 1997a, p. 4). Vanessa reiterated this theme, describing the survival pressure at Westcoast Metro Gallery given the financial climate:

If we keep showing esoteric art with no interpretation and very little advertising, we’re just not going to exist. There is no more government money. It’s shrinking almost daily. To support ourselves, we have to become self sufficient, and in order to become self sufficient, we have to do a whole bunch of things differently. One of them is, we have to start having more shows with famous artists’ works, which brings in dollars to support ourselves. We have to get more sponsors; we have to sell more things; we have to start charging for programs. We have to live in the business world...[yet] do that in a smart and integral way without sacrificing any deeper values.

#### Budget for School Programs

Nevertheless, even in light of budgetary strictures, Westcoast Metro Gallery’s program policy retained its commitment to education: “The Westcoast Metro Gallery budget will develop the means to support aspects of the program which may not attract corporate or individual funding/ sponsorship” (Westcoast Metro Gallery, 1997b). In 1995, Westcoast Metro Gallery began offering various innovative programs to the general public without diverting money from school programming. Not only had the gallery exempted educational programs from budget cuts, it had also literally quadrupled allocations for school programming in four years: from \$10,000 in 1995 to \$55,000 in 1998. This, in effect, made educational/school programming the single most expensive

program maintained by Westcoast Metro Gallery, both in terms of gross- and per capita expenditure.<sup>11</sup>

Even with the commitment and support given school programming, Westcoast Metro Gallery still needed to charge fees to contribute to the overall cost of the education budget: tours and workshops were one such area.<sup>12</sup>

## Personnel

### Westcoast Metro Gallery Personnel

In 1995, Westcoast Metro Gallery began to undergo numerous changes in staffing: Public Programs Head (1995), Director (1996), Chief Curator/Associate Director (1996), Marketing Division Head (1996), Instructors (1996), Development Division Head (1998), to name just a few. At the time of this study, Westcoast Metro Gallery employed approximately 60 full-time and 50 part-time staff distributed across 16 distinct divisions that coordinated their various responsibilities in the overall operation of the gallery: Administration, Audio/Visual, Building Maintenance, Curating, Conservation, Development, Gallery Shop, Library, Marketing, Museum Services, Preparation, Photography, Reception, Registration, Visitor Services, and Public Programs. Moreover, volunteer staff, working in a variety of gallery divisions, numbered approximately 500.

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<sup>11</sup> That is, other programs not only cost less money but serviced more people.

<sup>12</sup> In 1996, Westcoast Metro Gallery offered guided tours to school groups gratis, charging, however \$35 for the (optional) workshop; by 1997, this fee had been raised to \$50. In September, 1998 Westcoast Metro Gallery stopped offering tours gratis to school groups and began to charge \$30.

### Human Resources for Education

Public Programs was responsible for the programming and implementation of all public programs. The Public Programs Head<sup>13</sup> supervised a team made up of one administrator, one group booking coordinator, three full-time programmers<sup>14</sup> and one part-time volunteer docent instructor,<sup>15</sup> all working on full and tight schedules. There was a weekly division meeting in which staff shared opinions and information; in addition, all permanent full-time programmers and the Public Programs Head convened on a weekly basis for the express purpose of "brain-storming" ideas for educational programs.

The other branch of the Public Programs division consisted of eleven educators working under the temporary part-time status of instructor.<sup>16</sup> These instructors, assigned no office or desk, worked instead within the exhibition space, Annex gallery, or Studio in a Gallery on various programs. They were present at Westcoast Metro Gallery for the design and implementation of a given program, but left when it ended.

Educational program design at Westcoast Metro Gallery usually took place within the shortest time possible as Public Programs usually received sufficient information on upcoming exhibitions just a few weeks before its public opening. Designing programs based on new exhibitions coming out, on average, every two to three months, the Public Programs built from its employees a team of educators with varied expertise and experience, depending on the exhibition subject and relevant educational goals.

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<sup>13</sup> Vanessa, one of the seven informants.

<sup>14</sup> Jane, Nancy, and Owen, three of the seven informants.

<sup>15</sup> Sally, one of the seven informants.

<sup>16</sup> Two instructors, Anne and Alexander, were two of the seven informants.

Finally, key to the implementation of educational programming were approximately half of the 100 volunteers in the Public Program Division who were directly involved in school programs as docents, docent trainers, tour liaisons, and workshop assistants. Tour Liaisons were responsible for welcoming schools upon their arrival at Westcoast Metro Gallery, organizing students for their tour/workshop, and collecting the school program fee. Workshop assistants assisted the instructors in school workshops. Docents were directly responsible for guiding tours, thus, direct instruction of students. Since these volunteer docents in Westcoast Metro Gallery were required to keep a stable schedule, evince an interest in art and children, and draw on skills in English, communication, and leadership, they required training. Westcoast Metro Gallery invested a year's worth of intensive training to inculcate what this institution saw as the requisite qualifications prior to allowing volunteers to guide K-12 tours.<sup>17</sup> During the period of my fieldwork, there were approximately 25 trained volunteer docents leading K-12 tours and eleven apprenticed docents participating in the training program.

#### Existing Relationship with Elementary Schools

Three decades ago, Westcoast Metro Gallery began offering elementary school students gallery tours guided by volunteer docents. In 1988, Westcoast Metro Gallery revamped the existing "walk-a-talk" school tour format and added interactive activities

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<sup>17</sup> Each docent cost Westcoast Metro Gallery \$5,000 in training expenses. The one-year docent training program consisted of three stages. The first stage of the training program consisted of three months, in which apprenticed docents were responsible for weekly readings and attended a one-day training session each week covering the permanent exhibition, concepts of art and design, learning styles and attributes of different age groups, and teaching methods. The second and third stages comprised the remainder of the year, in which apprenticed docents practiced what they had been taught with elementary school students in real tour settings and debriefed their teaching experiences every week.

and art-making workshops. In 1996, under the lead of the new Public Programs Head, school programming was reevaluated and revolutionized. Westcoast Metro Gallery's relationship with elementary schools at the time of this study was based on two elements: schools' response to existing or proposed gallery programs and schools' requests for services from Westcoast Metro Gallery.

The following sections discuss the relationship between Westcoast Metro Gallery and elementary schools by describing: (1) the model of art museum-elementary school collaboration currently in place; (2) pedagogical methods and approaches employed; (3) programs and resources provided for teachers by the gallery; (4) teacher participation; (5) content of the gallery's school programs; and lastly, (6) integration of the school programs and elementary schools' curricula.

#### Model of Art Museum-Elementary School Collaboration

Prior to 1996, the dual emphasis of Westcoast Metro Gallery's former relationship with elementary schools had consisted in the provision of the in-gallery tour/workshop program as well as outreach programs. Since 1996, however, Westcoast Metro Gallery had shifted its programming focus. Rather than maintaining intensive involvement with selected schools in a particular outreach program over a prolonged period of time, more resources were re-allocated to the in-gallery tour/workshop program, which served more schools with consistent quality and outcomes.<sup>18</sup> At the time of this study, Westcoast

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<sup>18</sup> Prior to 1996, there had been no standard model or content for the school tours; few school tours had been given each week, and each school tour had been individualized and guided by the volunteer docent in his/her unique way.

Metro Gallery's tour/workshop program enjoyed a strong reputation among elementary school teachers in BC.<sup>19</sup>

Westcoast Metro Gallery had retained its outreach program, albeit in circumscribed form; it maintained its partnership with those schools whose resources in art education were very limited. Westcoast Metro Gallery's policy in relation to partner schools was a commitment of five years, during which time the gallery helped such schools in a variety of ways. Nancy, the programmer for school programs, compared Westcoast Metro Gallery's former approach to outreach schools to the type of support the typical partner elementary school received after 1995:

[Prior to 1996,] we used to hire some artists to work in schools. We had docents going out into schools. We had artists-in-residence in a multi-cultural program. . . .Many years ago, we brought artworks to schools. We loaded some artworks in the back of a van and took them all over the province to schools' gymnasiums.

[Under the current outreach program,] the partner elementary school is an inner-city school. The students don't have much money, and they don't have the opportunities to visit art galleries like other students might. The teachers need a little bit of extra support in working with the arts, because they have a lot of problems. The kids have a lot of problems. So art might not be necessarily be the first thing they would be focusing on. So we have done various projects before and sometimes they need us for art supplies support for a special art project they were doing. . . .Mostly it has been me going to the school usually twice a year to talk about our program and to invite them to come for free.

Reciprocally, Westcoast Metro Gallery also got some help from its partner

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<sup>19</sup> In fact, the restructuring of the school programs had resulted in a significant increase in tour demand since 1996: tour frequency was up to four to five daily, as compared with two to three weekly before the shift. Moreover, demand for gallery tours at the time of this study could not be met; there was always a significant waiting list for the tour/workshop program.



schools. Students for the tours guided by training docents or novice tour models for new exhibitions came from these schools. In this way, Westcoast Metro Gallery's training docents could practice their teaching skills; moreover, newly-designed aspects of tours and/or exhibitions could be piloted.

### Pedagogical Methods of School Programs

At the time of this study, the main component of Westcoast Metro Gallery's elementary school programming was comprised of the in-gallery tour/workshops. Westcoast Metro Gallery generally offered a choice of tours based either on a permanent exhibition or two special exhibitions. Schools could also choose to attend either the one-hour guided tour or the two-hour tour/workshop combination. However, a workshop in exclusion of the tour was not an option, as one of the goals of the workshop was to extend the knowledge gained by student interaction with art as promoted by the tour experience. As mentioned above, demand for these programs exceeded supply, such that any weekday during the school year found Westcoast Metro Gallery full of students participating in various aspects of these programs.

Three elements contributed to the construction and implementation of Westcoast Metro Gallery's tour/workshops. First, the standard tour format lent consistency and structure to each and every tour. Second, theoretical models of learning and art education informed the above model in structure and content. Finally, evaluation methods provided feedback for the adjustment and improvement of the tour/workshop program. These three elements are described in detail below.

### Standard Model

The structure of Westcoast Metro Gallery's tour/workshops were described in a programming document:

A typical school tour begins with small-group participatory activities in Gallery "stations," led by teams of trained docents and Gallery instructors. Tours are followed by hands-on art-making workshops, designed by professional art educators, to give students an opportunity to extend their viewing experience. (Westcoast Metro Gallery, 1998a)

For every new exhibition selected for school programs, a compatible tour script was also designed for docents or instructors to follow while guiding school tours. This standard script typically incorporated the following elements: the main objective of the tour; specific learning goals for students; activities and educational materials for each station of the tour; and teaching strategies for each activity. In this way, Westcoast Metro Gallery aimed for consistent learning among students over various tours.<sup>20</sup> The following workshop was optional and took place either in the gallery where the artwork was displayed or in the Annex gallery, depending on the materials used and the schedule for other tours.<sup>21</sup> As mentioned above, the guiding principle of the workshops was to extend the learning begun in the exhibition tour; thus, in-gallery workshops took the featured art as theme and example, and students were encouraged to work on their own creations directly in front of the artwork. Similarly, when workshops took place in the Annex

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<sup>20</sup> Inter-tour consistency carried increased importance in light of the gallery's policy of dividing each class into three groups and assigning each group to one of three docents or instructors in order to afford small-group learning.

<sup>21</sup> With a view to protecting and preserving the art on display, pencil and chalk pastels were the only two art materials allowed inside the exhibition space; moreover, the disruption of overlapping tours and workshops within the limited exhibition space was avoided.

gallery, pains were taken to match its décor and theme to those of the related exhibition through the use of reproductions, posters, postcards, and images.

### Theories in Practice

One of the strengths of the educational programming at Westcoast Metro Gallery was its theory-based approach. Most of the educational programs in Westcoast Metro Gallery were consonant with cultural and educational theories of learning and development. In addition to the content of exhibitions, the design and implementation of the tour/workshop model were fundamentally based on the following educational theories. Moreover, the docents and instructors leading the tours were conversant with these theories and their implications for educational outcomes. Below follows a description of the theoretical basis on which the educational programming of Westcoast Metro Gallery relied:

#### 1. Universal Stages of Children's Artistic Development

Piaget's theory of child development and Lowenfeld's theory of children's artistic development provided the basic reference for the design and implementation of the school programs. An example of this theoretical influence on programming resided in the dual structure of school tour scripts: one model for kindergarten to grade two, and another for grades three to seven. These two models relied on level-appropriate, thus distinct, activities and teaching strategies for the two groups given their different needs due to developmental factors posited by Piaget and Lowenfeld.

## 2. Learning Styles

Prior to 1988, the guided tour for students in Westcoast Metro Gallery took an expository approach to art education.<sup>22</sup> Since that time, Westcoast Metro Gallery had redesigned the school tour to encourage students' active participation and to compensate for variation in students' visual, auditory, and body/sensory learning styles.<sup>23</sup>

## 3. The MUSE Entry Point Approach<sup>24</sup>

Docents were strongly encouraged to use the MUSE five entry points to facilitate students' learning: aesthetic, narrative, logical/quantitative, foundational, and experiential entry points.

## 4. Feldman's Model

During the tour, docents were encouraged to use Feldman's four-step model to help students look at artwork: describe, analyze, interpret, and judge.

## Evaluation

In 1996, evaluation of the gallery's school programming was undertaken in several ways. First, the gallery invited an expert in program evaluation to conduct a major evaluation of its school and docent programs, which led to a number of initiatives. First, separate focus-groups for the following stakeholders--paid staff, volunteer docents, teachers, and school students—contributed to Westcoast Metro Gallery's understanding

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<sup>22</sup> See the description of school tours above, page 243.

<sup>23</sup> This goal was mentioned in gallery programming documents: "To use various teaching models which accommodate a wide range of learning styles" (Westcoast Metro Gallery, 1998a).

<sup>24</sup> The MUSE Entry Point Approach from the Harvard Project MUSE (Museums Uniting with Schools in Education) developed by the Harvard Graduate School of Education. (Please see Chapter Two, pages 40-41, for more information.)

of diverse opinions regarding programming. Later, in 1997 and 1998, every trained docent underwent peer evaluation based on his/her performance in the areas of content, methodology, and interactive presentation skills in school tours. Finally, on-going and continuous evaluation had been integrated into school programs. After each school tour, the elementary school teacher was asked to fill out an evaluation form addressing the teaching quality, educational materials, and administrative procedures. Taken as a whole, these changes to the evaluation system of Westcoast Metro Gallery's educational programming were key to its continual enhancement and development.

#### Programs and Resources for Teachers<sup>25</sup>

Westcoast Metro Gallery provided various programs and resources for teachers, including elementary school teachers.

##### 1. School Tour Preparation

In order to facilitate students' learning and gallery experiences, Westcoast Metro Gallery sent a teacher guide to teachers booked for the tour/workshop. The format was constant, including information about the artist, exhibition, goals of the guided tour, pre- and post-activities, and related vocabulary and resources. The emphasis and content, however, were unique and specific to every novel exhibition. In addition, a letter welcoming teachers and reminding them of gallery rules was also sent out prior to the

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<sup>25</sup> The programs and resources described in this section were aimed at in-service teachers. Westcoast Metro Gallery did not emphasize programming for pre-service teachers in particular, other than lectures by the Public Programs Head, Vanessa, introducing Westcoast Metro Gallery's programs and resources (which were offered only casually, upon request of university programs).

class visit.<sup>26</sup> Finally, to facilitate teacher familiarity and education regarding each exhibition, the gallery donated a free pass for teachers to preview the exhibition prior to the class visit.

## 2. Guided Group Orientation

As an alternative to mailing teachers information and inviting individuals to independently preview new exhibitions, Westcoast Metro Gallery also conducted group teacher orientations. These orientations were generally scheduled for two hours in the late afternoon so as to avoid interruption of educators' teaching schedules. The format included a guided exhibition tour and a moderated discussion session on such topics as pre-teaching activities, workshop ideas, and other issues related to the specific exhibition.<sup>27</sup>

The advantages to the group orientations were numerous. In addition to having recourse to specific information on the up-coming exhibition, along with the same printed preparatory material usually sent by mail, participating teachers benefited from the direct experience of what their students could expect from the tour, interaction with a Westcoast Metro Gallery educator, and interaction with their peers. The success of this approach was reflected in its popularity amongst educators: each orientation session typically attracted 60-90 teachers.

## 3. Reference Library

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<sup>26</sup> These rules asked the visitor not to touch artwork, nor to run, eat, or drink while in the gallery; teachers were also asked to bring nametags for each student.

<sup>27</sup> These activities were led by paid educators.

Westcoast Metro Gallery maintained a fine arts reference library open to the public. A professional reference librarian was always on hand to facilitate the use of the library's holdings, which included professional books, exhibition catalogues, artist biographical files, professional art journals, and related reference information. The gallery was committed to making this facility both supportive and accessible to teacher research for specific projects as well as general education in the area of art/art education.

#### 4. Slide Library

Westcoast Metro Gallery's slide library contained over 25,000 slides categorized by painting, sculpture, architecture, and the ancient world. Operated by volunteers, this slide library provided a lending resource to art students or teachers, who could borrow from the holdings locally or access them by mail from within the province of BC.<sup>28</sup>

#### 5. Reproductions

The Westcoast Metro Gallery gift shop offered a 50% reduction on the price of Westcoast Metro Gallery art reproductions to teachers paying through a school purchase order.

#### Elementary School Teachers' Participation

Elementary school teachers were encouraged to help students learn from school programs provided by Westcoast Metro Gallery. Moreover, their opinion and feedback on school programming in general was sought through a number of methods: post-tour/workshop evaluation; teacher focus groups; and a teacher advisory committee.

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<sup>28</sup> For a \$10 deposit, up to 20 slides could be borrowed for a two-week period.

### Tour/Workshop Support

As mentioned above, every teacher booking a tour/workshop had access to multiple preparatory programs and materials, both for him/herself and for his/her class. Westcoast Metro Gallery placed such enormous emphasis on teacher preparation precisely because of the important role teachers played in preparing students for their gallery learning experience as well as extending students' learning upon their return to the regular classroom.<sup>29</sup> In order to capitalize on the support systems for teacher/class preparation for the gallery visit, therefore, a docent would call the classroom teacher two weeks before the tour. Typically, the docent and teacher would discuss how the pre-tour activities had been progressing, assess the knowledge level of the class, and share any other information relevant to student preparation and school-gallery coordination of the learning experience. In essence, the gallery tour was approached as a learning unit as opposed to an isolated field trip distinct and apart from the regular curriculum.

During the guided tour, the role of the classroom teacher was to accompany his/her students, provide adult supervision, and note student learning. However, classroom teachers were not expected to involve themselves in the active teaching of the tour or workshop, conducted as these were by the docents and instructors, respectively.

Finally, the classroom teacher was asked to evaluate the program in which his/her class had participated.<sup>30</sup>

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<sup>29</sup> During my fieldwork, docents and animateurs shared with me their interest in teacher preparation, explaining that according to their experience, a huge qualitative difference in the effectiveness and learning outcomes existed between students whose teachers had adequately prepared them versus those whose teachers failed to do this.

<sup>30</sup> See above, page 245.



### Teacher Focus Groups

As mentioned above,<sup>31</sup> focus groups had been part of the 1997 gallery-wide evaluation initiative. At that time, teachers formed one of these groups, considered by the gallery as an important source of knowledge and feedback. Since that time, teacher focus groups had become an integral part of the on-going feedback system for the permanent as well as newly-designed programs and resources offered by Westcoast Metro Gallery.<sup>32</sup>

### Teacher Advisory Committee

Throughout most of the decade prior to this study, Westcoast Metro Gallery had supported a teacher advisory committee. Comprised of teachers from the Lower Mainland of BC and representing teachers of grade levels ranging kindergarten to grade 12, this group convened four times annually to discuss issues and provide recommendations to Westcoast Metro Gallery regarding educational programs and resources for schools. Begun in 1992, this institution was on-going at Westcoast Metro Gallery at the time of this investigation.<sup>33</sup>

### Content of School Programs

The general thrust of Westcoast Metro Gallery's school programming was to help students "develop the skills to look at, analyze, and interpret works of art" (Westcoast

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<sup>31</sup> See Evaluation, page 245.

<sup>32</sup> The programmer for school programs organized teacher focus groups when she felt that she needed teacher input.

<sup>33</sup> In fact, 1998 was the only year in which this group failed to hold regular meetings due to the inordinately busy schedule of the programmer of school programs.

Metro Gallery, 1998a). In terms of the actual content of the tour/workshop, however, the teacher guide and school tour script usually listed specific goals relating to the characteristics of each exhibition, which provided the focus for docents and instructors in their teaching of the tour/workshop. An example of a tour/workshop goal read, "to examine how the elements and principles of art create meaning" (a school tour script, 1997). Moreover, "to explore the relationship between artworks and students' own lives" (school tour scripts, 1996, 1997, 1998) was always included as one of the goals for school tours. Thus, the emphasis of Westcoast Metro Gallery's programming was evident: school programs stressed art's meaning for students, as opposed to emphasizing the artist's intent, historical analysis, or art in the context of tradition(s).

Another component of the school program addressed what might be termed "museum skills." Students were instructed and given practice in the art of visiting an art museum, taking care not to touch works of art, remembering to speak in a quiet voice, and learning how to position themselves properly in order to view artwork.

The final theme running throughout the guided tour, its interactive activities, and the follow-up art-making workshop was the encouragement of students to engage in contemporary ideas and issues in the visual arts, thus establishing a connection with the artwork. The focus was therefore on viewing and discussing art regarding culture and social issues rather than on art-making techniques.

### Linkage of School Programs and Elementary School Curricula

“To complement the BC art curriculum” had always constituted one of the goals of the school programs provided by Westcoast Metro Gallery. In practice, however, it seemed that another ideology existed. Westcoast Metro Gallery designed standard tour/workshop protocols with goals and learning outcomes unto themselves. In terms of delivery, docents and instructors were expected to achieve the outcomes and follow the goals closely. The link between gallery programming and school curricula seemed to come, in practice, from the emphasis placed on getting classroom teachers to take on Westcoast Metro Gallery’s content for pre- and post-visit teaching.

Coordination in the other direction, that of school-initiated learning experiences with gallery support, was not offered by Westcoast Metro Gallery. Moreover, none of the gallery’s instructors or volunteer docents were given any formal materials or training regarding district-level or provincial ministry recommendations on art curricula. In an institution which clearly knew the value of coordinated effort and training (vis., programs and training described above), this omission seemed doubtless intended, and the mountain seemed apparently invited to come to the museum, not the other way round.

### Vanessa

The first profile of interviewed educators describes Vanessa. Vanessa took on the position of Public Programs Head of Westcoast Metro Gallery in 1995. The following section presents Vanessa’s role in Westcoast Metro Gallery, education, professional

background, experience with elementary schools, and attitude toward art museum-elementary school collaboration.

### Role in Westcoast Metro Gallery

In her role as Public Programs Head, Vanessa bore the ultimate responsibility for all educational programs for the public. In this capacity, she met with various gallery staff weekly: with three programmers to brainstorm ideas for coming exhibitions; with other division leaders to coordinate programs; and with programming staff to share relevant information and assess staff progress on various projects.

Vanessa had input into policy at Westcoast Metro Gallery as well. As part of the management team within Westcoast Metro Gallery, Vanessa participated in the exhibition design, policy setting, and planning and development for Westcoast Metro Gallery.

Finally, Vanessa functioned as the disseminator of information within her department as well as between departments. Moreover, she was the spokesperson for her division vis-à-vis the public. Upon receiving information on an up-coming exhibition or new Gallery policy, for example, it was Vanessa's responsibility to communicate its implications to her subordinates in Public Programs, to other division leaders, and to the public and the media.

Vanessa saw herself as a communicator between her division and other divisions and a leader of the work team within her division to make sure programs continued to go well:

I see my role as both a conduit of information, so that information flows from me to the appropriate people at the appropriate times; I am also the task master in some ways, the one with the whip there saying "I don't care

if you're not feeling well today, it has to be done." And also I've brought a lot of new ideas and new ways of working to this place [Westcoast Metro Gallery]. So, in some respects, I see myself still in the role, a bit of mothering, trying to ensure that the programs are going along as they should. [Vanessa]

Vanessa was an energetic leader who thought creatively about the delivery of educational programming. Her style was to research and develop the optimal approach to achieving whatever educational goals had been prioritized, whether or not this reflected the status quo regarding gallery practice, and to devote intensive energy and involvement to new or re-structured programs until they were functioning in a stable way. As Vanessa described it, "When it [any program] was new, when it was being changed, when it was very fragile, then I spent more time with it."

Vanessa was seldom directly involved in teaching. She did on occasion, however, lecture on educational programming, introducing the gallery's programs and resources to pre-service elementary school teachers.

### Education

Raised and educated in Canada, Vanessa held a bachelor of arts and a master's degree in art history. Although she lacked formal teacher training, Vanessa described herself as an "avid reader" in the areas of post-modernism in education, critical thinking, and cultural studies. Moreover, she had learned much about education through professional organizations.<sup>34</sup>

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<sup>34</sup> E.g., National Art Education Association (NAEA), Canadian Society for Education through Art (CSEA).

### Professional Background

Vanessa began her education in art history with the aspiration of becoming a curator at the Louvre Museum in Paris, France. In retrospect, Vanessa observed that her early work experience during her undergraduate degree was to influence her eventual career choice. An undergraduate student in art history, Vanessa got her first summer job working at an small art gallery in central Canada. As museum assistant, Vanessa was responsible for writing teacher guides as well as guiding visitor tours.

Having finished her academic training and having found, through experience, that the role of curator was not where her calling resided, Vanessa took on the position of Public Programs Head at a small art gallery, where she worked from 1986 to 1994. With the help of an assistant and several part-time educators,<sup>35</sup> she designed and implemented programs for schools and the public while experimenting with the application of cultural theory to the practice of education.

During this period, Vanessa was involved in several undertakings which helped her develop professionally. She taught a university extension course in art history; she did some critical writing; she served as president of an artist-run center; she initiated the Canadian Art Gallery Educators (CAGE); she worked closely with the Canadian Society for Education through Art (CSEA); and she served on a variety of art juries and boards.

In February of 1995, Vanessa took on the position of Head of Public Programs for Westcoast Metro Gallery, a position she felt gave her the necessary freedom and support to create innovative public programs.

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<sup>35</sup>In her former position, Vanessa hired only educators to guide school tours rather than relying on volunteer docents as did the system in Westcoast Metro Gallery.

Vanessa made an effort to balance her professional practice with academic pursuits in the field of museum education. She continued to hold memberships in a number of professional organizations in which she actively participated, attending and/or presenting papers. At time of this study, she was a member of the Canadian Art Museum/Gallery Educators (CAGE), the Canadian Museums Association (CMA) and the American Association of Museums (AAM). In addition, Vanessa regularly published journal articles in the area of museum studies.

#### Experience with Elementary Schools

Vanessa observed that although she had never desired to teach elementary school, she nonetheless had collected much experience working with elementary school teachers in her previous position. Working in a supervisory role with educators, she had designed and overseen the implementation of programs for generalist (as opposed to art specialist) elementary school teachers. Vanessa described her past working experience with elementary school teachers:

I've worked with some teachers who are incredible people. They are smart, bright, and dedicated. They are up-to-the-minute and really give of themselves . . . and then I've worked with people at the other end of the spectrum, who didn't even have a clue what apartheid was. They live in some kind of isolated world that doesn't relate to the world that the rest of us exist in. They probably haven't read a book since they graduated from university. And then, the whole spectrum in between, from the very best to the very worst.

In her position at Westcoast Metro Gallery, the closest contact Vanessa had with elementary school teachers occurred during the re-structuring of the school programs, a

project which involved her close cooperation with gallery educators and docents.

However, in the course of her normal duties, Vanessa did not typically interact directly with elementary school teachers.

### Attitude Toward Art Museum-Elementary School Collaboration

Vanessa's attitudes with regard to art museum-elementary school collaboration are discussed under the following six headings: (1) models of art museum-elementary school collaboration; (2) pedagogy and methods of school programs; (3) programs and resources for elementary school teachers; (4) teacher participation; (5) content of school programs; and (6) linkage of gallery school programs and elementary school curricula.

### Models of Art Museum-Elementary School Collaboration

Vanessa remained open to new ideas and methods of art museum-elementary school collaboration. Critical aspects to any such relationship, however, consisted in "on-going change" and "continued experimentation," according to Vanessa. Moreover, Vanessa conceived of art museums, due to their superior knowledge in the field of art, as leaders in the ideal art museum-elementary school relationship.

It's about ways to explore the way we [art museums and elementary schools] can work together more efficiently. I don't think there is one right way; there may be a way that works now that might not work in the 21<sup>st</sup> Century. . . . I also think that we have to become more pro-active. Our system [at Westcoast Metro Gallery] allows us to adapt to change quicker. We can be role models in some areas. In some areas, we have the expertise. [Vanessa]



### Methods of School Programs

In Vanessa's view, three issues most significantly impacted the delivery of programming for elementary schools at Westcoast Metro Gallery. Her discussion of these is summarized below under three topic headings: docent professionalism; school tour priority; and the role of children's art.

#### 1. Docent Professionalism

In Vanessa's mind, teaching students in art museums was a profession requiring a high degree of knowledge and skill. In keeping with this attitude, Vanessa questioned the wisdom of allowing volunteer docents to guide school tours—in her opinion, full-time educators should be hired, trained, and held to a high level of professionalism and accountability. The use of volunteer docents was entrenched at Westcoast Metro Gallery, however, due to its long history and strong support by the Board of Trustees, presenting a dilemma for this Programming Head with a taste for change. Vanessa described her feelings on the importance of guaranteeing the quality of docents teaching school tours and in educational programming generally:

We are here not to serve the needs of the docent, but rather. . .the docent [should] serve the needs of the children. . . .In an ideal world, I would not train a [volunteer] docent. It's absolutely mandatory for us to continue to work with volunteers--I just don't think that they should be docents. It's a very very complex task. You have to be child educator, you have to be art historian, you have to be artist. I think it is much more complex than many of the other tasks in the institution (Westcoast Metro Gallery). We have paid people selling stuff in the gift shop, which takes skill, but [it takes] a different kind of skill to guide tours. You need to encourage and nurture a group of young children and their fledgling attempts to understand very complex art ideas. . . .I think to charge someone who has had ten weeks of training and no background with that is an unthinking thing to do. Teaching is a lifetime commitment, and it's even harder when you're not exactly sure about the content.

Vanessa's response to this situation had been to strengthen the docent training program and regularly evaluate the job performance of senior volunteer docents. In addition, Vanessa relied on professional educators for some of the more challenging teaching assignments, such as piloting new tour models.

## 2. School Tour Priority

Operating with a limited amount of resources (in terms of staff skill and energy as well as funding), Vanessa felt that school programs must be prioritized. She feared that otherwise, many programs would achieve a mediocre level only, falling short of the standards to which the gallery's art education programming aimed. Vanessa believed that the in-gallery guided tours should comprise the main focus of school programs for elementary school students. Moreover, art-making workshops should function primarily to reinforce what students' learned from the tour. Finally, she saw a risk of the gallery's outreach programs overburdening and dissipating the gallery's finite programming resources. Thus, it was Vanessa's top priority to firmly establish the in-gallery guided tours for students and raise the standards of docent instruction before taking on the next goal of providing outreach programs.

To this end, Vanessa had allocated funds for the creation of specific tour scripts, following the structured tour script model, for each new exhibition. She required that these scripts be designed according to the characteristics of exhibitions. She also encouraged the educators in charge of designing these scripts to put theory into practice, for example, the MUSE entry points, postmodern pedagogy, feminist pedagogy, etc.

Vanessa envisioned the school tours designed by Westcoast Metro Gallery as offering the best of current theory and knowledge related to art education.

### 3. The Role of Children's Art Exhibitions

Vanessa did not support the display of children's artwork in art museums like Westcoast Metro Gallery. In fact, she was highly averse to the idea for several reasons, as she explained below:

I have an opinion that's contrary to most people's opinions on displaying children's art. I love children's art, but I don't think that this [Westcoast Metro Gallery] is the place for it. The CSEA [Canadian Society of Education through Art] has a policy of non-competition. It's so dumb to say it's not competition. It's like anything else; of course it's competitive. Of course, it is. So let's get rid of all of this ridiculous romanticism about everyone's an artist, because they are not. . . . I think we could find lots of really productive ways to work with teachers and students that don't have as the goal to have their work here at the gallery. If they know how many fabulous artists we have to turn down every year because we only have so much space, and we only have so much time. To bring children's art in, on the same level of sort of aesthetic awareness, and particularly the much more rigorous, critical kind of notion of art as we now have, I think that is a disservice both to the children and to that notion of what the production of children is.

#### Programs and Resources for Elementary School Teachers

Vanessa's attitude towards Westcoast Metro Gallery's programs and resources for teachers is discussed under the following two categories: in-service teacher support and pre-service teacher support.

## 1. In-service Teacher Support

Having identified gallery accessibility and comfort level for teachers as one factor influencing student learning, Vanessa felt that art museums should address the lack of art education background of generalist teachers. By supporting elementary school generalists, she felt the gallery would eventually enable generalist teachers to guide their own students through exhibits organized by Westcoast Metro Gallery. Towards this goal, Vanessa emphasized the importance of teacher orientations and printed teacher guides in educating teachers on the content and issues of each exhibition. In addition, Vanessa suggested that art museums help teachers develop tools to “de-emphasize art-making and emphasize more the looking” in their instruction of students.

Vanessa also expressed her intention to provide more programs for elementary school teachers:

I'm beginning to try and imagine new ways of working with teachers, ways of trying to give them the tools that they need to bring their students to the Gallery, ways of trying to undo the bad art education that they had at university. . . .I'm beginning to think about that. I'm not doing anything really about it yet. I'm just trying to imagine how that would work. I don't think we'll ever stop working directly with the kids. But I think we also need to find some more productive ways to work with teachers.

## 2. Pre-service Teacher Support

Although Westcoast Metro Gallery was not formally engaged in or affiliated with any specific training program, Vanessa was committed to cooperating with university teacher training programs and providing pre-service teachers access to training in art museum education. For example, Vanessa lent the support of the Public Programs

Division to various teacher education endeavors upon their request, giving lectures to pre-service teachers (described above), and making Westcoast Metro Gallery available as a site for student teacher practica.<sup>36</sup>

### Teacher Participation

Vanessa expected teachers to act as facilitators and extenders of students' gallery experience. Specifically, teachers were expected to learn the exhibition content through the various means provided by the gallery, after which they should implement pre-visit and post-visit activities based on and supported by gallery materials. In Vanessa's view, gallery programming staff had made the classroom teacher's approach to art education virtually work-free. Having been supplied all the educational and program resources ready-made, all the teacher had left to do was to educate him/herself and implement the projects suggested. Moreover, the in-gallery aspect of the program required only that teachers watch and note how docents guided tours and how their students learned. As Vanessa quipped: "Once they get here, we take over."

### Content of School Programs

Vanessa emphasized the importance of teaching students how to look at art: "I think that a good school program in an art gallery is focusing on looking, solely on looking." Vanessa also believed that students should learn how to relate to their lives the issues presented by art. Moreover, engaging with art taught students about the art, itself,

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<sup>36</sup> At the time of this investigation, this project had yet to receive like support and approval from university teacher education programs.

as well as about history, politics, literature, science and other issues related to the content of the exhibitions displayed in art museums.

Finally, Vanessa saw that art museums, in providing programs for today's students, were likewise building audiences for the future. Vanessa hoped that students would come to see art museums as fantastic places for everybody, not exclusive to the privileged few.

#### Linkage of School Programs and Elementary School Curricula

Vanessa asserted that school curricula should be considered in the design of school programs but not constitute the "driving force." Vanessa saw the art education objectives of art museums as differing from those of schools: while the former focused on art-looking, the latter emphasized art-making. Vanessa recognized the advantages to coordinating art museum curricula with those of schools, chief amongst them being the promotion of teacher accessibility and comfort level (see above discussion). However, she considered other priorities for art museums to outweigh such advantages:

We [at Westcoast Metro Gallery] do not see ourselves as the arm of the public school system. We are here to make links with that curriculum because that's how teachers will come, that's how they can justify coming here. But first and foremost, if you look at the new goals and objectives written in the programming documents, you will see that our first objective is to ensure that the objectives of shows are undisturbed. That is to make sure our objectives are undisturbed, and last on the list of goals for school programs is to make links to the curriculum.

Vanessa felt that art museums had been able to take on a leading role in art education because they had more freedom than schools “to change, to experiment, to play, to make mistakes, to do ridiculous things.” As custodian of this privileged position of leadership and influence in the field of art education, Vanessa seemed committed to safeguarding and promulgating her action of effective school programming.

### Commentary

Vanessa’s ambitious approach to her job was reflected in the tenor of Westcoast Metro Gallery’s existing relationship with elementary schools. Under her leadership, the public programs division emphasized in-gallery programs over outreach projects. Moreover, the in-gallery tour format was standardized through the development of scripts that prescribed docent’s teaching approaches rather than encouraging individual variation. However, Vanessa was still limited as to what changes she could put into practice. For example, she held strong views about hiring professional educators to guide school tours; however, she had to follow the gallery’s policy on training volunteer docents to teach school tours.

In addition, influenced by her position in Westcoast Metro Gallery, Vanessa was inclined to consider the development of the Westcoast Metro Gallery’s relationship with elementary schools from an administrative perspective. For example, she indicated the importance of promoting the linkage of school programs with school curriculum. Vanessa was open to new program ideas and initiatives coming from other sources; however, confident in the right of art museums to assume leaderships in art education, she

asserted that art museums should play the most active role in art museum-elementary school collaboration.

### Nancy

Nancy began working as a full-time, permanent programmer at Westcoast Metro Gallery, designing and implementing school programs, in 1988. In the development of Westcoast Metro Gallery's relationship with elementary schools, Nancy had certain influence. The following section describes Nancy's role in Westcoast Metro Gallery, education, professional background, experience with elementary schools, and attitude toward art museum-elementary school collaboration.

#### Role in Westcoast Metro Gallery

As a programmer, Nancy was in charge of all school programs at Westcoast Metro Gallery. In this capacity, she dealt with the nuts and bolts of program implementation for elementary and secondary schools. She supervised several part-time educators who were also working on school programs. Finally, she was a member of the decision-making team in the Public Programs Division, a position requiring her to attend both division and brainstorming meetings weekly.

In addition to coordinating art projects with partner schools for special exhibitions, Nancy discharged the following responsibilities associated with school programs in her busy working life at Westcoast Metro Gallery:



### Tour Model Design

At two- to three-month intervals, Nancy would design a school tour/workshop model to accompany the gallery's most recently-installed exhibition. Tour design took into account the characteristics of the exhibition as well as the students for whom the model was intended.<sup>37</sup> If the target group was elementary school students, Nancy designed two different tour models, each one geared for a specific age group: lower or upper elementary. In researching the exhibition, Nancy relied on books and journal articles, most of which she could find in the gallery's reference library. She also hired several part-time educators with whom she collaboratively designed the tour/workshop model through hours of discussion and on-site planning. The actual script for the tour model was written by one of the collaborating educators based on the conclusions of the joint planning sessions. Nancy would supervise educators and docents<sup>38</sup> as they piloted the new tour model on partner school students. The pilot generated feedback from all participants in the process: partner school teachers and students, and Westcoast Metro Gallery educators and docents. Finally, the tour model was modified in accordance with the feedback and would be ready to implement.

### School Program Supervisor

It was one of Nancy's responsibilities to oversee the implementation of school tours, which put under her direct supervision the 25 docents and four educators

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<sup>37</sup> According to the content and characteristics of the exhibition, Nancy designated the appropriate audience for the school program: elementary or high school students.

<sup>38</sup> Public Programming stipulated that professional educators pilot the tour model, while volunteer docents watched and learned.

(instructors) leading these tours. Nancy met with the docents one afternoon weekly. A typical agenda for these meetings touched on information regarding current exhibitions and tour models, teaching strategies, and classroom teachers' comments and feedback on programs. Nancy met with instructors separately to discuss issues related to the school tours or workshops they led. Finally, Nancy was also responsible for training and supervising the volunteer liaison and workshop assistant for school programs at Westcoast Metro Gallery.

#### Westcoast Metro Gallery-Classroom Teacher Liaison

One aspect of Nancy's relationship with teachers consisted in gathering feedback data for Westcoast Metro Gallery's school programs. In this role, Nancy collected, read, and sometimes called teachers to discuss their comments. Several times annually, Nancy also convened the teacher advisory committee as well as teacher focus groups, both of which provided her with feedback and information key to the on-going evaluation and improvement of Westcoast Metro Gallery's school programs. The other aspect of this relationship consisted in coordinating and designing teacher support programs and resources, such as exhibition teacher guides and orientations.<sup>39</sup>

#### Education

Nancy was raised and educated in the United States. She became enamoured with art museums at a young age. She recalled her first impression of art museums:

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<sup>39</sup> Nancy usually designed teacher guides with the help of an instructor and coordinated orientations with the help of other programmers or instructors.

When I was a little girl I used to go the art gallery where I grew up and have classes. Not field trips but art classes in the art gallery. . . .That was my first experience in the art gallery. Where I grew up, they had a fabulous, wonderful, small gallery: and it is one of the best--in the ten best in the United States--it is that good. I remember that first experience. I loved it. I remember the smells, the clay, and the drawing materials, and it was just going into a whole new world. It was more of a museum than a gallery, but it was like I could go into the Egyptian room, the European room, I could to into the African room.

Although art museums captured her heart early on, Nancy did not start out in life thinking that she would end up working in an art gallery. After receiving her bachelor's degree in arts administration and theater from an American university and working in several other capacities, she was hired by Westcoast Metro Gallery. Some time later, Nancy decided to return to school for a master's degree in curriculum and instruction, studying creative arts in learning, in order to gain expertise in art education. Nevertheless, Nancy still lacked confidence in her background, specifically in the areas of art history and child development. When involved in the design of school programs, therefore, she confided: "Visual art is not my world. That is why I feel I have to work with a team."

### Professional Background

Nancy began her career as a drama consultant for a BC Lower Mainland school district. With her background in children's drama, in 1988, Nancy was hired by Westcoast Metro Gallery as a full-time programmer and given the task of transforming the gallery's tours, incorporating a hands-on, interactive approach to school programming.

Her position at Westcoast Metro Gallery, combined with her return to graduate school, had fostered in Nancy much professional growth. Working closely with area schools, she had developed a deeper understanding of BC schools' art curricula. She had participated in the BC Art Teachers Conference every year as a session presenter. She held a membership in the National Art Education Association (NAEA). In 1997 and 1998, Nancy collaborated with an artist to write an art curriculum, including a slide package, for grade 11 students in BC.

#### Experience with Elementary Schools

Nancy's ten years at Westcoast Metro Gallery had allowed her to develop close working relationships with area teachers, in particular, those with an interest or specialization in art. Nancy noted that her relationships with staff and students in partner schools were especially intimate due to their constant cooperation on projects and staff/curriculum development. However, with much of her role confined to observation/evaluation or bureaucratic meetings as opposed to collaborative teaching endeavors,<sup>40</sup> Nancy would have liked to have more direct contact with teachers and students than she did at the time of this study.

#### Attitude Toward Art Museum-Elementary School Collaboration

Nancy's attitudes with regard to art museum-elementary school collaboration are discussed under the following six headings: (1) models of art museum-elementary school

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<sup>40</sup> As described above (see section "School Program Supervisor", page 266), Nancy's role was typically to observe the school tour/workshop program as an evaluator rather than teaching students herself; additionally, Nancy met with teachers through focus groups, the teacher advisory committee, and communicated with teachers over the phone regarding their evaluation of school programs.

collaboration; (2) pedagogy and methods of school programs; (3) programs and resources for elementary school teachers; (4) teacher participation; (5) content of school programs; and (6) linkage of gallery school programs and elementary school curricula.

### Models of Art Museum-Elementary School Collaboration

In Nancy's mind, Westcoast Metro Gallery's relationship with elementary schools should take precedence over those with school boards or the Education Ministry of BC. Moreover, Nancy emphasized the importance of frequent and continued communication between Westcoast Metro Gallery and elementary schools to enhance their collaboration rather than promoting school programs through posters several times a year. In addition, Nancy suggested that art museums should work with other arts institutions, visual and others, such as music, theater, and dance agencies.

### Methods of School Programs

Nancy felt strongly that art museums should provide excellent school programs, including quality materials for activities—otherwise, they should not engage in providing programs to schools. Her attitudes towards pedagogy and methods of school programs are summarized in three categories: in-gallery programs, outreach programs, and computer technology.

#### 1. In-gallery programs

Nancy described how she based her design of in-gallery tours for children on the MUSE five entry points:

I will be creating the tours based on the five entry points: esthetics, foundational, logical, experiential, and narrative, so that we hit all the learning styles; and I feel confident that if I do that, then, it will be a well-balanced tour.

In addition, Nancy viewed the script of the tours as guides for docents to follow to help docents and instructors achieve the goals set out for each tour, not proscriptive documents to be memorized verbatim and performed rote.

Nancy designed the follow-up art-making workshops to complement students' tour learning. While she saw that it was "a real treat" for students to participate in art-making workshops in front of the original artworks in the gallery, this conflicted with another goal, that of offering more numerous guided tours.<sup>41</sup> Thus, she had decided to hold most art-making workshops in the Annex gallery. Nancy confessed, "As a programmer, I have to balance my needs too, even though the optimum workshop is, in my opinion, to be in front of the works."

In addition, Nancy recognized the need of educators and docents in Westcoast Metro Gallery to learn and implement methods appropriate for including ESL children in instructional activities, especially in view of the fact she had been told that 65% of the Lower Mainland's students spoke English as a second language.

## 2. Outreach Programs

Although Nancy emphasized the importance of looking at original artworks in the gallery, she was also an avid supporter of artist residency programs for elementary

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<sup>41</sup> There was always a lengthy waiting list for guided tours at Westcoast Metro Gallery.

schools. She expressed her desire to provide more outreach programs to elementary schools if funding could be allocated for this purpose:

With more budget, I would do more outreach, I'd definitely do more outreach. I definitely would have multi-visits, the students could come back three times a year. I would also mix it up with some residencies. I would have some artists going into the school that would then have a complementary program happening here. I would have more of a multi-cultural focus, even if we didn't have a multi-cultural exhibition in the gallery.

### 3. Computer Technology

Nancy knew that the BC provincial government was investing significant funds to equip elementary schools with computers. In spite of this fact, she was still not overly enthusiastic at the thought of art museums putting too much energy or resources into computer technology for school programs. In her mind, the first-hand, experiential, and personalized interaction offered by the tour/workshop programs was not comparable to working with a computer. In addition, Nancy pointed out that conditions for computer technology were presently insufficient at Westcoast Metro Gallery:

Look at us, we only have one computer for four people [four programmers and one docent instructor], and we talk about computer technology, we are far behind in this institution. If we are [doing] what it means to get ahead by using computers, I don't even know what it means. . . .

#### Programs and Resources for Elementary School Teachers

Nancy was willing to provide more intensive training for in-service elementary school teachers to learn the skills of looking at art:

It would be great if we could give teachers an opportunity to come to workshops here, so it is not just orientations where they learn about exhibitions, but more intensive training, so that they can learn how to look. Give them the experience, and then they can pass it on to their students.

Nancy would have also liked to provide a summer residency program for teachers:

I think we can offer a summer program--a residency program for teachers. I would like to see that, like a two week program where they come everyday, and they are looking, they are making, and they are doing--a whole variety: they are developing curriculum themselves.

However, in Nancy's opinion, this type of program could not replace what Westcoast Metro Gallery offered in terms of programming for students; rather, it would complement what Westcoast Metro Gallery did by supporting classroom teachers to integrate more art education into their daily teaching. Nancy felt strongly that art museums must continue to provide programs for students, believing as she did that most teachers would still lack the ability to provide meaningful and quality art instruction to their students. Even with a setting like Westcoast Metro Gallery at their disposal, teachers needed more than short-term training:

Some people believe that you can teach teachers, and then they could do the work themselves. But I don't think that is true because I think many teachers are fabulous teachers, but they do not feel comfortable in the world of art.



### Teacher Participation

Nancy appreciated teachers' comments and feedback on school programs through evaluation sheets, focus groups, and the teacher advisory committee. However, she confessed that she would hesitate to invite teachers to participate in the process of tour design because she believed that few elementary school teachers had sufficient art/art education background, especially for special exhibitions.

Another helpful way in which Nancy saw teachers participating was in the exhibition orientations, which, in turn, were expected to improve the quality and quantity of art education delivered to students.<sup>42</sup>

When teachers brought their students to Westcoast Metro Gallery for a tour/workshop, Nancy wanted teachers to observe how their students reacted to varied activities as well as how these activities were implemented:

I would like them to listen. I want them to not be involved. I don't want them to talk. I would like them to observe, and I don't want them to put out the same expectations that they may have of certain students in schools, because I think sometimes when kids come to an art gallery or are in a different environment, they act differently. So you may have a student who doesn't do well in a classroom and comes here just becomes alive--they get so excited by the work. Sometimes the teacher has a certain expectation of that student, and I want them to be quiet and just observe so that they can see how the dynamics can change. I also want them to observe the role of the docent or the art educator because I think they can learn a lot by listening. I see them [docents/educators] as being models for the teacher because not a lot of teachers know how to talk with children about art. You know, open-ended questions, lots of support to the student's answers, taking them to another level. I do think we serve as a model for teachers.

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<sup>42</sup> See above description, "Guided Group Orientation".

Finally, Nancy summarized her perception of elementary school teachers' role towards their students, both during and beyond the gallery's school programs:

What I would hope their role to be is real support and encouragement, and show them their own enthusiasm. Go beyond what happens in the gallery. We use this as a catalyst, a jumping off point.

### Content of School Programs

Nancy believed that art had the potential to teach children content about art for its own sake. She also felt that many subjects and issues could usefully be reflected upon through the prism of art. Finally, she believed that art museums were the ideal place for this kind of learning experience.

It is wonderful--the visual arts world. We can use art for its own sake, to let children learn about cultures, to learn about people, to learn about issues in the world, and use art to learn other subjects. . . .I think that its old-fashioned that the kids will just learn about line and color and all the formal aspects. It is drop-dead boring, and I think the world is not about that.

In Nancy's mind, the most important things that art museums need to help elementary school students learn were visual literacy, critical thinking, and making connections between art and students' lives:

Visual literacy is really important. What I really want kids to do is to be able to take all those images and to try to make sense of them because it is not really about what they see here on the four walls of an art gallery. It is giving kids the skills to look at what they see here and then using those skills for when they go out in the world. . . .We are here to help kids look and help them [learn not only] how to look but what to do with that information, with all those images. So it is not just lines on a page and. . . what the pattern does to the eye, and then the interpretation, and what does it mean, and what you think it means may be different from what that means. . . .Hopefully, they are given some critical thinking. . .skills that

they can take with them outside in the real world, or when they are on the skytrain, and when they see images on television, they will have a sense of how to look and then to complement that with some art-making.

Finally, Nancy wanted students to visit art museums more than once a year to experience the physical change the gallery underwent when exhibitions are changed:

I think it is a fantastic kind of. . .a wonderful, magical experience for students and adults to see how a space can change--and to take the same four walls--and the space can look completely different.

#### Linkage of Gallery School Programs and Elementary School Curricula

Nancy thought that the implementation of specialized art programs—both in-gallery and through school outreach programs-- could have positive effects on the art education students received. She stressed two things. First, early intervention strategies were important, as children benefited most if exposed early in life to art education. Second, the current paucity of art education expertise in schools necessitated a leadership role for art galleries/museums in this area.

Elementary school teachers might not have a lot of training, and some schools don't have anybody who really has an interest in art, and there is not really a specialist, and there is hardly any art in the school. I think that if children don't get art at a young age, they don't see all the benefits it can give: you know, the kind of knowledge they can develop through art and how much it can enrich their lives by the time they get to high school. I think it is really important to open children's eyes to the arts. I think art museums should make major efforts in the elementary school.

Nancy recognized that school programs provided by Westcoast Metro Gallery should be related to school curriculum in order to attract teachers. However, Nancy believed that art museums had the responsibility to help students learn some important aspects related to art that they would not gain from the school curriculum:

I also think an art gallery has the advantage--and also the obligation--to go beyond what the school does. I don't want to have the same mandate as the school because I think, you know, we can push in certain areas that a school can't. You know, the message in schools is to conform. They don't want kids who aren't going to conform. It is not the rule in school. And I think in an art gallery, we can be a bit more controversial. We can talk about issues that might never come up in schools. Our message is to take pride in looking at the challenges and the controversies, and to push those boundaries--that may not happen in schools.

### Commentary

Under Vanessa's supervision, Nancy was the person in charge of school programs and in-service volunteer docent training in Westcoast Metro Gallery. Nancy believed strongly that art museums should devote major effort to elementary school-oriented art education, even if they had limited resources. Her attitudes actually reflected Westcoast Metro Gallery's existing relationship with elementary schools. However, inconsistency appeared between her affective/cognitive aspects of attitude and the behavioral aspect. She favored artist residency programs in schools; however, in practice, she had to allocate most of the gallery's resources to the in-gallery programs for elementary schools.

In addition, her perspectives on the status of art education in elementary schools seemed to influence her attitudes toward the role of teachers in art museum-elementary

school collaboration. She saw the majority of classroom teachers as lacking training in art/art education; thus, she relegated teachers' input in programming to the hierarchical and highly controlled position of providing feedback on tour/workshop questionnaires or focus groups. Notably, she did not consider any collaborative ventures as equalizing as co-planning a tour/workshop with elementary school teachers.

### Jane

Jane worked as a full-time, permanent programmer at Westcoast Metro Gallery as a consultant on school programs, but she was not directly responsible for the design and implementation of school programs. The following section describes Jane's role in Westcoast Metro Gallery, education, professional background, experience with elementary schools, and attitude toward art museum-elementary school collaboration.

### Role in Westcoast Metro Gallery

As a programmer, Jane's primary responsibility was the design and implementation of all family programs in Westcoast Metro Gallery, including Family Sundays and Community Center Tours/Workshops.<sup>43</sup> Jane designed activities for Family Sunday and hired four or five instructors to help implement them. She was also charged with the training and on-going supervision and evaluation of 25 volunteers for Family Sunday. Jane consulted with the other programmers at Westcoast Metro Gallery; for

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<sup>43</sup> See Table 41.

instance, she used her early childhood expertise to help Owen, a programmer,<sup>44</sup> make the design of the Studio in a Gallery and interpretive sites more accessible to young children. Jane did some personnel training: she provided docent training in issues pertaining to early childhood education as well as the theory and practice of children's artistic development. Finally, Jane was responsible for the purchase of supplies and materials for all public programs.

### Education

Jane was born and educated in the United States. She had studied dance from a young age and had wanted to be a dancer; however, she changed her area of concentration from dance to art education while still an undergraduate student. After getting a bachelor of arts degree in art education, she moved to Canada and completed a one-year early childhood education certificate program to become a pre-school teacher.

### Professional Background

Jane had been an art educator for 15 years in various settings working with various age groups from 1980 to 1994. Because of her expertise in early childhood art education, Westcoast Metro Gallery hired Jane as a temporary part-time art educator to develop a series of workshops to accompany an exhibition featuring children's book illustrators. That was in 1989; and since that first experience working at Westcoast Metro Gallery, Jane continued to work for the gallery, on a contractual basis several times

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<sup>44</sup> As described in more detail in the following section, Owen was in charge of interpretive sites, the studio in a Gallery, comment corners, and reading rooms at Westcoast Metro Gallery.

monthly, as an art educator specializing in family and school group programs.

Eventually, Jane was hired into this position at Westcoast Metro Gallery when it became vacant in 1994.

For three years, Jane had also taught creative art for early childhood educators at a local community college, where her students were primarily pre-service early childhood educators. Jane's professional memberships were in the area of early childhood art education; she was neither involved with any professional organizations nor attended conferences related to museum or general education. Finally, Jane related that elementary school art curricula was not her area of research or expertise.

#### Experience with Elementary Schools

Jane was not directly responsible for the design and implementation of school programs; however, she felt that she had learned a lot about school education from elementary school teachers:

I would like to work more closely with elementary school teachers. All my interactions with them in the past have been very positive, and have helped improve my practice. . . . When elementary school teachers come into the gallery with their school groups, I learn about what their priorities are, how important art is to them. I learn about how they discipline kids, whether or not they respect them. I really feel like observing them gives me a feel for the pulse of education in schools today.

#### Attitude Toward Art Museum-Elementary School Collaboration

Jane's attitudes with regard to art museum-elementary school collaboration are discussed under the following six headings: (1) models of art museum-elementary school

collaboration; (2) pedagogy and methods of school programs; (3) programs and resources for elementary school teachers; (4) teacher participation; (5) content of school programs; and (6) linkage of gallery school programs and elementary school curricula.

### Models of Art Museum-Elementary School Collaboration

For Jane, the ideal relationship between art museums and elementary schools was an open relationship characterized by the two groups' building and evaluating programs together through abundant communication. Jane believed that the best way for art museums to build cooperation with elementary schools was to continually listen to the voices of teachers and administrators. Jane suggested initiating a communicative relationship with school boards whereby gallery representatives could better introduce and advertise school programs. One problem with this idea, she acknowledged, however, was the fact that the gallery was overwhelmed as it was, with waiting lists for virtually every school program and exhibition:

It's a whole other job. We don't have time. We're also full. We can't take any more school bookings. Why would we want to advertise something that we can't accommodate anyway?

### Pedagogy and Methods of School Programs

Jane advocated both in-gallery and outreach programs; however, she felt that the outreach programs should be sacrificed before cutting into the gallery tour/workshop programs if funding became an issue. The integrated tour/workshops were ideal, in Jane's appraisal: the tour gave students new learning and looking skills, and the



workshop complements these. "Students take what they have just experienced in the gallery and translate it, make it their own, in something with their hands." Moreover, Jane emphasized the importance of the tour liaison in making students and teachers feel comfortable before they began their tour. As referred to above, the only flaw in this system in Jane's eyes was Westcoast Metro Gallery's limited space.

Jane did not subscribe to the idea of Westcoast Metro Gallery's exhibition of children's artwork, for the following reason: "We are not a children's art gallery. We're not in the business of teaching children to make art. So, why would we show their artwork?" In addition, Jane did not support the integration of computer technology into the gallery's school programs: "I think the money can be spent in much more personal endeavors. Children are active learners."

#### Programs and Resources for Elementary School Teachers

Jane advocated gallery workshops for teachers to talk about art museum education and art-looking teaching strategies:

We can provide professional development for elementary school teachers. We can talk about why the art gallery is important, why looking at art is important. . . . We could be a part of a professional development day, to talk about what the gallery has to offer, how you can integrate looking at art into your classrooms, that kind of thing.

### Teacher Participation

While these groups were not part of her gallery responsibilities, Jane strongly supported the teacher advisory committee and teacher focus groups organized by Westcoast Metro Gallery as means through which teachers were given a voice in the gallery. Jane also saw the active role of teachers being supported by Westcoast Metro Gallery's teacher guides to exhibitions. The point of this material was to enable teachers to conduct pre-and post-gallery visit activities. In this way, students could benefit from one- or two-week-long art units surrounding the gallery tour/workshops. Finally, Jane saw the teacher's role during the guided tour as ensuring discipline of the group and encouraging student focus on particular questions and activities.

### Content of School Programs

According to Jane, the primary function of the school programs provided by art museums was to show children that these were places they could visit, enjoy, and learn from throughout their lives:

I think the most important thing is for children to be comfortable in the art gallery, so that it becomes a friendly place for them, and a place that they can return to time and time again through their lives, as a resource. . . . I think they should understand there was a resource for them, so that it becomes a life skill.

Jane also mentioned the importance of teaching students how to look at art. Moreover, she believed that learning to look at art taught students more than exclusively art-related issues:

I would like to be able to help children to gain skills to look at art, so that they then have those life skills around looking at art that you can take anywhere. . . . When children are involved in looking at art, they are also learning about science, and math, and English, and history, and social studies, and geography. And all the subject areas are quite naturally integrated through learning to look at art.

### Linkage of Gallery School Programs and Elementary School Curricula

Jane openly admitted that she was not familiar enough with elementary school curricula; however, she believed that the focus of school programs provided by art museums was on art-looking, which differed from the art-making focus in school art education, to the best of her knowledge. She evaluated Westcoast Metro Gallery's school programming as an excellent complement to school curriculum, both for students and teachers.

### Commentary

In Westcoast Metro Gallery, Jane's main responsibility was the Family Sunday and the interpretation areas related to exhibitions. Jane was inclined to support the existing programs and resources for elementary schools. She seemed concerned chiefly with those aspects of gallery policy and practice which were integral to Westcoast Metro Gallery's relationship with elementary schools. In addition, her expertise in children's art development made her especially sensitive to the importance of adjusting instruction to accommodate children's learning stages and styles.

### Owen

Owen was the other full-time, permanent programmer at Westcoast Metro Gallery who was not directly involved with the design and implementation of school programs. He began working at Westcoast Metro Gallery as a full-time educator in 1990. The following section describes his role in Westcoast Metro Gallery, education, professional background, experience with elementary schools, and attitude toward art museum-elementary school collaboration.

#### Role in Westcoast Metro Gallery

Owen was responsible for the design and implementation of the interpretative sites, studio in a gallery, comment corners, and reading rooms in Westcoast Metro Gallery.<sup>45</sup>

Owen took the needs of itinerant visitors into consideration in his program planning and tried to build bridges between the public and exhibitions through the use of different tools. He saw himself as an advocate for the public and an educator in art-looking in Westcoast Metro Gallery. He tried to do most of his own research to prepare for forthcoming exhibitions. Under the supervision of Vanessa, Public Programs Head, Owen worked with Jane, the other programmer, to design programs and write text for the interpretative sites and Studio in a Gallery. Owen also supervised and evaluated volunteers who helped with the Studio in a Gallery.

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<sup>45</sup> Please see Table 41 for more information about these programs.

With his background in art history, Owen attended brainstorm meetings to offer input on school programs, although he was not directly involved in school programs. In addition, Owen coordinated annual community-based arts projects in Westcoast Metro Gallery.

From January to March 1998, during the period of my fieldwork, Owen was working on a project in addition to his regular duties. The local symphony orchestra collaborated with Westcoast Metro Gallery to host a program called Music and Art, which consisted of concerts for kindergarten to grade seven students. Taking place in a local theater and including orchestral music accompanied by huge slide projections on the theater's screen, the theme of this program was to introduce students to concurrent periods of art and music history through listening and looking.

### Education

Owen was born and educated in Canada. He held a bachelor of arts degree in art history and anthropology, and was working on a graduate degree in art history at the time of this study. His interest in visual arts had been stimulated when, as a grade seven student, he visited the Art Gallery of Ontario on a class fieldtrip. Owen clearly remembered his experiences in the art gallery that day: he told me that the tour docent opened his eyes and mind to the visual arts.

After Owen began working at Westcoast Metro Gallery, he took a university course in adult education. However, Owen felt that he actually learned most about art

museum education by experiencing and experimenting first-hand in the gallery environment.

### Professional Background

Owen worked for a short period in a commercial art gallery dealing with customers and artists. Owen was hired by Westcoast Metro Gallery in 1990 because the previous Public Programs Head wanted to retain an educator with an art history background to train volunteer docents and guide visitor tours. However, after Vanessa became Public Programs Head in 1995, Owen's responsibilities changed, and he took on the position and duties that I observed at the time of my fieldwork.

Owen was very active in the British Columbia Museums Association and the Lower Mainland Museum Educators Group. In 1997, he also served as advisor to a small art gallery's programming committee to help design interpretative sites for visitors.

### Experience with Elementary Schools

The preponderance of Owen's teaching/guiding experience was with adults; however, he had worked on several projects with high school students since coming to work at Westcoast Metro Gallery. One of the few experiences he had had with elementary school students was guiding a fourth grade tour—an experience he remembers fondly. Finally, Owen had experience dealing with teachers of elementary school students, as he sometimes lead the tours on special exhibitions for teacher orientations.

### Attitude Toward Art Museum-Elementary School Collaboration

Owen's attitudes with regard to art museum-elementary school collaboration are discussed under the following six headings: (1) models of art museum-elementary school collaboration; (2) methods of school programs; (3) programs and resources for elementary school teachers; (4) teacher participation; (5) content of school programs; and (6) linkage of gallery school programs and elementary school curricula.

### Models of Art Museum-Elementary School Collaboration

In interviews, Owen did not express much regarding art museum-elementary school collaboration, primarily because he had never really thought about this issue before, as he admitted. However, Owen mentioned the importance of continued communication between art museums and teachers for constructive collaboration.

### Pedagogy and Methods of School Programs

Owen supported giving children the opportunity to visit art galleries and saw original art objects should be the first priority of art museum school programs. However, if funding allowed, Owen suggested that art museums could help with outreach activities in elementary schools, somehow tying the theme of the gallery visits into a visit to the school by volunteer docents or professional educators from the gallery.

On the topic of exhibiting children's artwork in Westcoast Metro Gallery, Owen did not approve of this idea, as he believed that people visited art museums to look at

professional artwork; moreover, he felt that judging children's artworks was beyond the skills and orientation of most people.

### Programs and Resources for Elementary School Teachers

Owen believed that art museums could become a resource center for teachers, with their valuable materials and educators. He suggested that art museums provide teachers guidance on how to work with visual material and where to find other resources offered by Westcoast Metro Gallery.

### Teacher Participation

Owen was hopeful that teachers themselves could use art museums frequently, certainly more often than their annual visits with their students. In addition, Owen thought that teachers could act as advisors to provide suggestions on school programming.

Owen was very cautious about self-guided tours in which teachers themselves guide students in art museums. In his opinion, unless teachers had sufficient preparation and a good sense of how to help students to look at artwork in galleries, students would not have very positive learning experiences:

Often, they [teachers] don't have a focus for what they're doing [in galleries]. The students are often left to just wander. And as much as kids go and look, unless [their teachers give them] some kind of direction or they've been well-prepared, I don't think it is a learning experience. . . .If they are still with their teacher [in an art gallery], the class has just moved facilities, but it hasn't really changed structures. I think there's a missing element that the students aren't getting to meet other people. . . .And if the teacher isn't prepared, and hasn't really got a good lesson plan, it just



doesn't seem to work. I watched an exhibition, I was in an exhibition, at a big museum in BC, and while I was there, there was a school group. They were on their own, and the teacher had given them a whole set of questions to answer. I guess he or she felt that was the way to make sure that they looked. Well, all they did was run around getting in front of everybody else to fill in the answers, and they never looked at the objects. They just looked at the labels and copied answers. They never looked.

### Content of School Programs

Owen maintained that art museums were not places to help students learn art-making but rather places for them to develop critical thinking skills through looking at artwork and expressing their ideas in the context of an art gallery. Accordingly, Owen felt that school programs for elementary school students should give students "confidence and skills to articulate ideas in a setting that isn't so rigid," as well as teaching students to "respect culture and history."

### Linkage of Programs and Elementary School Curricula

Owen confessed that he was not familiar with school curricula. However, his sense was that art museums and schools had different objectives and priorities when it came to art education. Whereas art museums were places to help students look at works of art, Owen perceived schools as concerned only with "art-making and studio things." Owen believed that art museums were the places where, released from the rigidity of school settings, students were allowed to explore their creative potential.

### Commentary

School Programs were not Owen's area of responsibility at Westcoast Metro Gallery. He provided his expertise in art history and anthropology when those in charge of school programs requested his support. Owen confessed that he did not think too much about art museum-elementary school collaboration because his specialization lay in a different area. He expressed his endorsement of the existing programs and resources provided by Westcoast Metro Gallery for elementary schools. In addition, he mentioned several possible initiatives for elementary school-oriented art museum education.

### Sally

Sally had worked part-time at Westcoast Metro Gallery since 1996. She was the only part-time educator who had office space and a desk in the programmers' office, where she and the other programmers worked collaboratively.<sup>46</sup> At the time of my field work, Sally was working under two titles: volunteer docent instructor<sup>47</sup> and instructor; her duties were related to new docent training, leading school tour/ workshops, and program design for Family Sunday activities. The following section describes her role in Westcoast Metro Gallery, education, professional background, experience with elementary schools, and attitude toward art museum-elementary school collaboration.

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<sup>46</sup> Other part-time educators worked under the title of instructor and had no desk or office in Westcoast Metro Gallery.

<sup>47</sup> In-house documents about public programs described Sally as a "Programmer"; however, when asked to check the draft of her contribution to this dissertation, Sally herself chose the title of "docent instructor" to more clearly represent her duties in Westcoast Metro Gallery.

### Role in Westcoast Metro Gallery

As a temporary part-time educator, Sally did not attend the weekly division meeting or brainstorm meeting for the Public Programs Division; she only attended meetings related to docent training and instructors. However, she was the sole part-time educator who worked under the title of instructor in Westcoast Metro Gallery.

As docent instructor, Sally was responsible for the new volunteer docent training program, which focused on training volunteers to lead tours for elementary school students.<sup>48</sup> Following suggestions and input from other full-time and part-time educators, Sally designed the school tour scripts for grade 3-7 students for one of the gallery's permanent exhibitions. This exhibition was the model tour used by docents in the new docent training program. In addition, Sally and other colleagues organized the recruitment, training, and evaluation of new docents.

Two and a half days a week, Sally took on her other role of instructor, in which she conducted elementary school tours and workshops for one of the gallery's permanent exhibitions. Also in her roles as instructor, Sally conducted teacher orientations for the permanent exhibition twice a year. Finally, during summers and other school holidays, Sally helped visitors engage in activities for special exhibitions. \_

Sally felt that combining the two jobs, instructor for the docent training program and instructor for school programs, were "very compatible, so that they work and cross over."

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<sup>48</sup> Please see footnote 17 (page 239) for more information about the new docent training program.

### Education

Sally was raised and educated in Canada. She held a bachelor of arts degree in art history and a master's degree in art education. Sally recalled how she had decided to work in art museums teaching art. When she was a senior high school student, her class visited an art gallery in Toronto where she was deeply impressed by a wonderful docent who led the tour. Sally still remembered how that field trip increased her interest in art galleries, making her want to spend as much time as possible in such an environment. Since that time, Sally studied to gain an academic background in art history and art education to prepare herself to work in an art museum as an educator.

### Professional Background

Before Sally started working at Westcoast Metro Gallery in 1995, she already had accrued much experience. Sally started volunteering as a docent in a number of art museums while she was still an undergraduate student. Besides her mother language, English, Sally spoke French and Italian, and had worked abroad, at the Guggenheim Museum in Venice, Italy, for several months. She had programmed special events and written art education materials for art galleries since 1987. She had trained docents for art museums since 1990. Even after she had become a part-time educator in Westcoast Metro Gallery, she continued to work occasionally on special projects for other art galleries.

In addition, Sally continually presented papers regarding art museum education at professional conferences and published articles in art-related magazines. She also

maintained memberships in several professional organizations, for example, CAGE, NAEA, etc., in order to develop herself in the area of art and gallery education.

#### Experience with Elementary Schools

Sally interacted with elementary students and teachers when she guided tours or conducted follow-up workshops for one of the gallery's permanent exhibitions. Sally also got to know many teachers at the bi-annual orientations for a permanent exhibition in her role explaining the program and resources. She was also responsible for the permanent exhibition teacher orientation that took place twice a year. Sally related how much she enjoyed working with elementary school teachers and students at Westcoast Metro Gallery.

#### Attitude Toward Art Museum-Elementary School Collaboration

Sally's attitudes with regard to art museum-elementary school collaboration are discussed under the following six headings: (1) models of art museum-elementary school collaboration; (2) pedagogy and methods of school programs; (3) programs and resources for elementary school teachers; (4) teacher participation; (5) content of school programs; and (6) linkage of gallery school programs and elementary school curricula.

#### Models of Art Museum-Elementary School Collaboration

Regarding collaboration between art museums and elementary schools, Sally mentioned that art museums should incorporate their school programs into community

programs. She emphasized the importance of learning in art museums and supported offering community outreach programs, given sufficient resources. In her opinion, it would work to the advantage of all parties alike if art museums' collaborative programs with elementary schools included families and other community groups.

### Pedagogy and Methods of School Programs

Sally endorsed Westcoast Metro Gallery's standard guided tour followed by an art-making workshop to extend students' learning experiences:

Some children are much better at looking and interpreting than making. Others are much better at making than looking and interpreting. So by combining the two, you are sure to create a great experience for them. . . . In the guided tour, groups [experience] shorter time frames within each stop. The workshop offers an alternative where a students can really delve into what they are doing over a longer period of time and engage on a discovery basis. . . .

In guided tours for elementary school students, Sally thought that there were some aspects which particularly affected students' learning: for example, content of teaching, children's responses, flow, communication strategies, pacing, and age appropriateness. Therefore, she thought that docents should pay special attention to these six aspects while guiding school tours. Sally also suggested that docents use the MUSE five entry points and Feldman's model of looking at art to help them guide students.<sup>49</sup>

In addition, Sally believed that the volunteer docent training program was a good way in which to support gallery school programs. In her mind, it was highly effective to

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<sup>49</sup> Please see page 245 for more information about these approaches.

have volunteer docents as well as professional educators guiding tours for schools. Sally felt that art museums should continue to train volunteer docents to guide school tours because it “gets adult education and children’s education in the same program.” Sally admitted that her attitude toward volunteer docent training programs for school tours was influenced by her past experiences: “I feel pretty strongly about that [using trained volunteer docents to guide school tours]. Certainly it was a huge influence in my life-- that is how I see it.”

Sally’s thoughts about using computer technology in school programs provided by art museums were mixed. While she admitted that computers could be quite useful in a number of ways, as they had proven in other fields and contexts, their usefulness would depend on the program to which they were applied. Given the emphasis of Westcoast Metro Gallery’s school programming, that of connecting the visitor and the artwork, she seemed ambivalent as to how useful computers could be in this area. Moreover, she had doubts about computers’ appeal across a wide cross-section of people and learners: as she put it, “Not everyone responds to computers.”

#### Programs and Resources for Elementary School Teachers

Although it was also important to instruct teachers in art education, Sally believed that helping students learn should be the first priority for school programs provided by art museums. She also especially saw merit in allowing art museums to offer education to student teachers on learning how to use art museums/galleries.

### Teacher Participation

Sally felt that teachers should be the links between art museums and students. She encouraged teachers to prepare students before visiting art museums. Sally also talked about the leadership role of teachers in the context of an in-gallery tour:

I expect teachers to have a leadership role with the students in the gallery. They can be very helpful for the child's experience in the tours, and we can benefit and support from somebody who knows that child better than a docent. They know the children best...[and]...can interpret various individuals to us at times when we might need a little bit of a background explanation for each child. They are...there as programmer[s] of the group, keep[ing] order and help[ing] us with those teaching comments.

### Content of School Programs

Sally would have liked to design more multi-disciplinary kinds of activities to help elementary school students learn different subjects in one program. Sally also emphasized the importance and inevitability of learning "issues outside of art" in school programs provided by art museums.

### Linkage of Gallery School Programs and Elementary School Curricula

Sally believed that building a connection between art museum programs and school curriculum augmented students' learning. However, she thought that too much connection could limit the potential of art museums as a special learning environment for students.



In Sally's opinion, an art gallery was a learning place distinct from schools:

"Students learn how to engage with the material with perhaps a different focus than one might learn in a school environment." She believed that art museums could have learning foci which differed from those of schools; moreover, she felt that the school curriculum was only one aspect which should be considered when designing art museum school programs.

### Commentary

Sally was the only part-time educator in Westcoast Metro Gallery who was conferred the highest position of responsibility and worked collaboratively with other permanent educators. Compared to other part-time educators working on short-term contracts or by demand, Sally's position in Westcoast Metro Gallery seemed much more stable and guaranteed. Although she had years of work experience in art museum education, in interviews, she seemed very careful in expressing her opinions. It was interesting to find that she was the only one of the interviewed educators in this study who asserted that elementary school teachers could play a more active role in school programs, based on their unique position of familiarity with their students.

### Anne

Anne was a temporary part-time educator working under the title of instructor at Westcoast Metro Gallery approximately 12 hours per week. She belonged to another level of educator in Westcoast Metro Gallery's hierarchy, which tended to distinguish

between educators based on their gallery status and position. Thus, Anne's position was quite different from the five informants described above. The following section describes Anne's role in Westcoast Metro Gallery, education, professional background, experience with elementary schools, and attitude toward art museum-elementary school collaboration.

### Role in Westcoast Metro Gallery

Anne started working at Westcoast Metro Gallery in 1994 as a contract artist whenever a workshop had been booked. Since 1995, she had worked part-time in the Studio in a Gallery as an instructor facilitating engagement in hands-on activities with interpretative materials for drop-in visitors of all ages.

Anne also occasionally conducted school programs for elementary school students or high school students following the designed script. She was sometimes hired to collaborate with other educators in the design of school tour models, to prepare art materials for an educational activity, or to help with the new docent training program.

Like other instructors in Westcoast Metro Gallery, Anne played a non-decision-making role; thus, she did not attend any division or brainstorm meetings. Anne usually implemented programs for Westcoast Metro Gallery depending on how much authority she had been given. She felt that she would do her job better if she were more involved in the design of the projects which Westcoast Metro Gallery asked her to do:

Sometimes, it is hard to get the reading two days before you have to go in and teach. Sometimes, you don't exactly get to the point that they want to communicate to the public. . . . Sometimes, I feel like I am out of the loop.

What happens is that they [permanent programmers in Westcoast Metro Gallery] ask me to do a certain task, and I have to do reading at home all night and try to figure out what it is that they want me to do, and then sometimes I probably don't do it as well as I would if I had been involved to see them and hear what they want to get across.

Anne worked for the Studio in a Gallery, school programs, or docent training programs on short-term contracts. She used her own time to absorb information about exhibitions and programs before teaching. She loved working in art museums as an educator. However, she could not help expressing her regret at the instability of her job in Westcoast Metro Gallery:

The teaching is great, what we offer is great. The biggest frustration for me is that I get two days of work a week for eight weeks in school programs, and then I don't get any work for ten weeks, that is not great. That is really hard to stay with the job, and not put my energy into trying to get jobs instead of doing my job.

#### Experience with Elementary Schools

In the course of leading tours or teaching follow-up workshops, Anne met teachers and students when she was hired to guide school tours or conducted the follow-up workshops. Her contact with students was characterized by the following interaction. During the tour, Anne was limited to following the content of the script. However, once leading the workshop, she had more latitude to converse informally with students, giving them individual feedback on their work. She related that she often encouraged students to refer to works encountered in the gallery in thinking about their own creations.

Anne found that her interaction with teachers centered on art education methodology. Many teachers wanted suggestions to help them incorporate art education into classroom-based teaching; moreover, they were eager for ideas to improve the implementation of specific art projects.

Finally, Anne had contact with both students and teachers by post, answering comments and questions for which there was insufficient time during the gallery visit. However, Anne confessed that she felt less than confident when it came to this kind of communication with schools because of the insecure nature of her position at Westcoast Metro Gallery.

#### Education and Professional Background

Anne was born and educated in the United States. She held a bachelor of arts degree in studio art and a K-12 teaching certificate. Anne had taught art for over twenty years in a variety of settings. She had taught people of all ages from two-year-olds to senior citizens. Although Anne was certified as a teacher in eight different states in the United States, she never became a full-time teacher; instead, she had taught in California and Virginia, as a short-term contracted teacher. She had also taught art in private schools, and had run her own child care center before. Anne was an artist who had continued to make her own artwork throughout her life. Her formal work experience related to art museum education started at Westcoast Metro Gallery. However, she had been a volunteer in art museums and a board member of a gallery in Virginia in the United States before she moved to Canada seven years prior to this investigation.

Anne espoused the Reggio Emilia approach to teaching children<sup>50</sup> and liked to apply this philosophy to her teaching. Anne confessed, "My interest in Reggio is dual encoding (both verbal and visual - words and images) and the revisiting of experiences by building on earlier ideas through the images and words in earlier work." At the time of this study, besides working in Westcoast Metro Gallery, she taught children art in a local private art educational center on Saturday.

Anne felt that she was somewhat familiar with the BC school art curriculum, but did not always have the current up-dated edition of formal school curriculum. At time of my fieldwork, she was a member of the British Columbia Art Teachers' Association.

#### Attitude Toward Art Museum-Elementary School Collaboration

Anne's attitudes with regard to art museum-elementary school collaboration are discussed under the following six headings: (1) models of art museum-elementary school collaboration; (2) methods of school programs; (3) programs and resources for elementary school teachers; (4) teacher participation; (5) content of school programs; and (6) linkage of gallery school programs and elementary school curricula.

#### Models of Art Museum-Elementary School Collaboration

Anne did not express her opinions about art museum-elementary school collaboration in detail. She only mentioned that art museums should continually

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<sup>50</sup> Reggio Emilia is a town in Italy. The programs in Reggio Emilia have been recognized throughout the world for their innovative approach to early childhood education. The core of the Reggio Emilia philosophy is the image of children as competent: children have the right to outstanding care and education, rather than only needs, and children should have competent teachers who are respected and well compensated (Sue, 1993).

communicate with teachers and students. She honestly confessed that she did not offer more ideas about this aspect out of concern for her position in Westcoast Metro Gallery. She stated,

At Westcoast Metro Gallery, as a temporary staff member, I did not attend departmental programming meetings. My job did not include designing collaborative opportunities and really implementing them. I was not comfortable commenting on programs I was not included in.

### Pedagogy and Methods of School Programs

In addition to retaining paid educators for school programs, Anne believed that art museums should train volunteer docents to guide school tours. This, in her opinion, would serve two purposes at once: art museums would get trained docents to guide school tours, and members of the community would have their interests and knowledge about art enhanced.

In addition, Anne asserted that a good docent leading a school tour always considered the tripartite relationship among the docent, artwork, and students, making sure that all three are involved. She mentioned the importance of avoiding information overload, especially with young children, who could not absorb too much on a tour:

It is very important to give children some information, and then there will be other information that depending on whether it opens up more possibilities for their looking . . . the docent can use that information. Sometimes more information is not helpful to children. [Anne]

Anne believed that the best way to help students learn in the tour was to facilitate students themselves in discovery and discussion in the direction of what one wanted them to learn rather than unilaterally offering students information:

My best tour is when the kids discover how the artwork is meaningful to them. Because they do the discovering, so that they never see me as telling them, and they think they discovered it. They are involved. I should talk less than half the time. I should look and check at everything they say. I should listen carefully, check it against the artwork, and give them more information so that they can go further with their own ideas. If their ideas is something that is really wacky . . . then what I try to do is slow them down. . . I restate everything that they said and give them a little bit more information and ask them to look a little bit more . . . [Anne]

Anne thought that the primary role of school programs provided by art museums was to encourage children to look at original artworks in galleries. However, Anne also felt that art museums could send educators into schools to help more children learn art because of the limited space for school programs in galleries.

In Anne's opinion, Westcoast Metro Gallery was a little bit out-dated when it came to computers. Anne suggested, for instance, that art museums could offer a Website where students could see pictures and hear stories about the exhibitions before visiting the exhibitions. Students could also do research into the artists' work through computers if art museums designed appropriate computer programs.

#### Programs and Resources for Elementary School Teachers

Anne related that according to her experience with elementary school teachers on Westcoast Metro Gallery's tour/workshops, the majority wanted to know more about how

to teach students art.<sup>51</sup> She felt that art museums could offer more programs for teachers to learn art education strategies for their classrooms.

In addition, Anne supported art museums' provision of educational packages to teachers to help elementary school generalist teachers prepare students before they visited the gallery and extend students' learning afterwards:

I think sending the package to the teacher is always going to be more effective. If the teacher prepares the students and does something with it afterwards the visit will be more meaningful. The package should have very clear background information, some stories to tell the younger kids, some historical content and cultural content to tell the older kids, and there is some activities that are simple enough that even a person that is not knowledgeable about art materials would feel comfortable doing it.

Anne also suggested that art museums provide a four-hour program for pre-service elementary school teachers, including an introduction to the gallery's programs and resources and a model tour/workshop for an exhibition.

### Teacher Participation

Anne emphasized the important role of teachers in helping students have meaningful learning experiences through pre-visit preparation and after-visit activities:

I think always it is the role of the elementary school teacher to prepare the kids, along with doing the follow up. In other words, a field trip is not usually as meaningful if it comes from nowhere and goes nowhere for the kids, so that step can be a big part of it. She [the teachers] knows her students better, so she splits them up into groups that will work well together. Especially with children that she knows that certain types of techniques work and certain types that definitely don't work. [Anne]

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<sup>51</sup> Anne found that secondary school teachers preferred information about the exhibitions and artists.



Anne believed that it was better to let students be guided by art museum staff in galleries rather than by teachers themselves. Thus, the role of the teacher, once on the gallery tour, should be to observe his/her students while the art museum staff took over the technical aspects of teaching and leading the tour:

I think it is sort of like teaching your kids piano. Even if you are wonderful, another person's perspective is always helpful. I think that it gives the teacher a chance to sit back and watch kids learn. I think that is valuable as a teacher, to get to watch kids interact and to be able to see what is working and not working. I feel that when they come to the gallery, there are a lot of things that the teachers won't know about and museum staff will. I think teachers should try to learn from the animators or the docents unless the teacher feels her kids are somehow in danger. I don't mean by that just physical danger, I mean for example that unless the teacher feels that the animator or the docent is confusing the kids or if they [students] are ESL and need language help. . . . I think it is a good opportunity for the teacher to take a back seat and learn and watch how students learn. [Anne]

### Content of School Programs

Anne supported the practice of art museums using an inter-disciplinary approach to teach elementary school students various subjects through visiting exhibitions.

Anne expresses another of her concerns when guiding the school tours:

In the tour, I want the students to feel comfortable, I want them to feel that the art gallery is a place to come, to get ideas. I want them feel that they can go there to be inspired.

Finally, Anne believed that an important part of in-gallery tours for elementary school students was the facilitation of communication between students and the artist whose artwork is displayed in the gallery. Anne was hopeful that students could learn

from the artists' work by seeing "how artists solve technical problems, how artists make their choices about expressing themselves, and cultural and art history."

### Linkage of Gallery School Programs and Elementary School Curricula

Anne felt that it was not hard to make art museum programs consistent with BC school curricula because the goals were very broad. However, Anne did not think that art museums had consonant art education objectives with those of elementary schools, offering a possible explanation:

I don't think a school teacher would approach art the same way that you do in a gallery setting. Art galleries focus on the object so that there is always the experience of seeing some object together as a group that then becomes a source of the art investigation. When you are in a classroom, it is not object-oriented, it is not a matter of the cultural history that comes through the objects that you have in a museum.

### Commentary

Anne had a strong passion for teaching children in art museums. She had fine arts training and a teaching certificate. She had sufficient teaching experience and art knowledge. However, her position as a temporary educator working on short-term contract in Westcoast Metro Gallery, a large hierarchical art gallery, seemed to restrict her potential and contribution. Although Anne offered some valuable ideas regarding elementary school-oriented art museum education, she seemed to have reserved in expressing her thoughts and feelings regarding possible models of collaboration with elementary schools.

### Alexander

Alexander was a temporary part-time educator working under the title of instructor at Westcoast Metro Gallery approximately 12 hours per week. He belonged to the same level in the educator hierarchy in Westcoast Metro Gallery as did Anne. The following section describes Alexander's role in Westcoast Metro Gallery, education, professional background, experience with elementary schools, and attitude toward art museum-elementary school collaboration.

#### Role in Westcoast Metro Gallery

As an animator, Alexander's main responsibility was to be a facilitator to visitors participating in programs at Westcoast Metro Gallery. He sometimes helped with family activities on Family Sunday.<sup>52</sup> Like other instructors in Westcoast Metro Gallery, Alexander was not required to attend any meetings except those for animators. He was not a member of the team which made decisions in the Public Programs Division. Alexander and Anne, the other animator, shared duties in the Studio in a Gallery. Alexander described his role in the Studio in a Gallery:

The Studio in a Gallery is an interactive site within the gallery, and it has been on-going since 1995. And I am one of two staff people here, and my responsibility is facilitate the public and the use of the space, and explain the tour activities that are on-going, the reading material, reading information, distribution of material and how it relates to the exhibition, and also any of the art activities. My role is to facilitate the visitors. . .to always try to make sure, as well, that there is some maintenance of the space and to make sure there are enough supplies.

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<sup>52</sup> See Table 41.

## Education

Alexander was born in the United States but grew up in Canada. Approximately 15 years prior to this study, he attended a secondary school which was a provincial arts-focus high school in Ontario; there, he experienced a wide range of art-making courses in sculpting, drawing, drama courses, and so forth. After graduating, he attended a three-year diploma program in Human Resources Administration.

## Professional Background

Alexander had no teaching experience before he became a volunteer docent at Westcoast Metro Gallery, having worked only in a large daycare institution in administration and for the BC Ministry of Health with youth focus groups. In 1993, he joined the nine-month intensive training program for volunteer docents at Westcoast Metro Gallery, which, in Alexander's opinion, prepared him well for his position at Westcoast Metro Gallery:

The old program was very broad based but very intense from September to June. I think the old training program was better for me in terms that it was so broad based that it allowed me to use all of the training I received to adapt to a variety of different exhibitions and responsibilities, like things that happened in the gallery. The new training program, however, is much more defined in . . . that it uses particular exhibitions to focus their attention on educational information. I think that works probably better for the gallery. The new training now really works for the Westcoast Metro Gallery because they have reduced the amount of training time and they are able to put people into the program in almost half the time they were doing before. The training I was given was not particularly one exhibition. It was very intense and thorough and covered a lot of things that many university courses would not cover, such as working with children, dealing with artworks, working with ESL students, and working with conflicts, and all those kinds of things that were taught along with a variety of different art history.

Alexander related that he had always been told that he was very good at working with the public and had a talent for teaching. In 1995, Westcoast Metro Gallery hired Alexander as an instructor to facilitate visitors' experiences from exhibitions, based on his good performance in school tours as a docent.

Alexander admitted that he was very keen and interested in what was happening at Westcoast Metro Gallery. His work experience at Westcoast Metro Gallery had made him re-evaluate his own creativity. This prompted him to start doing photography in 1996 and to put on an exhibition of his work in 1997 at a local cultural center. As an artist, he was trying to incorporate different themes into his photography and put these into paintings.

#### Experience with Elementary Schools

In addition to working at Westcoast Metro Gallery as a part-time instructor since 1995, Alexander had been a volunteer docent since 1993. Like other volunteer docents in Westcoast Metro Gallery, he contributed his time to attend the docent meeting every Tuesday afternoon and guide school tours once or twice a week. Alexander reported enjoying the activity of guiding tours for elementary school students.

#### Attitude Toward Art Museum-Elementary School Collaboration

Alexander's attitudes with regard to art museum-elementary school collaboration are discussed under the following six headings: (1) models of art museum-elementary school collaboration; (2) pedagogy and methods of school programs; (3) programs and

resources for elementary school teachers; (4) teacher participation; (5) content of school programs; and (6) linkage of gallery school programs and elementary school curricula.

### Models of Art Museum-Elementary School Collaboration

Alexander believed that good art museum-elementary school collaboration should be built on the basis of mutual understanding of both parties' goals.

In addition, Alexander asserted that art museums should collaborate with other community centers to provide programs for elementary schools and educate students' families. He especially emphasized the necessity of letting students' families understand the importance of art education through school programs provided by art museums:

Perhaps you can't draw, but perhaps you can write about the art or talk about art, or perhaps maybe you can draw, but you don't want to draw and become an artist. I think student's families need to see art [in a more positive light]. I think many families encourage their sons: in particular, if their son's even interested in hockey, they will spend lots of money on sending and putting them into hockey in Canada, and the chance of the child becoming a hockey player is very, very minimal. They put all this money there but if a child is creative, that is pushed aside, and yet that is a talent that can be tapped for many resources right from drafting to architectural school, to artistic endeavors and becoming an artist, computer graphics, graphic artists, and the list goes on and on. So, a child with creative capacity should be encouraged, and quite often they are not. I feel the families still have no sense of why art galleries exist. [Alexander]

### Pedagogy and Methods of School Programs

Alexander asserted that art museums should make an effort to avoid charging students and teachers for the programs they provided. In this way, students who came from poor families could have the opportunity to attend programs in art museums.

In addition, Alexander thought that art museums should send educators into schools. He described his idea about a three-phased elementary school program provided by art museums:

The first phase would be a pre-visit school program, where somebody, such as an artist, a museum educator, would go out to a school to talk about their exhibition and their gallery. The second phase would be the students coming to the gallery and getting a chance to view a particular exhibition and then also getting a chance to get a sense of why a gallery functions as a gallery. . . .I feel that if for the third phase of the school program, students should be encouraged as an additional field trip, perhaps in the evening, to come back with their families and to take their families around and show them what they have learned. And in that way, there's a three-level kind of thing in the school program. [Alexander]

#### Programs and Resources for Elementary School Teachers

Alexander thought that art museums should try to help elementary school teachers become interested in the art gallery and its exhibitions. Alexander especially emphasized the importance of inviting elementary school generalist teachers to become members of art museums. In addition, he asserted that art museums should provide more programs for teachers to help them learn how to guide their students themselves:

I don't think any museum of any particular size will always be able to facilitate all of the school groups that they can facilitate to come in this museum. I think more programs need to be set up where teachers who are adept, and because after all the teacher is the one who spends the most time with the class, should be given some form of a brief training on a particular exhibition that they are coming to see, so what will happen is that the teachers in a sense can be a very intuitive guide. So, I think perhaps a gallery could set up a program where the teachers could come for a month, perhaps in the summer months, like Wednesdays in the summer, and learn how to tour a group through a gallery. Many teachers don't know that. They know how to teach students, but they probably

don't know how to use their teaching ability once they are within an exhibition space. So, I think the gallery can be a learning institution and allow teachers the opportunity as well as providing docents and animator for school groups because it is going to happen, there is always going to be a teacher to bring their school because there is a shortage of docents and animators, because they feel that they know their class best. [Alexander]

### Teacher Participation

In Alexander's opinion, the primary role of an elementary school teacher on the in-gallery tour was "to help the students explore their own creativity without infringing on the activity." Alexander found that, "a difficult teacher that is over enthusiastic, is trying to take over the class. Sometimes a teacher wanted to give more information than was completely necessary in the tour." Alexander was hopeful that elementary school teachers could remain silent and function as back-up support, depending on how the students interacted in the gallery setting.

### Content of School Programs

Alexander asserted that elementary school programming should be the top priority for art museums because elementary school students were the next generation of visitors. Moreover, Alexander believed that elementary school students should learn from art museums why artists make art, why artists exhibit art, and why art galleries exist. Alexander also thought that elementary school students could learn different subject matter besides art from in-gallery tours:

We can try to set it in a way so that the students come away with a little bit of different subject matter besides art, so it gives the students an opportunity to do some public speaking, and not just art, give an



opportunity to learn, perhaps about history, perhaps learning about the curatorial aspect of the gallery and also the history of the building, so there's a variety of different things that the students can learn from the tour besides art. [Alexander]

### Linkage of Gallery School Programs and Elementary School Curricula

Alexander asserted that learning from art museums should be part of the school curriculum. He used a metaphor to describe the role of an art museum as an art consultant to elementary schools:

It would be the same as if the doctor, even though he may just want to be a general practitioner in a family practice, he would have to go and get some experience in a hospital or perhaps . . . at a large family practice. So students studying art history or art education would need to go to a museum. [Alexander]

### Commentary

Alexander was a temporary part-time educator for Studio in a Gallery and Family Sunday. In Westcoast Metro Gallery, he was the only educator who held only a college diploma as his highest degree. However, in contrast to most educators in Westcoast Metro Gallery, he strongly felt that art museums should make their major efforts to help children learn art. He especially favored the provision of more free programs for elementary school children who come from poor families, as otherwise, these children would have few opportunities to benefit from the resources offered by art museums. He emphasized the idea of community-based education. His actions supported his assertion. He continually volunteered his own time to guide school tours, even after he was hired as temporary part-time educator. He was a unique case in Westcoast Metro Gallery, having

been hired as a paid educator after he showed his passion and talent in teaching people art as a volunteer docent.

### Summary

As the above description clearly shows, the specialization of Westcoast Metro Gallery educators in terms of duties and tasks distinguished them from generalists found at the Northville Community Gallery. Those educators whose past experience with elementary schools was limited tended to be more reserved when it came to expressing opinions in regard to various aspects of art museum-elementary school collaboration. In fact, during interviews, some went so far as to express doubt as to their ability to have meaningful attitudes related to that topic if their duties were not directly related to elementary school programs. The Westcoast Metro Gallery work atmosphere likening individuals to "one cog in a big machine," combined with the imposition of a standard model on school program tours, seemed to engender in the interviewed educators not directly involved in the design and implementation of school programs the attitude that they had no need to consider issues regarding art museum-elementary school collaboration.

In interviews, it was clear that Jane, Owen, Sally, Anne, and Alexander, in contrast to Vanessa and Nancy, held themselves back to a certain degree when addressing attitude questions in regard to art museum-elementary school collaboration. Their expressed attitudes, however reserved, still provided valuable information. This reservation seemed also indicative of the informants' understanding of their positions

within the gallery and of the extent to which their attitudes may be relevant or influential in development and implementation of programs for elementary schools.

In addition, it was interesting to note that some of those educators, throughout the interview, expressed a lot of support for the gallery's existing programs and resources for elementary schools. This study represented only one case and was limited in its generalization to other art museums. However, this phenomenon could help us postulate why, in the BC survey, there was not a significant statistical difference between respondents who were directly involved in the design and implementation of elementary school programs and those who were not. It seems that other circumstances may have more decisive effects on attitudes related to art museum-elementary school collaboration. Moreover, although the behavioral aspect of the interviewed educators' attitudes seemed to be influenced by the institutional setting for education and the experienced relationships with elementary schools, the collected data show that the inconsistency sometimes existed between educators' affective and cognitive aspects of attitude and their behavioral component.

In sum, this chapter first reported the working environment for educators in Westcoast Metro Gallery, then described the seven interviewed educators' personal background, experiences and expressed attitudes in regard to art museum-elementary school collaboration in categories corresponding to research questions. The following two tables summarize this information. Table 42 summarizes the seven educators' background information and Table 43 outlines their attitudes in the six areas of their attitudes paralleling the research questions.

Table 42: Basic Summarized Information about the Seven Informants in Westcoast Metro Gallery.

	Vanessa	Nancy	Jane	Owen	Sally	Anne	Alexander
Role in the Gallery	Head programmer (Permanent full-time)	Programmer (Permanent full-time)	Programmer (Permanent full-time)	Programmer (Permanent full-time)	Docent Instructor (Temporary part-time)	Instructor (Temporary part-time)	Instructor (Temporary Part-time)
Experience with Elementary Schools	Supervision	Coordination and supervision	Not directly involved	Not directly involved	Teaching	Teaching	Teaching as a volunteer docent
Education	MA & BA: art history	* BA: theater * MEd: art education	* BA: art education * Teaching Certificate: preschool	* BA: art history/anthropology * Graduate studies: art history	* BA: art history * MA: art education	* BA: fine arts * Teaching Certificate K-12 from USA	College diploma in human resources/ad ministration
Professional Background	* Art museum educator  * Former president: CAGE	* Children's drama consultant	* Preschool teacher  * College instructor: creative art for children	* Staff member, commercial art gallery	* Art museum educator  * Volunteer docent	* Art teacher * Volunteer in art museums in USA * Artist	* administrator in a large daycare * Volunteer Docent in Westcoast Metro Gallery * Artist

Table 43: General Summary of the Seven Educators' Attitudes in Regard to Art museum-Elementary School Collaboration in Westcoast Metro Gallery.

Attitude	Vanessa	Nancy	Jane	Owen	Sally	Anne	Alexander
Models of art museum-elementary school collaboration	concerned collaborators * teachers (art museum: active role)	concerned collaborators: * teachers * teachers * arts institutions	concerned collaborators: * teachers * school board	concerned collaborators: teachers	concerned collaborators: * teachers * family * community	concerned collaborators: teachers	concerned collaborators: * teachers * family * community
Pedagogy and Methods of School Programs	* in-gallery tour/workshops * paid educators as tour guides * culture theory	* in-gallery tours/workshops * outreach * MUSE	* in-gallery tour/workshops * Piaget	* in-gallery tour/workshops	* in-gallery tour/workshops * volunteer docents as tour guides * MUSE & Feldman	* In-gallery tour/workshop * outreach * volunteer docents as tour guide * Reggio Emilia	* In-gallery tour/workshop * outreach
Programs & Resources for Teachers	* help teachers learn about art	* help teachers learn about art	* support teachers' professional development	* resource center for teachers	* Westcoast Metro Gallery's existing programs and resources for teachers	* teach teachers how to teach students art	* teachers become members * help teachers guide students in gallery
Teacher Participation	* observers in tours	* supportive role	* supportive role	* supportive role	* leadership role	* supportive role * as an observer	as an observer in the tour
Content of School Programs	* art-looking * culture * other subjects	* visual literacy * critical thinking * connection with life * physical change	* art-looking * become art gallery visitors	* art-looking * critical thinking * respect for culture and history	* inter-disciplinary approach	* inter-disciplinary approach * communicate with artists	* multi-discipline approach * the importance of art, artists and art museums
Linkage of School Programs and Curriculum	* marketing considerations * non school curriculum basis	* marketing considerations * non school curriculum basis	* non school curriculum basis	* non school curriculum basis	* non school curriculum basis	* non school curriculum basis	* non school curriculum basis

P. S.: Of the seven educators, only Nancy and Alexander asserted that art museums should make major efforts to provide programs for elementary schools.

Information offered earlier in this chapter allows me to summarize the attitudes of the seven art gallery educators in regard to art museum-elementary school collaboration in the following fashion, paralleling the six research questions:

#### 1. Models of Art Museum School Collaboration

As a leader of Public Programs of Westcoast Metro Gallery, Vanessa's attitudes actually reflected the current relationships with elementary schools. While Vanessa expressed her open mind to new approaches and ideas, other educators specifically mentioned as potential collaborators, other arts institutions, school boards, family and community. Teachers were considered the most important stakeholders in art museum-elementary school collaboration by all educators in Westcoast Metro Gallery. In addition, of the seven educators, only Nancy and Alexander asserted that art museums should make elementary school-oriented art museum education a top priority. Other educators thought that art museums should balance their efforts to serve all gallery visitor groups.

#### 2. Pedagogy and Methods of School Programs

Vanessa emphasized in-gallery programs for elementary schools. All seven educators supported the standard in-gallery tour/workshops applied in Westcoast Metro Gallery. However, Nancy, Anne and Alexander mentioned the importance of outreach programs. While Nancy and Sally emphasized the MUSE model helping children learn from artwork, Jane considered the appropriateness of children's development stages, and Anne believed in the Reggio Emilia philosophy to teach children. None of the

interviewed educators espoused the display of children's artwork exhibitions in art museums, and in particular in Westcoast Metro Gallery.

### 3. Elementary School Teachers' Participation

All seven educators recognized the importance of teachers' support of the existing school programs. However, except for Sally, all educators preferred teachers as quiet observers in tour/workshops rather than active participants. Sally was the only educator who mentioned the potential of teachers as leaders in art museum-elementary school collaboration. Nancy was the educator who took charge of teacher focus groups and the teacher advisory committee. She emphasized the importance of teacher input in improving school programs, but she did not think it was necessary to work closely with teachers designing programs for elementary schools.

### 4. Programs and Resources for Elementary School Teachers

All seven educators supported the existing programs and resources for elementary schools in Westcoast Metro Gallery. In addition, Jane mentioned the importance of helping teachers' professional development through workshops. Owen offered the idea of a resource center for teachers. Alexander favored inviting teachers to become members of art museums (as frequent visitors themselves). Furthermore, Vanessa and Nancy mentioned the function of art museums in enhancing elementary school teachers' knowledge of art, while Anne recognized the role of helping teachers learn art teaching strategies.

## 5. Content of School Programs

Four of the seven educators mentioned that art-looking should be the most important content of school programs in art museums. Critical thinking, personal meaning related to displayed artwork, historical perspectives, and cultural issues were separately mentioned by educators. No educators thought children should focus on art-making or visual elements and principles of art design.

## 6. Linkage of Programs and Elementary School Curricula

Vanessa and Nancy, who had supervisory duties regarding school programs, mentioned the necessity of emphasizing school curriculum linkage to teachers mostly with marketing in mind. All of the seven educators asserted that art museums should design programs for elementary schools based mostly on the characteristics of art museum education rather than as an extension or supplement to school curricula.

This chapter has provided descriptions of the seven Westcoast Metro Gallery informants' attitudes in regard to art museum-elementary school collaboration. This study showed how the educators' attitudes in regard to art museum-elementary school collaboration developed in a large institution with a hierarchical organization, very different from Northville Community Gallery. Influenced by their rank in the system and past work experience, the informants expressed their attitudes that were shaped and became manifested under different influences. In Chapter Seven, these attitudes are additionally compared to attitudes of educators in Northville Community Gallery. Chapter Seven also interprets the BC survey data, for the final analysis and discussion.



## CHAPTER SEVEN

### Summary and Discussion

#### Introduction

Based on the results of the survey and interview data presented in the preceding three chapters, this chapter summarizes the research findings and provides a synthesis of crucial issues influencing art museum-elementary school collaboration in the Canadian province of British Columbia (BC).

The following discussion of the survey and interview results illustrating BC art museum educators' attitudes in regard to art museum-elementary school collaboration is organized into six topical areas paralleling the content areas of this investigation's original research question: 1) models of art museum-elementary school collaboration; 2) pedagogy and methods of art museum/gallery programs for elementary schools; 3) elementary school teacher participation in school-oriented art museum education; 4) art museum programs and resources for elementary school teachers; 5) content of art museum programs for elementary schools; and 6) linkage of art museum programs and elementary school curricula.

In discussing the attitudes of the BC art museum educators, consideration is given to the cognitive, affective, and behavioral aspects of those attitudes and their manifestation in the following: 1) informants' overt statements drawn from the interview data, representing the cognitive and affective aspects of their attitudes; 2) observations of

participants, representing the behavioral aspect of their attitudes; and 3) other pertinent data drawn from document analysis.

Finally, this chapter examines an issue crucial to the development of art museum-elementary school collaboration: namely, that of art museum educator professionalism.

In this chapter, art museum educators' attitudes are discussed and contextualized to proffer tentative explanations as to their origins. Subsequently, Chapter Eight extends the discussion to the realm of implications of their attitudes to art museum-elementary school collaboration and explores their significance in the further development of partnership initiatives.

### Models of Art Museum-Elementary School Collaboration

The BC art museum educators' attitudes toward models of art museum-elementary school collaboration are illustrated under the following topics: importance of elementary school-oriented art museum education; stakeholders in the collaborative process; and crucial problems.

### Importance of Elementary School-Oriented Art Museum Education

Art museums serve the needs of diverse audiences. School-oriented education comprises only one component of art museum education. In this provincial survey, as large a majority as 80% of the BC museum educators polled supported the idea that within the limits of resources and energy, art museums/galleries should make major efforts to create programs specifically for elementary schools. Moreover, 77% of the

survey respondents indicated that they liked to contribute to elementary school art education involving art museums/galleries. These findings are significant in that they indicate art museum educators' attitudes towards programs allowing children to experience museums early in their lives. The importance of such exposure in development of life-long museum visitation habits has been underscored by several researchers including Andrews and Asia (1979), Vallance (1995) and Piscitelli (1997).

In interviews, most informants (seven of nine) recommended that art museums/galleries balance the needs of various groups rather than emphasize elementary school-oriented education. In Northville Community Gallery, William and Melanie, as generalists, were responsible for a variety of programs for the public. Therefore, it was understandable that both were inclined to balance the needs of elementary school programming with obligations to different groups in the community whom Northville Community Gallery served. Thus, neither saw elementary school-oriented programs as their top priority.

In Westcoast Metro Gallery, of the seven informants, only Nancy and Alexander endorsed the view that elementary school-oriented art museum education should take programming precedence. Because Nancy was directly responsible for school programs, her prioritizing of elementary school-oriented art museum education was understandable. On the other hand, Alexander's emphasis of school-oriented education did not seem to originate from his duties. Rather, his interview reflected his perception of art museum education's exerting a unique and critical influence on young students with life-long effects on their approach to learning. Notably, Alexander was also the only educator in

Westcoast Metro Gallery to volunteer his own time to guide school tours. His actions thus supported his expressed endorsement of school-oriented education in Westcoast Metro Gallery.

The survey responses and the interview data both provided insights into the BC art museum educators' attitudes toward the importance of elementary school-oriented art museum education; however, on many issues, the results differed. While both sets of data pointed to the endorsement of the importance of elementary school-oriented art museum education, interview informants were more likely to express concern about taking equal care of various groups of museum users than were survey respondents. One possible explanation for this might be that survey informants were responding to one of many standardized prompts in a relatively de-personalized context; in contrast, the interview placed respondents face to face with a familiar person asking questions tailored to their cognitive and affective reception.

### Stakeholders in the Collaborative Process

A landmark report on museum education, Excellence and Equity: Education and the Public Dimension of Museums, defines museum collaboration as “a way to invite more participation from outside the museum in shaping ideas and making decisions and to augment the personal experience and professional expertise of a museum’s staff” (AAM, 1992, p. 20). In this investigation, both the survey respondents and the interview informants expressed their views on the development of collaborative relationships with different groups. The stakeholders mentioned as potential collaborators in elementary

school-oriented art museum education included teachers, school boards, the BC Ministry of Education, students' families, and other community institutions.<sup>1</sup>

The open-ended survey item asking respondents to name the most successful aspects of their institutions' relationships with elementary schools elicited the mention of the following stakeholders: elementary school teachers, local school boards, and the BC Ministry of Education. In terms of percentages, however, only 4% of the respondents identified good relationships with school boards, and even fewer (2%) mentioned consultation with the BC Ministry of Education. The open-ended survey item asking respondents to designate the most crucial current problems in the art museum-elementary school relationship cited the following potentially collaborative stakeholders: elementary school teachers, school boards, and the BC Ministry of Education. Specifically, 12% of the survey respondents nominated the "lack of financial support from school boards," while 5% mentioned the "lack of support from the BC Ministry of Education."

The interviews revealed that neither gallery collaborated closely with school boards or the BC Ministry of Education in developing or implementing school-oriented art museum education. In light of this, no informants identified either school boards or the BC Ministry of Education as potential collaborative stakeholders. Informants cited family participation, school principals' support, and the characteristics of the communities in which their galleries were situated as potential resources affecting collaborative endeavors. This finding was different from the results of Herbert's (1981)

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<sup>1</sup> Classroom teachers comprised an important, if not the most important, stakeholder group in the collaborative development of quality elementary school-oriented art museum education. A separate section in this chapter, Teacher Participation, is devoted to the discussion of BC art museum educators' attitudes toward collaboration with teachers.

survey, where many art museums specifically stressed the need to improve communication with local governments in order to secure more support for school-oriented museum education.

Northville Community Gallery's programmer, William, advocated working with school parent committees on fund-raising projects; moreover, he saw the need to recruit the support of principals for programming provided by Northville Community Gallery. Finally, he advocated community-based projects benefiting both elementary schools and the community. His opinions seemed to correspond closely to the mission of Northville Community Gallery as a community art gallery located in a cultural center. Moreover, his ideas might have been stimulated by the need to advance possible solutions to the most crucial problems faced by Northville Community Gallery, those of insufficient budget for education and low subscription rates in elementary school programs.

Westcoast Metro Gallery's full-time educator responsible for school programs, Nancy, preferred to work directly with elementary schools as opposed to dealing with school boards or the BC Ministry of Education. Moreover, she subscribed to the view that collaboration with other arts institutions ultimately enhanced children's art-learning experiences. Jane saw no need for Westcoast Metro Gallery to collaborate with school boards, reasoning that the gallery's school programs were already full—even to the point of over-subscription. Sally and Alexander recommended encouraging students' families to participate in school-oriented art museum programs. Additionally, they saw collaboration with other local institutions as constructive and viable avenues by which to disseminate Westcoast Metro Gallery's influence throughout the community.

The common thread in the BC art museum educators' perception of the stakeholders in the collaborative process was that, apart from elementary school teachers, the value of other potential collaborators from within the school system were seemingly neither widely considered nor highly esteemed. In contrast, the contribution from community, such as the participation of students' parents and community organizations in community-based art projects or school programs mentioned by some informants, seemed to be highly valued by the interviewees. These attitudes reflected the findings of Chesebrough's (1998) survey involving 292 American museum directors where "there was strong qualitative and quantitative evidence to suggest that a dominant consideration in museum partnerships [by American museum directors] was the creation of better connections with the community" (p. 51). This trend was also indicated in the report, Museums for a New Century (CMNC, 1984):

The sense of community among museums and their common identity as pluralistic institutions continue to evolve. As the open, democratic nature of museums becomes more emphatic, the relationship of museums to the rest of society--institutions and individuals alike--become even stronger. (p. 27)

### Crucial Problems

An open-ended survey item asked the respondents to enumerate the most crucial problems their art museums/galleries currently faced in their relationships with elementary schools. The lack of financial and human resources was mentioned most frequently by the survey respondents. As many as 42% of the BC art museum educators

named the “lack of funds,” while 27% identified the “lack of staff.” Specifically, 12% of the survey respondents mentioned the “lack of financial support from school boards.”<sup>2</sup>

In the context of art museums’ practical considerations of day-to-day survival, the following figures were revealing: 30% of the art museums/galleries surveyed reported annual budgets between \$100,000 to \$500,000; 39% with annual budgets under \$100,000. The survey data reflected that only 19% of the art museums/galleries annually invested over \$5,000 in elementary school programs. These results confirmed the findings of the BCMA survey (Julyan, 1996) revealing that many small museums have no or very small budget allocations for school programs. Finally, survey data also indicated that professional education staff in these art museums/galleries was quite limited, necessitating reliance on volunteers for school and other educational programs.

The interviews elucidated the linked issues of financial and human resource limitations for school-oriented art museum education in BC. Table 44 summarizes the institutional setting for educational programs at the two interview sites.

Table 44: Summary of the Institutional Settings for Education in the two study sites.

Gallery Setting	Northville Community Gallery	Westcoast Metro Gallery
Physical	<ul style="list-style-type: none"> <li>• Housed in a library/cultural center of a suburban district.</li> <li>• Collection and exhibitions: contemporary art and BC artists’ works.</li> <li>• 5000 square feet space for exhibitions; art studio for workshops.</li> </ul>	<ul style="list-style-type: none"> <li>• Occupying a heritage building in an urban district.</li> <li>• Collection: contemporary art and BC artists’ works.</li> <li>• Exhibitions: national and international.</li> <li>• 41,400 square feet space for exhibitions; Studio in a Gallery and Annex Gallery for workshops.</li> </ul>

<sup>2</sup> See also above under “Stakeholders in the Collaborative Process” for the discussion of other problematic issues.



Financial	<ul style="list-style-type: none"> <li>• Annual budget: \$210,000.</li> <li>• No budget for education.</li> </ul>	<ul style="list-style-type: none"> <li>• Annual budget: \$5 million.</li> <li>• Annual budget for education: \$375,000 (\$55,000 for school programs).</li> </ul>
Personnel	<ul style="list-style-type: none"> <li>• 4 staff members (three permanent and one temporary)</li> <li>• 2 educators: William (permanent) and Melanie (temporary).</li> </ul>	<ul style="list-style-type: none"> <li>• 110 staff members (60 permanent and 50 temporary).</li> <li>• 4 permanent educators; 12 temporary educators; and 100 volunteers for education.</li> </ul>
Educational Programs	<ul style="list-style-type: none"> <li>• Community- and grant-based programs</li> <li>• Program costs covered primarily by fees paid by participants.</li> </ul>	<ul style="list-style-type: none"> <li>• Applying theories in practice: continued evaluation and experiments.</li> <li>• Educational programs on a regular basis with stable annual budget.</li> </ul>

Note: Please see Chapter Five (pages 169-178) and Chapter Six (pages 230-238) for detailed information.

Northville Community Gallery's basic annual operating budget of \$210,000 provided no allocations for education whatsoever. The effect on Northville Community Gallery's educational programs was tangible: the gallery's two "educators" functioned as such only at the expense of their other duties, as in the case of the programmer, William. Educational programs were funded by user fees and supplementary funding external to the regular budget, as in the case of funds covering the hourly wages of the temporary part-time instructor, Melanie.<sup>3</sup> Finally, volunteer aid was minimal for Northville Community Gallery's school programs.

The influence of these financial and personnel challenges could also be seen on the two educators' considerations in developing art museum-elementary school collaboration. William often expressed his concern over financial sponsorship. In the face of an unstable budget and diminishing grant support for education, William found it nearly impossible to design educational projects or programs on a regular basis. William

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<sup>3</sup> See Chapter 5, Section "Financial Support" for details.

seemed especially conscious of the impact of financial challenges on personnel for school programs. For instance, while recognizing the importance of having more instructors for school programs, he admitted that there were insufficient funds to implement his ideas, such as either hiring more instructors or training volunteer docents. In yet another illustration, Melanie saw the potential to improve communication between her institution and elementary schools by having a gallery educator attend school staff meetings. Lacking remuneration, however, she would be unable to put her ideas into action.

Even at Westcoast Metro Gallery, one of the largest art museums in Canada, \$375,000 was the annual allocation expected to support the entire educational programming department. Of this amount, approximately one-seventh (\$55,000) was devoted exclusively to school programs. In addition to one full-time educator and several part-time educators responsible for school programs, Westcoast Metro Gallery depended on a total of 50 volunteers, including docents, workshop assistants, and tour liaisons, to run the in-gallery tour/workshop programs.

Nancy, Jane, and Owen were the three Westcoast Metro Gallery informants who raised the issue of program funding. All of them expressed their support for outreach programs for elementary schools, premised, they hastened to add, on sufficient funding. All three worked as full-time programmers, and in that capacity, were charged with allocating funds and working within budgetary limits when designing programs.<sup>4</sup> In contrast, Anne, a temporary part-time educator without a stable work contract, was concerned over the difficulty to temporary educators caused by low levels of funding.

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<sup>4</sup> Nancy coordinated school programs; Jane, Family Sunday; and Owen, Studio in a Gallery and interpretation sites.

They would try to do their jobs well, yet this was difficult when they were required to conduct programs with limited information and unremunerated preparatory time. Thus, a difference in perspective could be seen between full-time educators, who were constantly confronted with budgetary issues in their day-to-day responsibilities, and part-time educators, who did not make decisions regarding funding or financial allocations but regularly dealt with the consequences of budgetary constraints in their working lives. It would seem plausible, therefore, that the difference in the professional roles of the interviewed educators at Westcoast Metro Gallery exerted an influence over their perception of critical problems facing art museum-elementary school collaboration.

British Columbia is the third-most populous province in Canada; at the time of this investigation, this population was growing more diverse with each passing year.<sup>5</sup> However, arts funding in the province was one of the lowest - all of which made the mission of art museums/galleries challenging, to say the least. It was not surprising, therefore, that BC art museum educators expressed their concern about insufficient financial and human resources for art museum-elementary school collaboration. This attitude was mirrored in the interviews, with informants reiterating concern at the limited budget and education staff in their descriptions of programs for elementary schools, especially in those areas specifically affecting their working conditions. Similar concerns were earlier mentioned by 17 American art museum educators who participated in the Curriculum Development Task Force (Breun & Sebolt, 1976) and indicated a need for sustained funding for school programs.

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<sup>5</sup> The population of BC grew from 3,282,061 in 1991 to 3,724,500 in the year 1996, representing a change of 13%, the highest rate of change in provincial population in Canada .

### Pedagogy and Methods of School Programs

Findings based on art museum educators' attitudes regarding pedagogy and methods of school programs are illustrated under the following topics: in-gallery tours, tour guides, teaching strategies, children's artwork exhibitions, outreach programs, and computer technology.

#### In-Gallery Tours

Art museums/galleries build relationships with elementary schools through contact engendered by various programs and resources. The survey data showed that the in-gallery tour (whether accompanied or not by the hands-on workshop) was the most popular program (nominated by 80% of the respondents) provided by art museums/galleries. Moreover, 87% of the BC art museum educators polled believed learning experiences in art museums/galleries to be essential to elementary school art education.

Interview data also indicated that the in-gallery tours/workshops comprised the main program for elementary schools in Northville Community Gallery and Westcoast Metro Gallery, and a consensus amongst informants evaluated the in-gallery tour followed by the art-making workshop as effecting the greatest learning in students. Moreover, all informants advocated the importance of children's learning experiences in the art museum/gallery setting. Although the two interview sites had, in the past, offered in-gallery tours as well as outreach programs for elementary schools,<sup>6</sup> both had

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<sup>6</sup> For example, the "Gallery Art Kit" project in 1990 in Northville Community Gallery (page 187) and in-school exhibitions with original artworks from Westcoast Metro Gallery (page 241).

nevertheless redirected their major programming emphases to a concentration on in-gallery programs for elementary schools. Informants from both galleries cited financial considerations necessitating this programming change.

In addition, Westcoast Metro Gallery's informants showed the prominence of the educational program supervisors in influencing the direction of school-oriented art museum education in their workplace. Since 1995, the Public Programs Head at Westcoast Metro Gallery (Vanessa) had emphasized in-gallery programs and resources for the public. Following this direction, Nancy, the programmer of school programs, made her major emphasis the tour/workshop program for elementary schools. Clearly, administration leadership influenced this programming change.

In sum, in-gallery tours were the top method chosen by most BC art museum educators designing elementary school programs in galleries with limited resources. This reiterates similar results of other Canadian surveys (Gee, 1979; Herbert, 1981) conducted more than one decade ago where tours related to exhibitions were indicated as the most typical museum programs for schools. Moreover, the interview data revealed two possible factors influencing the direction of elementary school-oriented art museum education: financial resources and administration leaders' perspectives.

### Tour Guides

The importance of the tour guide is well illustrated in the book, Museums: A Place to Work-Planning Museum Careers (Glaser & Zenetou, 1996):

Docents, or guides, paid or volunteer, are in effect the “voices” of the museum. They are surrogates for the director, curators, and educators in relating and mediating the collections and exhibitions to the public. Their function is to serve as catalysts in the interaction between object and observer. (p. 88)

As the findings discussed in the previous section illustrate, in-gallery tours comprised the predominant programs for elementary schools provided by most art museums in BC. On tours, the guide is potentially the most important person influencing learning outcomes in students. Although questions about tour guides were not included either in the survey questionnaire or original interview guide for the case studies, many informants, of their own accord, raised their concerns on this topic, highlighting the importance of this issue.

#### Tour Guides in Northville Community Gallery

Northville Community Gallery retained only one instructor, Melanie, to guide tours and conduct the art-making workshops following the tours. The programmer, William, observed that ideally, Northville Community Gallery should have a paid educator or trained volunteer docent specializing in conducting art-looking tours while retaining another educator specializing in art-making workshops. However, he admitted that this might only be possible if and when Northville Community Gallery either procured the funding to hire one more educator or, by some lucky chance, located a professional art educator willing to voluntarily guide school tours in Northville Community Gallery. Melanie, from her perspective, was chiefly cognizant of the importance of students' interaction with the artwork displayed in the gallery. However,

she seemed less concerned with issues connected with art education theory and practice, such as the professionalism of the tour guide.

The difference between Melanie's and William's perspectives concerning the role of the tour guide was most probably due to their dissimilar backgrounds and positions. Melanie's limited background in art education perhaps restricted her awareness of the importance of museum educators' professionalism. In addition, Melanie might have been hesitant to suggest the addition of another gallery educator, given that her own position there was not secure and dependent on fees generated by school programs. William, in contrast, had a wider perspective on art education as a profession requiring training, standards, and a professional guild. His views were probably consistent with the approaches to art education to which he had been exposed in his relatively rich professional background and education. Moreover, even though he voiced concern at the quality of instruction in the gallery's school programs, William's position as supervisor of programs in an art museum where funding was 1) tight, and 2) extremely insecure, might have discouraged him from implementing his ideas for program improvements, such as his idea on tour guides.

The difference in views expressed by William and Melanie highlighted the influence of professional background and experience on attitudes toward aspects influencing the quality of school-oriented programs, such as gallery tour guides. Moreover, it is highly probable that the personal circumstances of each art gallery educator played an important role in shaping their attitudes.

### Tour Guides in Westcoast Metro Gallery

Westcoast Metro Gallery relied predominantly on trained volunteers to serve as school tour guides for its exhibitions, although school tours might be guided by paid educators when no trained volunteers were available. However, before volunteer docents were bestowed their teaching duties, they had to successfully complete the gallery's intensive one-year training program.

However, the appropriateness of using gallery resources to train volunteer docents as tour guides had been questioned by Vanessa, Westcoast Metro Gallery's Public Programs Head. She recognized the importance of volunteers in the art museum; however, she would have rather retained volunteers who already had professional backgrounds instead of having to expend precious gallery resources to train novice volunteers. As a manager, she felt that gallery funds would be better spent hiring professional educators who would contribute the most to the gallery with the least amount of investment from the gallery's side. What kept her from implementing change, however, was opposition from the Board of Trustees, which outweighed her opinion in the hierarchical structure of Westcoast Metro Gallery.

Vanessa's preference for hiring professional educators with academic backgrounds in art education as opposed to training volunteers might have reflected the cognitive and affective aspects of her attitudes, as well as her professional role in Westcoast Metro Gallery. Vanessa bespoke a perspective of educational and professional sophistication relative to her co-workers; moreover, her status in the Westcoast Metro Gallery afforded her a position of security and power. Thus, her rather elitist, yet



eminently sensible message emphasized the level of education and economic strategy over the human factor when it came to assessing the role that volunteers played in the museum.

In contrast, Westcoast Metro Gallery's other educators differed in their assessment of the volunteer training program. Firstly, Sally, Anne, and Alexander supported the volunteer system for the following reasons. According to them, not only did students gain from interaction with trained staff but community members were also given the opportunity to learn about art. In spreading the influence of the museum through community involvement, the Westcoast Metro Gallery benefited from increased community support as well as donated labor from the participating volunteer docents. This line of reasoning may have reflected the cognitive aspects of these art gallery educators' attitudes. Second, both Sally and Alexander may have been influenced by the affective aspect of attitude in their endorsement of the docent system. Both their professional careers in art museum education had begun as volunteer docents, and they both mentioned the lasting influence the training program had on their careers. Might these art gallery educators have experienced feelings of connection with other volunteer docents or emotions of gratitude associated with the program? Finally, the two art gallery educators continued to be involved in the volunteer docent program: Sally trained new volunteer docents and Alexander, a part-time paid educator in Westcoast Metro Gallery, still volunteered as a docent from time to time. Thus, their professional background and experience had been and continued to be influenced by the program.

Thus, it seemed that the impact various aspects of attitude as well as the influence of professional status, background, and experience related to the volunteer docent program emerged here.

### Conclusion

The important issue of school tour guide professionalism surfaced in the interview studies even though it was not addressed in the survey. Informants in Northville Community Gallery indicated that insufficient financial resources precluded the possibility of having highly qualified tour guides for children. This was perhaps indicative of the reality faced by many small, inadequately-funded art galleries with limited resources for education. On the other hand, Westcoast Metro Gallery's case highlighted the need for the justification of volunteer docent training programs in art museums. It was apparent, however, that there was an overwhelming consensus in the need for adequate professional preparation of tour guides.<sup>7</sup>

In the United States, most art museums rely on volunteer docents to guide school tours (McCoy, 1989); on the other hand, Jones's survey (1977) shows that 90% of school tours in art museums in Europe are guided by classroom teachers rather than docents. Although volunteer docents constitute a valuable human resource enabling school tours in art museums/galleries, the expense of training volunteers lacking art or education background is significant. Moreover, the task of training these volunteers is complicated and requires special care by staff. McCoy (1989) observes, "Art museum education has

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<sup>7</sup> With the exception of Melanie, whose personal circumstances explained why her views differed from other informants.

something to offer volunteers, and probably more effort is expended in training volunteer docents than in many other activities of the museum” (p. 142). Therefore, although data from this investigation showed informants to be uniform in their concern over the quality of school tour guides in art museums, they also revealed informants to be divided into ideological camps based on their perspectives on this issue. Thus, it may be that art museum educators’ views about the appropriateness and necessity of training volunteer docents differ based on their attitudes, their different professional status and position, and their personal experience in art museums.

### Teaching Strategies

In art museums, the learning environment is different from that found in schools.<sup>8</sup> Given the unique learning environment provided by museums, a variety of hands-on approaches have been widely applied to the design of children’s programs and exhibitions (Pitman-Gelles, 1981; Sherrell, 1996). Grinder and McCoy (1985) describe the materials for hands-on activities used in museums,

Many museums and historical sites today use materials and objects, which people can handle, to illustrate tour learning goals. The materials can be real objects or facsimiles, and they can be aids in helping people understand objectives . . . Many museums use baskets, bags, or carts of materials to illustrate important aspects of museum collections. Samples of fired clay, etching plates, photographs, leaves, geological samples, shells, fabrics, and examples of art media are only a few possibilities for hands-on materials. (p. 79)

In the context of art museums, typical hands-on activities help children

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<sup>8</sup> See pages 49-59 (Chapter Two) for a discussion of this topic.

experience materials related to tour topics; alternatively, these activities may take the form of projects that rely on art-making media related to the featured exhibition.<sup>9</sup>

However, only half (51%) of the BC art museum educators thought it necessary for art museum/gallery programs to engage students in hands-on activities. The interview and observation data gathered in Northville Community Gallery and Westcoast Metro Gallery reflect a mixed response.

In Northville Community Gallery, there were no hands-on activities during the tours nor any other strategies especially designed to help students learn more effectively in school programs. Melanie, having no background in art education, knew little about specific learning strategies affecting educational outcomes in students. While enthusiastic about helping children learn art, Melanie's teaching style was mainly informed by her expertise as an artist and by her past teaching experience in Northville Community Gallery. Her teaching strategies in the 20-30 minute tour for elementary school students usually consisted of moving from work to work, describing and narrating what she knew about the selected items. William, Northville Community Gallery's programmer, related to me in the context of the interview that Feldman's (1970) four-stage model, incorporating in each lesson elements of description, formal analysis, interpretation, and evaluation or judgment, had influenced him greatly. However, at the time of this study, he had not applied this model to any aspect of school program development or implementation.

In Westcoast Metro Gallery, educators relied on hands-on activities to

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<sup>9</sup> Of course, the variety of hands-on projects is virtually unlimited; a good program designer needs to know how to form such projects into a coherent lesson, however.

complement children's tour experience in art-looking. At some point during the one-hour tour focusing on a specific work of art from the exhibition, students were encouraged to explore the hands-on materials, which typically included photo books, pencils and paper, charts, or branches in baskets. While hands-on activities were designed to highlight the special characteristics of the gallery exhibit they accompanied and underscore the tour goals, these activities also took into consideration the variety of children's learning styles and developmental levels. Manipulation of hands-on materials was intended to extend, highlight, or have the children discover for themselves, the ideas that the guide wanted the children to learn.<sup>10</sup>

In addition, the teaching strategies informing most of Westcoast Metro Gallery's guided tours for elementary schools were based on the MUSE Entry Points and Feldman's Model for facilitating students' responses to artwork. Nancy, the programmer responsible for the design and implementation of school programs, and Sally, the part-time docent instructor responsible for new docent training programs, clearly had a direct influence on school programs in Westcoast Metro Gallery. Both of them had master's degrees in art education. Jane was especially careful to use teaching strategies appropriate for young children because of her professional background in early childhood art education. Anne, the part-time educator in Westcoast Metro Gallery, was conversant in the theory of the *Reggio Emilia* approach to childhood education. Based on students' life experiences, verbal and visual media combined under this approach to help students explore the meaning of selected artworks. Moreover, Anne was the only informant

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<sup>10</sup> In the format of a traditional tour, children would be "taught" these ideas by the tour guide lecturing to a relatively passive audience.

concerned about the inappropriateness of transmitting too much information to students during the school tours. Instead, she emphasized the importance of helping children to comprehend the meaning of a given work of art through their own exploration and observations, advocating a constructivist approach to education in gallery settings.

Anne's assertion seemed to reflect Henderson's illustration of constructivism, in which teachers reflect on the following as they teach: "1) what is the relationship between what I am trying to teach and students' past experience, and 2) what is the relationship between what I am trying to teach and my students' personal responses?" (Pinar, Eynolds, Slattery, & Taubman, 1996, p. 752).

In sum, even though hands-on approaches were not supported in the responses of the majority of survey respondents, the interview data offered different perspectives on teaching strategies used in art museum programs for elementary schools. In the survey, art museum educators responded only to the designed item and had no chance to contextualize their answers directly in their experience, while interviews allowed informants to express their ideas more fully. The MUSE model based on Howard Gardner's theory of multiple intelligences was supported by educators in Westcoast Metro Gallery. Also, interactive strategies and tailoring activities to children's development levels and learning styles were raised by these informants, echoing concerns emphasized by Sternberg (1989), Pitman-Gelles (1981), McCoy (1985) and Piscitelli (1997). However, the issue of evaluation of students' needs and their learning seemed to be ignored by the interviewees in both of the study sites.

### Children's Artwork Exhibitions

Virginia Stephen, a Canadian art museum educator with more than 15 years' experience, considers mounting exhibitions of students' artwork with schools as a effective form of collaboration: "One of the areas where gallery educators can provide advocacy with great impact [on art education] is through the development of exhibitions of student art which promote the work of students and teachers and the values inherent in good art education" (p. 244). Stephen describes the successful project "Nova Scotia Young Art Exhibition: A Celebration" conducted in the Art Gallery of Nova Scotia:

The Gallery was able to place student art in a location that demonstrated importance in the main gallery of the provincial art gallery, and treat the art to the same standards as work in the collection - purpose built frames, museum mats, gallery standard lighting, labelling, publication, promotion and presentation . . . As it toured the province to eight other museums the message was taken into communities of all sizes. (p. 245)

The BC survey data showed that half of the art museums/galleries (49%) periodically mounted exhibitions of students' artwork; moreover, approximately three quarters of the BC art museum educators (78%) thought that it was important display children's artwork in art museums/galleries. These findings were consistent with results obtained by Darras and Kindler (in press) who interviewed museum curators, educators, administrators, and docents and found that 95% of their informants in BC voiced support for exhibitions of children's work in museum/gallery settings.

The provincial survey data also revealed that the BC art museum educators working at art museums/galleries with small annual budgets were more inclined to support this idea, compared to those working in institutions with large annual budgets.

The interview data showed a similar phenomenon and provided detail as to why the informants might have held such attitudes.

Northville Community Gallery, a community art gallery, exhibited elementary school students' artwork once a year and displayed the works resulting from various art programs at more frequent intervals,<sup>11</sup> although children's artworks were never displayed in the main exhibition space. William, the sole programmer, nevertheless supported the display of children's artwork in the main exhibition space because he felt that children's art was equally significant as that of any sophisticated artist.

In contrast, interviews with informants at Westcoast Metro Gallery, a large art gallery with a national reputation for exhibitions, did not subscribe to the idea of exhibiting children's art in art museums/galleries. Moreover, the gallery did not display children's artwork. Vanessa, Jane, and Owen strongly opposed the idea of displaying children's art in art museums/galleries like Westcoast Metro Gallery for a number of reasons. They claimed that nobody could judge children's art and exhibitions were always refereed. Furthermore, they believe that the role of art museums like Westcoast Metro Gallery should be to provide places for people to look at the work of professional artists representing certain professional standards.

The survey as well as interview data reflected the fact that displaying children's art was not valued by BC art museum educators who worked in large art museums/galleries; moreover, the data also indicated that these displays were not

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<sup>11</sup> The annual student artwork exhibition displayed artworks collected from schools, while art project based exhibitions displayed children's artwork resulting from art projects organized by Northville Community Gallery.



considered a valuable approach to art museum-elementary school collaboration. The interviews highlighted the influence of the work environment on art museum educators' attitudes toward the display of children's art in art museums. It seemed that art museum educators working in small galleries were much more open to the idea of presenting children's artwork within the museum setting. It may have been that art museum educators in large art galleries were used to dealing with professional art, which they had come to perceive as valuable; thus workers in such an environment would be prone to discount the worth and validity of "amateur" art, such as that produced by children. This association between the size and importance of the gallery and the value of its holdings, on the one hand, and museum personnel's attitudes towards exhibitions of children's work, on the other hand, was also evident in Darras and Kindler's study (Darras & Kindler, in press).

### Outreach Programs

Outreach programs and resources constituted alternative methods through which art museums connect with people in local communities. In the guide-book, Museum Basics,<sup>12</sup> Ambrose and Paine (1993) describe the potential contribution of outreach programming:

The liveliest museums are not content to wait for people to come and visit them: they take their services out into the community. Similarly, Museum Education Services are not limited to helping visiting school children--

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<sup>12</sup> The International Council of Museums (ICOM), supported by the Cultural Heritage Division of UNESCO, published Museum Basics in 1993 to introduce the basic principles of museum work and to function as a basic guide to museum worker training.

they include many different ways of taking the museum out into the schools and into other parts of the community. (p. 41)

The BC survey data indicated, however, that compared to the focus on in-gallery programming, outreach programs involving elementary schools were scarce and involved very few galleries. However, as many as 69% of the BC art museum educators thought it necessary for art museums/galleries to offer outreach programs to elementary schools. Interview data confirmed these findings: while few outreach programs or resources for elementary schools existed in Northville Community Gallery and Westcoast Metro Gallery, their importance for elementary schools was stressed by several informants, conditional on sufficient funding. Those informants were especially concerned that in-gallery programming not be adversely affected by outreach programs drawing funds or taking participants away from the in-gallery offerings. A good example was provided by Nancy, Westcoast Metro Gallery's programmer for school programs, as she related her commitment to providing more outreach programs, citing as an example the artist-in-residence program for elementary schools. These plans were premised, she explained, on funding: the current budget for elementary school programming was evidently insufficient, and institutional priorities had necessitated emphasis on supporting and improving in-gallery programs before branching out into other program initiatives.

In Northville Community Gallery, William had begun to promote a new "School Partnership Program" for 1997, which would send an instructor into schools to conduct art-making workshops and help organize local children's artwork exhibitions. The

funding for this was to come from the participating schools. In Westcoast Metro Gallery, some informants recommended gallery-organized classroom visits.<sup>13</sup> Owen, a full-time programmerr, suggested sending educators or volunteer docents into schools as follow-ups to in-gallery experiences to extend students' learning. Anne, Westcoast Metro Gallery's part time educator, felt that her institution could help more students learn about art through sending educators into schools, given the gallery's limited space and unmet demand for in-gallery tour/workshop programs. Alexander, the gallery's part-time educator, mentioned involvement in art education by way of the following proposal. First, he proposed that art museum educators should visit the schools before in-gallery tours; next, students should visit the gallery; and finally, children should return to the gallery with their families on a continual basis.

Judged by the tight finances challenging interview sites and commonly reported by the surveyed art museum educators, it could be postulated that many institutions might have wanted to run outreach programs but had failed to provide these programs due to budgetary constraints. The interview data seemed to offer a feasible explanation for this paradox apparent in the survey. The attitudes uncovered in this study confirm Herbert's (1981) conclusions that outreach programs are of major concern and interest to many Canadian museums.

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<sup>13</sup> In fact, "Classroom visits" were named by 47% of the respondents of the BC survey as the most popular outreach programs provided by art museum/galleries for elementary schools.

### Computer Technology

While computer technology had become one of the most important tools for communicating and learning in the world around them, the BC art museum educators surveyed reflected the fact that very few art museums/galleries used computer technology for elementary school programs. Moreover, only 25% of the BC art museum educators polled thought that computer technology was necessary to facilitate elementary school-oriented art museum education.

A similar phenomenon emerged from the interviews. Neither Northville Community Gallery nor Westcoast Metro Gallery had sufficient computer facilities for both staff and visitors. In fact, the only computer application for educational purposes was a brief introductory home page of each gallery. Furthermore, no informant strongly advocated the use of computer technology in school programs; instead, most considered computer-supported learning technology as a complementary, albeit not necessary, component of school programs. To some extent, interview data seemed to explain the reason why computer technology was not widely implemented in BC art museum's elementary school programs. However, observation as well as interview data also showed that art gallery educators who were dependent on computers to fulfill their professional responsibilities positively evaluated the promise of this technology in education. For example, William in Northville Community Gallery and Vanessa and Owen in Westcoast Metro Gallery saw the possibility of using computer technology, especially the World Wide Web, in school-oriented art museum education, although they

still considered the appropriate function of computers as complementing, not replacing, direct contact of students with artwork and art museum educators.

### Elementary School Teacher Participation in School-Oriented Art Museum Education

Teachers comprise an important group with whom art museum educators should collaborate in order to provide effective school-oriented art museum education. The role of the classroom teacher in museum-school collaboration has been emphasized by many scholars. Bonnie Pitman-Gelles (1981) explains why classroom teachers are critical of school-oriented museum education:

The museum education staff and docents may not be able to meet all of the requests for service, due to limited staff size or large demand. Teachers who are trained to use museum exhibits and materials can develop their own programs. Also, teachers are with students for an entire academic year, while the museum program may last only a few hours. Thus, the museum-aware classroom teacher is able to extend the museum's influence for a longer period. Another reason for the focus on reaching teachers is that the teachers who have participated in museum programs can play an effective role in suggesting and developing new programs. Teachers who have a clear understanding of a museum program can more effectively prepare their classes for the program and employ follow-up activities, thus enhancing the learning experience. (p. 97)

The BC survey data indicated that three quarters of the art museum educators wanted to collaborate with teachers on elementary school programs (74%) and that the same percentage felt they could learn from teachers by including them in program design. However, fewer respondents considered it necessary for elementary school teachers to participate in program design (59%). Moreover, to an open-ended survey item asking

educators to name the most successful aspects of their institution's relationship with elementary schools, very few respondents (2%) mentioned the involvement of teachers in planning school programs. In other words, it seemed that a considerable percentage of art museum educators recognized the benefit of designing programs with teachers in that this would incorporate many sources and types of input. However, few art museum educators saw teacher input as a high priority or requisite to effective program design. Thus, while teacher input was considered valuable, it was not deemed necessary; and one might have surmised that the offer of extra help, while not declined, was not considered essential either. The survey data regarding the practice at the time of this investigation in art museum education seemed to reflect these educators' attitudes. Only 32% of the BC art museum educators indicated that teachers almost always or frequently were involved in planning programs, while as many as 66% of the respondents reported that teachers almost always or frequently functioned only as observers when involved in the design and implementation of elementary school programs.

The interview data highlighted the inconsistency amongst the affective-cognitive-behavioral aspects of art museum educators' attitudes. Moreover, the data also helped clarify the different levels of teacher participation perceived by art museum educators. In Northville Community Gallery, William appreciated teacher comments, which gave him a better sense of how his gallery's programs were received by schools; however, William seemed to do little in the way of implementing change in Northville Community Gallery's programming based on this input. Melanie was open to classroom teachers' telling her what children were learning in school to enhance linkage of the tour/workshop

programs with school curricula. However, Melanie did not advocate a leadership role or even active participation for teachers in the planning or implementation of these programs. Her rationale for this stance was that elementary school teachers were too limited in their knowledge of and ability to teach art.

In Westcoast Metro Gallery, most informants felt the ideal level of participation for elementary school teachers in the gallery tours to be one of silent observation. Gallery staff unanimously voiced hope that teachers would learn by watching how expert art museum educators or volunteer docents went about instructing students in the gallery setting. Moreover, for each gallery visit, art museum educators expected classroom teachers to attend the exhibition orientation, follow the written preparation guide, accompany their students during the tour, and finally, give feedback on the evaluation sheet or occasionally in the context of a focus group. Although the possibility of having teachers, themselves, lead the tours was not unfamiliar to Westcoast Metro Gallery staff,<sup>14</sup> they felt students were better served by tour leaders with more training in art/art education than most elementary teachers had. Nancy, the programmer for school programs, confessed that although she sometimes invited teachers to attend focus groups or the teacher advisory committee to comment on the gallery's school programs, she didn't include teachers in program design, nor did she expect teachers to implement art education programming. She believed that most elementary school teachers lacked sufficient art knowledge or background in art education. Sally, both an instructor for the gallery's volunteer docent training program and an instructor for tours and workshops,

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<sup>14</sup> As is the case in many European museum settings: Jones' survey (1977) shows that 90% of the tours in European art museums were conducted by classroom teachers rather than museum staff.

was the only interviewed educator to hold that teachers should play a leading role in school-oriented art museum education, observing that teachers understood their students better than did art museum educators. While Nancy and Sally both held master's degrees in art education and had opportunities to communicate with teachers beyond school tours in Westcoast Metro Gallery, their attitudes regarding the role of teachers in school-oriented art museum education differed immensely. It is interesting to find that Sally was the only one of the nine informants of this study who had working experiences in a European art museum. Based on Jones's (1977) survey, in Europe, it was very popular that students visited art museums guided by their classroom teachers rather than museum staff. The working experiences in Italy might have broadened her mind to see the potential of teachers actively participating in elementary school oriented art museum education.

In sum, most of the surveyed and interviewed BC art museum educators were inclined to carry on one-sided relationships with elementary school teachers, in which art museum educators took the initiative to pass on their expertise to relatively passive, less-informed elementary school teachers. In addition, the interviews reflected that one reason why art museum educators might have formed such attitudes could have been their stereotyped view of elementary school teachers as lacking in knowledge of art and ability to teach art. Actually, this result was consistent with the findings of interview research conducted by Darras and Kindler (in press) focusing on museum personnel's views about contributions that art museums could make to art education. Some of Darras and Kindler's study informants conceived of a leadership role for art museums in



education initiatives. Darras and Kindler found that the informants were highly confident in their own ability to design school-oriented art museum education without the help or support of other professionals or institutions outside their museum.

### Programs and Resources for Elementary School Teachers

Findings based on survey and interview data reflecting art museum educators' attitudes in regards to programs and resources for elementary school teachers are presented in the following section.

### Secondary Status of Programs for Teachers

The literature has documented the potential of classroom teachers in school-oriented art museum education to effectively facilitate students' learning (Brigman, 1993; Durant, 1996; Fredette, 1982; Pitman-Gelles, 1981; Sebolt, 1980). Moreover, it advocates programs and resources for teachers as essential for these types of initiatives to deliver high-quality education to students.<sup>15</sup> The BC survey data showed, however, that only 18% of the respondents supported the statement, "Rather than teaching elementary school students directly, the main focus of elementary school oriented education in art museums/art galleries should be programs to educate elementary school teachers." In practice, BC art museums provided far more programs and resources for students than for teachers. Nevertheless, a major proportion of the surveyed BC art museum educators polled voiced affective and cognitive support for programs and training for teachers: 88%

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<sup>15</sup> See pages 45-49 (Chapter Two) for more information.

of the BC art museum educators wanted to offer programs for teachers, and 75% believed that teachers should get training in art museum education in order to effectively collaborate with art museum educators. Nearly all of the BC art museum educators (95%) agreed that teacher education should include instruction on the use of art museums in art education. It seemed that most of the polled BC art museum educators recognized the importance of programs and resources for elementary schools; however, they didn't feel that the main focus of art museum education should shift to supporting teachers at the expense of providing programs for students.

Interviews showed more detail, useful in postulating why certain survey questions concerning programs for teachers yielded seemingly paradoxical results. The informants all supported the idea that art museum educators should help elementary school teachers implement art education in ways enhancing students' learning in art. However, most felt that art museum educators should retain the responsibility for program design and that they, rather than elementary school teachers, should carry out the teaching of programs for children, especially in-gallery programs. Moreover, like the survey respondents, interview informants believed that elementary school teachers should receive help from art museums to better understand art in general and, more specifically, the exhibitions displayed in art museums. However, no informant supported the replacement of children's programs with teacher programs in art museums/galleries.

Nancy, the coordinator of school programs in Westcoast Metro Gallery, exemplified the attitude of many art museum educators. While conceding that training teachers was a good thing, this didn't lead to teacher empowerment for Nancy, who was

still dubious that “you [could] teach teachers, and then they could do the work themselves.” This kind of attitude was actually consistent with some informants’ doubts about elementary school teachers’ knowledge and ability to teach art.<sup>16</sup>

### Format of Teacher Programs and Resources

The survey data showed that when asked to identify programs for teachers offered by their institutions, 42% of the BC art museum educators mentioned orientations introducing art museum school programs and resources. In addition, the survey data revealed that no art museum offered accredited programs for either in-service or pre-service teachers. Finally, according to the survey data, BC art museums/galleries provided more programs for in-service elementary school teachers (73%) than for pre-service elementary school teachers (33%).

The interviews reiterated the finding that support of in-service rather than pre-service teachers comprised the main focus of art museum programs and resources for elementary school teachers. In Northville Community Gallery, the bi-annual gallery program/resource orientation was the main teacher support program, and its chief audience was elementary school teachers. There were no programs especially designed for pre-service teachers. The emphasis on in-service teachers seemed clear in the attitude of both informants in this setting: William focused on helping classroom teachers through gallery-provided programs and written lesson plans for guiding their students on tours. Likewise, Melanie saw the need to provide sufficient and complete teaching packages

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<sup>16</sup> See above section, “Teacher Participation,” for a detailed discussion of the teacher’s role in collaboration with art museum educators.

with detailed information and tools to help in-service teachers organize student exhibitions for display in Northville Community Gallery.

In Westcoast Metro Gallery, frequent orientation sessions accompanying exhibitions kept teachers both current with the rotating gallery exhibition offerings and conversant with the educational resources for special exhibitions as well as for the permanent exhibitions for school programs. Art museum educators seemed satisfied with the existing school tour preparation materials designed for in-service teachers to support them with pre- and post-visit activities for their students. For example, Vanessa, the head of Public Programs, saw the function of art museums as complementing insufficient teacher education in art-looking. Moreover, she felt that this was well-accomplished through the existing programs offered by Westcoast Metro Gallery, citing as an example the teacher guide helping teachers prepare pre- and post-visit activities in schools. Although Vanessa was open to new ideas about collaboration with university teacher education programs, she did not foresee active pursuit of these types of links impacting her programming initiatives for teachers in the future. Nancy and Jane, programmers, suggested the addition of professional development aspects to the programs that Westcoast Metro Gallery already offered for teachers.<sup>17</sup> Finally, Owen raised the possibility of art museums' becoming resource centers for elementary schools to help teachers assemble information about art that would support their education initiatives in the classroom.

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<sup>17</sup> Westcoast Metro Gallery emphasized development of skills involved in art-looking and in-gallery teaching strategies.

In sum, the survey and interview data showed that BC art museum educators recognized the importance of helping elementary school teachers acquire art knowledge and art teaching expertise. In practice, however, programs and resources for students were still the top priority in elementary school-oriented art museum education in BC. Furthermore, in the two study sites, there were no collaborative initiatives that linked art museums/galleries with universities offering pre- or in-service teacher education programs. Finally, neither the survey nor the interview data showed evidence that art museum/gallery programs for teachers were constructed with elementary school teachers' input. Consistent with the attitudes discussed above in the section on Teacher Participation, art museum educators tended to approach what they thought were collaborative initiatives in the area of programs and resources for teachers with tangible unidirectional (I lead-you follow) perspectives.

It would be unfair, however, to characterize BC art museum educators as a decidedly strong-headed lot compared to the generally equal-minded, cooperative educators populating most other specialist fields. In fact, Johnson and Pugach's (1995) multi-dimensional framework describing collaborative interactions between specialists and classroom teachers in special education helps to illustrate how the relationship between art museum educators and elementary school teachers was actually quite typical, fitting neatly into their paradigm. Johnson and Pugach (1995) identify four kinds of interaction characterizing collaboration of specialists and general education teachers:

1. The supportive dimension of collaboration: "One of the most important and fundamental dimensions of collaboration is support. The support function is defined

conventionally: caring and being there for your colleagues to share in times of need and in times of joy” (p. 38).

2. The facilitative dimension of collaboration: “Colleagues take on the role of facilitators when they help their peers develop the capacity to solve problems, engage in tasks, or deal independently with professional challenges” (p. 40).
3. The information-giving dimension of collaboration: “Within a collaborative school, teachers and other staff members share information to help each other with challenging situations. When sharing information, the goal is to provide direct assistance to one’s colleagues so they are better equipped to deal with problems on an ongoing basis. . . .The information dimension of collaboration is a good example of acknowledging that others have invaluable expertise” (p. 41).
4. The prescriptive dimension of collaboration: “The fourth and final dimension of collaboration, and the most directive one, is the dimension of prescribing a path of action to a colleague. . . .The pre-dominance of this approach signaled a long period during which classroom teachers were viewed primarily as recipients of these prescriptions for practice, and not as having expertise themselves” (pp. 41-42).

Johnson and Pugach also note that in much specialist-generalist “collaborative” interaction, the fourth dimension, that of prescription, seems to predominate. Examples of these relationships include administrator-classroom teacher, special educator-classroom teacher, and curricular specialist-classroom teacher. A pattern, in fact, emerges wherein the specialist views the classroom teacher, because of his or her generalist training, as a candidate meriting the fourth type of collaboration exclusively.

The classroom teacher's area of specialization, and, in particular, the intimate and thorough knowledge of the learning needs of his or her class as a group and the individual students comprising it, are greatly discounted. In contrast, the first three types of collaborative interaction are most likely to occur between educators of similar background, professional level, and specialization.

When these observations are applied to the case of art museum educators and elementary school teachers, it is not surprising, though regrettable, that information is unlikely to be shared across the boundaries of specialization and that overcoming such barriers is probably the exception to the norm.

Clearly, the interviewed educators felt more comfortable with elementary school teachers participating in school programs as recipients rather than as co-designers. In Northville Community Gallery, only lip-service was paid to elementary school teachers' contributing valuable information about children's learning in schools and new ideas about school programs. In addition to art museum educator attitudes, the set format of the gallery's programs for elementary schools also limited teachers' real impact on program design. In Westcoast Metro Gallery, the restriction on flexibility imposed by the stratified personnel system and the standard model-based school programs, complete with teacher guides and orientations, had the effect of cementing the *status quo* firmly in place - the teacher's role is certainly not to adjust this.

As a rule, interviewed educators from both galleries seemed to consider themselves experts in art education, with a predominant portion of art museum educators viewing elementary school teachers primarily as recipients of the prescriptions for

practice set by galleries. The survey data corroborated the case study observations, with most BC art museum educators viewing the teacher's role in art museum-elementary school collaboration to be that of the passive supporter of the programs and resources provided by art museums rather than experts (or even experts-in-training) in teaching children, capable of making important contributions in the collaborative process.

### Content of School Programs

The content of school-oriented art museum education is an issue crucial to the development of art museum-elementary school collaboration. The survey data showed that over 90% of the BC art museum educators agreed or strongly agreed that the emphasis of educational programs for elementary schools should be on explanation of "social context," or "cultural context," acquisition of "visual literacy," and development of "skills of self-learning in art museums/galleries." Those areas of focus were most commonly highlighted out of a list of nine content areas listed in the questionnaire. The other five content areas, "art history," "art-making," "art criticism," "aesthetics," and "visual elements and principles of art design," gained approximately 80% of the BC art museum educators' support. It seemed that relatively more BC art museum educators hoped school programs would emphasize subject matter related to art museum literacy<sup>18</sup> and social or cultural context. However, the small difference in emphasis received by each listed content area may also have indicated that BC art museum educators did not wish to accentuate any one area over another. The trend seen in the survey data hinted at

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<sup>18</sup> Art museum literacy refers to visual literacy and the ability to use art museum resources. See page 38 for detailed explanation.



a broad and comprehensive view of subject matter from the point of view of BC art museum educators.

Another interesting finding arose from comparing BC art museum educators' attitudes as to which content areas should comprise the ideal program with those areas established in the practice of art museum programs. The surveyed BC art museum educators consistently reported that, in practice, more art museums/galleries provided educational programs for elementary schools with a focus on "visual literacy" (81%), "social context" (74%) and "cultural context" (76%). In comparison, fewer art museums/galleries provided programs for elementary schools with a focus on "art history" (49%), "art criticism" (54%), "aesthetics" (67%). As these data seemed to illustrate, existing art museum/gallery program content fell short of what most art museum educators would have recommended. In fact, few institutions offered programs covering all nine content areas. Especially lacking seemed the area of self-learning skills in art museums/galleries. An indication of this area's significance to art education, in the estimation of the polled art museum educators, could be seen in the distance between the amount of emphasis art museum educators placed on it versus its actual implementation in art museums/galleries: 94% versus 60%, respectively.

Interviews provided a more detailed view of art museum educators' attitudes on the content of art museum education for children. Northville Community Gallery conformed to the trend seen in the BC survey, with some distance between art museum educators' perspectives and the actual programming currently offered for elementary schools. For example, William thought teaching visual literacy skills and helping

students to connect art to the community in which they lived were most important in art education; however, these areas were not the emphasis of Northville Community Gallery's existing school programs for elementary schools.<sup>19</sup> Melanie's attitude towards art education, with her multiple emphasis of art-making, art-looking, and student empowerment through confidence building related to art, seemed to follow this trend.

In Westcoast Metro Gallery, there was a higher level of agreement between what was offered and the priorities expressed by the art museum educators. The guided tour, with or without the art-making workshop, was the mainstay of elementary school programming; thus, art-looking rather than art-making was the focus. In addition, the standard school tour/workshop encouraged students to relate to artwork in various ways. Taborasky (1990) provides a useful framework by which to analyze the methods taught in Westcoast Metro Gallery to encourage student interpretation of art. In his book, Objects of Knowledge, Taborsky illustrates three kinds of interpretations of objects dependent on the interaction between objects and visitors in museums:

Firstly, there is the original namer, who defined the object in its existence within the original society, secondly, we have the curatorial namer, who defines the object in its existence within the museum society, and finally there is the visitor namer, who defines the object in its existence within his current society. (Taborasky, 1990, p. 66)

In Westcoast Metro Gallery, although students were encouraged to understand the artist's or curatorial interpretation of the displayed artwork, the main goal of the tour/workshop was to facilitate students' exploration of artwork in relation to current

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<sup>19</sup> The gallery's main school program, "Studio Arts Program for Schools," emphasized art-making, also the major area of expertise of the gallery's only instructor. See page 181 for detailed information.

social issues and their own life experiences. When interviewed educators in Westcoast Metro Gallery expressed their attitudes toward the content of programs for elementary schools, art-looking, critical thinking, and cultural meaning were mentioned most often.

In addition, Vanessa and Jane hoped that students would become life-long visitors of art museums. Vanessa, Sally, Anne, and Alexander all emphasized an interdisciplinary approach to help students to understand aspects beyond art. Nancy, the programmer of school programs, especially hoped that students could frequently attend school programs provided by Westcoast Metro Gallery to notice the change in physical setting for different exhibitions.

In sum, this research showed that BC art museum educators gave stronger support to an interdisciplinary/humanities approach rather than to an aesthetics or art history approach<sup>20</sup> in school-oriented art museum education. Interviews also showed why some educators might have favored this approach. Interestingly, these attitudes were similar to contemporary trends in DBAE, which encourages a balanced approach to the instruction of art in school-oriented art museum education.<sup>21</sup>

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<sup>20</sup> According to Zeller (1989), art museum education in the United States has developed based on four major philosophies: the aesthetic/art appreciation philosophy, the art-historical philosophy, the interdisciplinary/humanities philosophy, and the social education philosophy. See page 37 for a detailed explanation.

<sup>21</sup> See Chapter 2, pp. 35 for a detailed discussion of this approach.

### Linkage of Art Museum Programs and School Curricula

In addition to investigating the above five aspects of BC art museum educators' attitudes,<sup>22</sup> this research intends to elucidate the BC art museum educators' attitudes toward the links between art museum programs and school curricula. Findings in this regard are reported in the following section.

### Lack of Participation in School Curriculum Design

Virginia Stephen (1997) discusses the absence of art museum educators participating in the design and construction of formal school curricula in Canada:

Curriculum writing is traditionally the purview of school district and provincial education ministry committee composed of staff, teachers, and occasional outside consultants. It is still rare that art museum educators are part of the team, an unfortunate omission considering the new direction for [formal school] curriculum. (p. 241)

The survey data showed that 92% of the BC art museum educators polled considered learning in art museums essential to elementary school art education; however, only 66% of the polled educators thought art museums should help the BC Ministry of Education to design the elementary school art curriculum. These opinions were confirmed in the interviews. In Northville Community Gallery, both William and Melanie emphasized the necessity for elementary students to experience original works of art in art museums/galleries. In Westcoast Metro Gallery, Nancy and Alexander believed

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<sup>22</sup> see Models of Art Museum-Elementary School Collaboration, Pedagogy and Methods of School Programs, Programs and Resources for Teachers, Teacher Participation in Elementary School Oriented Art Museum Education, and Contents of Programs for Elementary Schools.

that learning from art museums should be an integral part of elementary school curricula. However, no interviewed educators argued that it was necessary to have art museums/galleries personnel participate in the design of the official BC art curriculum for elementary schools. At the time of this investigation, none of the interviewed educators had participated in curriculum design for the BC Ministry of Education.

These trends reflect Virginia Stephen's (1997) concern that there is not enough input from art museum education experts in the design of formal school curricula. Though art museum educators comprise an ideal source of expertise in this specialized area, there is no evidence that such professionals in BC had or intended to involve themselves in the process of developing the BC art curriculum for elementary schools. In fact, as Table 27 illustrated (see page 147) art museum educators have generally very limited knowledge of the BC elementary school art curriculum. Paradoxically, the data from this study showed that most art museum educators felt strongly that art museum learning experiences should comprise an important and integral component of elementary school art education.

#### "Non-school Curriculum" Approach

Delineating the unique curriculum elements<sup>23</sup> which set museums apart from schools, Beer and Marsh (1988) present the concept of "non-school curriculum" in museum settings and propose the development of museum curricula taking into consideration its institutional characteristics. Similar perspectives are presented by other

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<sup>23</sup> The curriculum elements mentioned by Beer and Marsh consist of goals and objectives, materials, content, teaching strategies, learning activities, evaluation, groupings, time, and space.

museum scholars when they consider school-oriented art museum education.<sup>24</sup> For example, Caston (1989) states:

If held too rigidly to the existing school curriculum, museums become mere extensions of the formal classroom, thus sacrificing their own identity. As unique environments, museums are different from all other educational institutions. Therefore, museum programs should be shaped by the special needs and attributes of the museum, not by the demands of outside educational institutions (p. 105).

The results of this investigation indicated that art museum educators in BC seemed to advocate this non-school curriculum approach when designing programs for elementary schools. The survey data showed that a minority of the BC art museum educators prioritized close links with school curriculum when designing programs for elementary schools. Only 41% of art museums/galleries frequently or almost always designed their school programs on the basis of school curriculum; and only 60% of the BC art museum educators thought it necessary for art museums to take school curriculum into account when designing programs for elementary schools.

In Northville Community Gallery, Melanie related that she could not closely link programs to school art curriculum because she had not found, through her experience working with teachers, evidence that it actually existed in practice.<sup>25</sup> The only links she was actively aware of were those associations which teachers requested of her programs in order to better match the themes of social studies and science proceeding in the

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<sup>24</sup> See pages 30-32 for a discussion of similar ideas presented by other scholars in field of museum education.

<sup>25</sup> This opinion was consistent with her perspectives on the poor quality of elementary school art education mentioned earlier.

schools. In Westcoast Metro Gallery, Vanessa felt that the top priority in planning school programs for elementary schools should be to fulfill their special museum objectives, different from those of school education: "We do not see ourselves as the arm of the public school system," she emphasized. Nancy, the programmer for school programs, also believed that "an art gallery has the advantage—and also the obligation—to go beyond what the school does." Owen believed art museums should be places that allow students to explore beyond the limitations of school curricula. Sally advocated art museums having learning foci different from those of schools. Anne asserted that art museum programs should have an object-oriented approach, which would differ from school curriculum. Finally, Northville Community Gallery's William, and Westcoast Metro Gallery's Vanessa and Nancy all mentioned that sometimes art museums needed to help teachers justify their use of art museum programs, thus necessitating clear communication that the gallery school programs were linked to school curricula. It may be significant that the three interviewed educators whose duties mainly entailed program coordination and design rather than teaching were the ones to bring out this point. Again, this seemed to show the influence of art museum educators' role in the gallery on their perspectives as well as the aspects of art education they tended to consider.

This non-school curriculum approach in school-oriented art museum education that was reflected in the attitudes of BC art museum educators who took part in this study reflects policy directions and assertions by scholars (AAM, 1992; CMNC, 1984; Dubinsky, 1996; Muhlberger, 1985; Zeller, 1987) who stress the need to emphasize the characteristics and strengths of art museums which schools cannot provide for students,

in the design and implementation of school-oriented art museum education. However, this finding is different from the results of Gee's (1971) survey and Herbert's (1981) survey: most school-oriented museum education programs were planned to connect as much as possible with school curricula.

### Compensating for the "Null Curriculum"

Soren (1992) observes, "Museum workers could be used more effectively by schools to assist with curriculum planning and the production of curricular materials in school settings" (p. 99). Many interviewed educators seemed to echo these sentiments. They expressed their concern about supplementing the inadequate condition of elementary school art education. This concern is better illustrated under the concept of the "null curriculum," a term first used by Eisner (1979, pp. 83-92) to refer to subject matter that students should learn but that schools do not offer. In this scholar's words, "What schools do not teach may be as important as what they do teach" (p. 83).<sup>26</sup>

In Northville Community Gallery, William suggested art museum educators go into schools to help teachers to set up children's artwork exhibitions. Melanie believed that art-making workshops provided by Northville Community Gallery could afford students the chance to use facilities and materials for art-making which elementary schools in City Northville should provide but did not. She also believed that because of insufficient art education training in teacher certification programs and the poor environment for art education in schools, elementary school teachers needed help in

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<sup>26</sup> See pages 57-59 (Chapter Two: Literature Review) for a further discussion of the potential of art museums to compensate for the null curriculum in schools.



implementing art education in schools. She espoused retaining art consultants in art museums/galleries for the express purpose of supporting art education in elementary schools. According to Melanie, these advisors would be in an ideal position to support elementary school teachers as they implemented a more complex and higher quality art education curriculum in schools. It is interesting to note that Melanie, the educator who, compared to the other informants, had the least knowledge about art education and school curriculum, seemed to especially advocate the function of art museums to compensate for elementary school null curriculum in art education.

In Westcoast Metro Gallery, Nancy emphasized the important function of school-oriented art museum education in helping young children access the art world, a task obfuscated by many elementary school teachers due to their lack of the requisite skills and knowledge. Jane and Owen both saw Westcoast Metro Gallery's focus on art-looking as complementing elementary schools' focus on art-making. Anne believed that in schools, teachers could use the art-teaching strategies learned from observing school tours guided by Westcoast Metro Gallery staff.

#### Art Museum Educator Professionalism

The findings discussed above indicated that a minority of BC art museum educators thought that teacher participation in the design of school programs was necessary; moreover, they advocated the non-school curriculum approach when designing school programs for elementary schools. The interviews further showed the prescriptive dimension of collaboration in which classroom teachers were viewed primarily as

recipients of prescriptions for practice and as lacking expertise themselves. The survey respondents and interviewed informants expressed their desire to offer programs and resources to help teachers. Furthermore, many informants were willing to compensate for the null-curriculum in elementary school art education. However, research data did not provide evidence to show that BC art museum educators, themselves, had sufficient relevant professional knowledge and ability to design non-school curriculum in art museums or to teach elementary teachers how to teach children art.

Gary Edson (1995) in International Directory of Museum Training states, "There are three primary factors impacting the quality of professional work: (1) knowledge (information); (2) competence (ability); (3) condition (circumstance)" (p. 19). Applying Edson's framework, the issue of art museum educators' professionalism emerging from the research data is represented in the following two sections.

### Knowledge and Competence

Sola (1997) reviews the lack of pre-service professional training in museums:

Recent research in the United Kingdom (Lord *et al.* 1989), indicates that up to 80 percent of the new employees in museums enter the profession without professional training. By extension, there is probably an even greater percentage of untrained staff already working in museums. (p. 68)

Similarly, this investigation showed that in BC, most art museum educators took on their teaching positions without pre-service training; moreover, most professional development comes through experience. The survey data showed that only

approximately 40% of the BC art museum educators had teaching backgrounds, either in museums or other settings, before they undertook their present positions in art museums/galleries. Half of them had backgrounds in fine arts or visual arts, one-fifth had backgrounds related to education (e.g., general education, early childhood education, special education, and music education), and 6% had concentrations in museum-related disciplines (including museum studies, museum education, or museology). Less than a quarter (22%) of the polled BC art museum educators held a master's degree, and as high as 27% only held a college (18%) or high school diploma (9%). In addition, the BC art museum educators with higher education degrees were likely to work in art museums/galleries with larger annual budgets.<sup>27</sup>

A similar phenomenon was confirmed in interviews. In Northville Community Gallery, neither William nor Melanie had academic training in education or museum-related disciplines before undertaking their present positions as educators. William started his career in Northville Community Gallery as an assistant with art teaching experiences in an art center. Melanie was a volunteer in educational programs in Northville Community Gallery before she was appointed instructor. This present practice resulted, to a large extent, from initiation and "trial and error" learning value rather than from systematically acquired professional knowledge.

In Westcoast Metro Gallery, although Nancy, Jane, Sally, and Anne had academic training in art education, none of them had formal education in museum studies or museum education-related disciplines. Nancy and Owen had no work experience in art

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<sup>27</sup> There is a statistically significant correlation (Spearman  $r = .345$ ,  $p < .01$ ) between the level of respondents' degree and the annual budget of art museums/galleries in which respondents worked.

museum education before they got their present jobs as educators in Westcoast Metro Gallery; they were first hired for their knowledge and ability in drama education and art history. All informants built up their knowledge and ability regarding the design and implementation of educational programs in art museums through experience on the job.

It seems that educators in both study sites grew from novice to experienced educators through practice and experimentation in real settings. In virtual art museum apprenticeships, the informants learned the theory and practice of art museum education either through volunteering or assisting in running educational functions in art museums before they became educators independently running programs in their respective galleries. Educators in Northville Community Gallery held either high school or college diplomas as their highest degree, while three of the seven informants in Westcoast Metro Gallery held master's degrees.

In addition to the insufficiency of BC art museum educators' pre-service education revealed above, the research data also showed that most art museum educators were not very familiar with elementary school art curriculum. The survey data indicated that few BC art museum educators were familiar with the BC art curricula for elementary schools. Only 25% of the BC art museum educators were quite or very familiar with the old art curriculum, and 14% were quite or very familiar with the new BC IRPs. The reports of interviews mirrored this state of affairs. In Northville Community Gallery, William was familiar with the old elementary school art curriculum but not with the current IRPs. Melanie had no idea about the content of the BC art curricula for schools.

Finally, in Westcoast Metro Gallery, only Vanessa and Nancy showed a thorough knowledge of the content of new BC elementary school art curriculum.

### Circumstance

Gary Edson (1995) considers "circumstance" as one of crucial factors influencing the professionalism of art museum educators. Lial A. Jones (1998), who has been an art museum educator for 24 years, defines the role of educators in museums:

Today museum educators plan their own exhibitions and work with curators to maximize the educational impact of permanent collections and special exhibitions. They train interpreters (docents) to negotiate the broader and more diverse audiences today's museums are actively seeking. They implement programming and community outreach services that resonate with all the museum's "publics," and collaborate with business and community leaders on projects that will bring prestige and economic support to the museum's broader institutional objectives. The model of the marginalized museum educator who only runs school programs is outmoded. In today's museum environment, the educator's role is central and leads that individual into important working relationships with management and staff in every facet of the institution. (p. 37)

The BC research showed a similar phenomenon: "teaching children" was not necessary the main duty of art museum educators. The survey data indicated that the BC art museum educators worked under various titles, and that 60% of them had other duties regarding curation and administration in addition to the design and implementation of educational programs and resources in their art museums/galleries. Only 3% of the respondents reported that they were responsible only for school programs. Interviews also revealed the multiple roles of art museum educators in real working life. Especially in Northville Community Gallery, a small community art gallery, educators were

responsible for various facets of program planning, unlike educators in larger art galleries with their specialization of each staff's task functioning as one component in a large and complex institution. However, even in Westcoast Metro Gallery, the large urban art gallery, the Head of Public Programs and permanent programmers not only designed programs but also supervised volunteers and temporary educators to implement programs. Temporary educators were hired to run various educational programs of which school programs were a part. The reality of multiple roles that art museum educators played in art museums might have influenced the development of art museum educator as a profession in school-oriented art museum education.

Neither study site seemed to provide sufficient opportunity for in-service training and professional development of their art museum educators. Northville Community Gallery lacked in-service training designed for art museum educators. William tended to absorb information related to his work from reading and attending activities provided by the BC Museums Association, BCMA. Melanie lacked professional art education knowledge and the skills to access information and resources to improve her training and extend her knowledge. In Westcoast Metro Gallery, art museum educators were retained to help volunteer docents improve their expertise through training programs. However, except for curator talks before exhibition openings and a few opportunities to attend professional conferences, no in-service training programs for educators were provided on a regular basis.

Basically, both Northville Community Gallery and Westcoast Metro Gallery tended to leave the onus of professional development on art museum educators,

themselves. Comparatively, the situation of temporary art museum educators' professional development seemed much worse. While permanent educators were at least accorded occasional institutional support to attend professional activities and conferences outside their galleries to acquire new information and exchange experiences with colleagues from other museums, temporary part-time educators worked on low pay and very limited opportunities for professional development. This situation takes on graver consequences when one considers the fact that these art museum educators were the ones with the most direct contact with the program recipients - that is, students and teachers.

### Commentary

The presented research data highlighted the issue of art museum educator professionalism. With few exceptions, insufficient pre- and in-service professional education of BC art museum educators might account for the observed lack in the system of art museum education to design and implement truly collaborative initiatives in elementary school-oriented art museum education. This would require ability and critical skills on the part of sufficiently-prepared art museum educators. For example, the small portion of BC art museum educators to identify either school boards or the BC Ministry of Education raised the question of how conversant art museum educators were with the workings of the public education system. In addition, the distance between the BC art museum educators' perceived emphasis of school programs and the *status quo* revealed in the survey and in the interviews and observations conducted in Northville Community Gallery might have arisen from the limited knowledge and ability of BC art museum

educators regarding art museum education, especially regarding effective ways to teach the content area, "skills for self-learning at art museums/galleries." An explanation for this might be that while a good many BC art museum educators recognized the importance of teaching students skills for self-learning at art museums/ galleries, they didn't know how to design and implement programs with this component. Therefore, in practice, there were comparatively fewer school programs with this focus area.

One decade prior to this investigation, Herbert's (1981) survey found that most Canadian museum educators were unsure of the potential of museum-school relationships. Similarly, this investigation posits informants' limited perspectives about the initiatives in art museum-elementary school collaboration. The lack of perspicacious minds regarding initiatives of art museum-elementary school collaboration could stem from their multiple roles in their respective institutions and their limited knowledge about art museum education. In other words, it is possible that these art museum educators, influenced by the responsibility of multiple and diverse tasks, poor in-service opportunities, and insufficient professional background and ability, lack the incentive or ability to think critically about the design or implementation of collaborative art museum-elementary school education. Therefore, it is important to humbly and respectfully seek input from other groups, for example, teachers, universities, outside art museums. However, these art gallery educators seemed instead to picture themselves as leaders to guide teachers in art museum-elementary school collaboration.



### Summary of Major Findings

In this investigation, the survey provided a general picture of art museum educator's attitudes in regard to art museum-elementary school collaboration, while interviews illustrated art museum educators' attitudes in more detail, offering tentative explanations of certain phenomena arising from the survey data. The major findings concerning the BC art museum educators' attitudes in regard to art museum-elementary school collaboration can be briefly profiled as follows.

#### 1. Considerations in Art Museum-Elementary School Collaboration

Responsible for providing programming for various groups, yet working with limited resources, most BC art museum educators in the survey still felt that school-oriented art museum education merited special attention. Most informants, in contrast, were inclined to balance their galleries' emphases over multiple educational efforts for the public. The lack of funding and human resources for education was the primary concern of many BC art museum educators regarding the development of relationships with schools. The potential of other invaluable collaborative stakeholders from the school system outside of teachers was not recognized by most BC art museum educators. However, community contributions to development and implementation of school-oriented art museum programs was mentioned by some informants.

#### 2. Pedagogical Methods of School Programs

In-gallery tours were the major programs provided by most BC art museums for elementary school students. Informants' behavioral aspect of attitudes toward outreach programs for elementary school were influenced by their work environment. The issue of

whether paid educators or trained volunteer docents should guide school tours was a concern for some informants. Hands-on activities were not considered necessary for elementary school programs by most BC art museum educators. Feldman's model, the MUSE approach, and the Reggio Emilia philosophy were mentioned by informants as potentially informing in the design and implementation of elementary school programs. Educators in smaller art museums were more inclined to support the display of children's artwork in art museums, whereas educators in larger art museums were less likely to approve of this practice. Computer technology was not emphasized by BC art museum educators when planning programs and resources for elementary schools.

### 3. Teacher Participation

The cognitive, affective as well as behavioral aspect of attitudes of most BC art museum educators of their interaction with teachers seemed limited to a giver-receiver relationship: art museum educators tended to take on a position of leadership and initiative in these relationships. Some informants' poor impressions of the status of elementary school art education and the art knowledge and ability of elementary school teachers seemed to affect their attitudes toward teacher participation and programs for teachers.

### 4. Programs and Resources for Elementary School Teachers

BC art museum educators overwhelmingly prioritized programs and resources for students over those for teachers. For some informants, this stemmed from their lack of confidence in elementary school teachers' ability to effectively teach art. Orientation sessions focusing on school programs and exhibitions were shown to comprise the main

program for teachers provided by art museums in BC. Programs and resources for in-service teachers were emphasized by BC art museum educators over those for pre-service teachers. In interviews, informants did not indicate their attitudes toward programs for teachers beyond the giver-and-taker approach.

#### 5. Content of School Programs

BC art museum educators had broad and comprehensive views about school programs in which art and other subjects were interwoven. Instead of art-making or art history, visual literacy and the social and cultural contexts were the content areas most valued by BC art museum educators in the content of programs for elementary schools. Many informants expressed their belief of the importance of school programs in helping children create their own meaning from looking at artwork and being able to relate these ideas to their own lives.

#### 6. Linkage of Art Museum Education and School Curricula

Most BC art museum educators recognized the importance of art museum learning experiences in elementary school art education; however, they did not think it necessary to involve art museums/galleries in the design of the official BC art curriculum for elementary schools. Instead of a school curriculum-oriented approach, BC art museum educators seemed inclined to design programs for elementary schools emphasizing the unique characteristics of art museum education rather than forging explicit links with school curricula. The concern for compensating for the "null curriculum" in elementary art education was expressed by some informants. In cognitive, affective, as well as behavioral aspects of attitudes, many interviewed art gallery

educators seem inclined to support the idea by designing and implementing programs for elementary schools based on the “non-school curriculum” approach, without teachers’ active participation.

## 7. Art Museum Educator Professionalism

This investigation alluded to a crucial problem in art museum education: the lack of professionalism in the general body of art museum educators in BC. Two factors which seem to be associated with this problem are 1) insufficient pre- and in-service art museum educator education, and 2) the diffusing effect of the multiple roles of art museum educators. While BC art museum educators perceived themselves as the rightful leaders in art museum-elementary school collaboration, perhaps this system of rule needed to give way to a more democratic sharing of power in the relationship between art museums and elementary schools. The BC art museum educators’ dearth in education-related knowledge could be usefully complemented by the curriculum and instructional expertise of elementary school teachers. This study highlighted the importance of shifting art museum educators’ attitudes to look outside art museums for the enhancement of school-oriented art museum education.

## CHAPTER EIGHT

### Implications and Suggestions for Further Research

#### Implications

This study has resulted in a number of findings relevant to art museum - elementary school collaboration in art education. There are, however, three specific areas that this research has highlighted with particularly important implications to the future of collaborative endeavors bringing together expertise, experience, and resources of these two stakeholders. In this chapter, these three areas are discussed under the following headings: Dynamics of art museum educator - elementary school teacher relationship; professional knowledge and expertise; and curriculum links. The chapter concludes with suggestions for further research.

#### Dynamics of Art Museum Educator - Elementary School Teacher Relationship

This research has brought important insights to the attitudes underlying the dynamics of professional relationships among art museum educators and elementary teachers. Although the survey respondents as well as the interviewees have recognized the importance of teachers in collaborative initiatives involving elementary schools and museums, the gathered data offers evidence that they see teachers' participation in a very limited, unidirectional light. There seems to be a consensus over the fact that art museum educators need to take the leadership role in partnership projects and that they constitute the centre of knowledge, expertise, and insight relevant to these undertakings. The

expressed attitudes of art museum educators are characterized by a sense of responsibility for such programs, both in the area of curriculum design and implementation, with teachers serving only a marginal, supportive role. Clearly, such a polarization of positions and the hierarchy that it implies may be an impediment to real collaboration.

This dynamic of professional relationships perceived by BC art museum educators is more conducive to development of what Buber (1965) defines as "collectivity" rather than "community." It is conducive for teachers to surrender themselves to art museum educators' expertise and agenda rather than "pledge personal responsibility for decisive action and meaningful involvement, not passive and tacit support" (Clark, in press, p. 4). As Clark suggests, in collaborative arrangements with power shifted in one direction, those participants who "withhold themselves," as elementary teachers do in the context of museum-directed art education programs, as indicated by art museum educators in this study, "cannot fully participate in the community" (p. 5).

It can be speculated that the elements of the bias against and the undervaluing of teachers' potential to contribute to the development of sound museum-based programs in art education that prejudice art museum educators' attitudes towards collaboration with elementary schools may have their roots in the lack of understanding of both the principles of effective collaboration as well as limited knowledge about education in general.<sup>1</sup> Regardless of their specific sources, these attitudes may constitute a serious impediment to the development of successful collaboration. By acknowledging and

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<sup>1</sup> This issue will be discussed in more detail in the following section.

documenting their presence and highlighting the problems that these attitudes may present to collaborative endeavors, this study may help art museum educators move in the direction of reconsidering and, with time, changing these attitudes towards outlooks that would shift the dynamics of art museum educators - elementary teachers' relationships to a more equitable and balanced plane.

Lack of interest in the development of programs designed to help teachers become "experts" in museum-based or museum-related art education uncovered in this study prompts another reflection related to the dynamics of the art museum educator - elementary teacher relationships. It seems that these relationships are supported by an arrangement where museum educators hold the power of expertise, a privilege that they may be reluctant to share with teachers. The empowerment of teachers to become self-sufficient in the design and delivery of programs in museums does not seem to be of interest to art museum educators. Those findings contrast results of the AAM and the NAEA survey<sup>2</sup> that suggested the increasing interest in teacher education programs in museums. It seems that, in BC, this trend is yet to come and that some attitude shifts may become necessary in order for these programs to grow in BC art galleries.

This study supports Williams' (1996) assertion that collaborative models where classroom teachers remain active and equal are more "prototypes" than "archetypes." It suggests the need for continuing professional development of those in charge of the design and implementation of educational programs in art galleries geared towards a better understanding of effective models of collaboration based on active participation of

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<sup>2</sup> See page 47 for more detail.

all involved parties and the sharing of expertise that fosters positive interdependence and leads to empowerment of all of the involved parties to better fulfill their educational responsibilities.

### Professional knowledge and expertise

One of the important findings of this research is the realization that art museum educators' attitudes in regard to the prerequisites for the design and implementation of educational programs focus almost exclusively on art-related knowledge. While, sporadically, some references to understanding of museums and their roles and missions have surfaced in the interviews, the lack of acknowledgement of the importance of pedagogical knowledge has been truly striking. The gathered data gives basis to the claim that art museum educators in BC tend to regard art education in museum settings from a discipline-centered perspective, with very little consideration of other sources of knowledge that may be relevant to this enterprise. This discounting of pedagogical insight may, at least to some extent, explain the lack of recognition of the potential role of teachers in collaborative endeavors discussed in the previous section.

This study highlights the need for art museum educators to recognize the multidimensionality of the educational process in order to be better prepared for effective partnership initiatives involving elementary teachers. While the art expertise that they can offer is invaluable in such contexts, the pedagogical knowledge and knowledge of learners that teachers possess can be equally important in planning and implementing successful educational programs. This study offered only limited evidence of the intuitive



understanding of the value of a modicum of this knowledge by some of the study participants who recognized teachers' input in the management of student behaviour during tours; however, no other forms of the recognition of teacher' expertise relevant to museum-based programs have been highlighted.

These results are not surprising given the educational backgrounds of art museum educators. In most cases, these individuals have extensive educational background in the arts but lack formal learning experiences in education and/or museum studies, etc. The data gathered in this study reflect the following; most art museum educators in BC have no formal education or background in curriculum and instruction; very few educators have academic backgrounds in museum-related disciplines (including museum studies, museum education, or museology); and fewer than half of the surveyed BC art museum educators brought teaching experience to their present positions. Moreover, the interview data further highlight the phenomenon of educators undertaking their duties in museums lacking pre-service training. They develop professionally through on the job experience, albeit much of the time lacking adequate supervision, feedback, and/or other in-service assistance.

The issue of art museum educators' insufficient pedagogical knowledge and problems that this may create are highlighted by Caston (1989). Caston suggests a framework for museum education which contains a museum component, an education component, and a subject area component. Caston emphasizes the importance of integrating museums and education, insisting that "Teaching in a museum setting requires knowledge of the museum field, as well as knowledge about the field of education . . . .

This blending of 'museums' and 'education' into the field of 'museum education' takes careful planning to assure that each one's identity and integrity is maintained in the blending process" (p. 91). Caston's framework reminds museum educators to not only recognize the importance of having content knowledge about museums and their holdings but also pedagogical knowledge for developing quality museum education.

Since the multiple roles and diverse tasks of art museum educators documented in this investigation dilute the energy and focus which art museum educators can allocate to the design and implementation of elementary school-oriented art education, art museum educators could gain valuable assistance from elementary school teachers, if only they were willing to seek it. As Caston mentions, "The collaboration between museums and schools has helped museums integrate effective teaching methods into the museum education program" (p. 102). This could also be the case in art museums/galleries in BC if art museum educators held more open attitudes in regard to elementary school teachers' potential contributions. Through close collaboration with elementary school teachers, art museum educators might easily integrate the "education component" with the "museum component" to create complete art museum education more relevant and responsive to students' needs. The potential to benefit from classroom teachers' expertise and learn through professional interactions was actually indicated by American art museum educators involved in the Curriculum Development Task Force organized by the American Association of Museums (AAM) in 1976 (Breun & Sebolt, 1976).<sup>3</sup>

The potential of elementary school teachers, who know their students much better

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<sup>3</sup> See detailed information on page 69.

than do art museum educators, and who typically have more training and experience in pedagogy and methods at the elementary level, to make meaningful contributions to art museum-elementary school collaboration is great. However, for the relationships between all the stakeholders involved in elementary school-oriented art museum education to be mutually beneficial, effective, and truly collaborative, the current attitudes of BC art museum educators, which result in the earlier described prescriptive approach to art museum educator-elementary school teacher interaction, need to become more accepting of this potential.

Alternative models of collaboration based on a recognition of the importance of different kinds of knowledge in art education in museum settings have been successfully pioneered at the Chevron Glenbow Museum and Houston's Museum of Fine Arts. Programs at the Chevron Glenbow Museum School, situated in the Glenbow Museum in Calgary, Alberta, Canada, are structured so that a class spends an entire week at the museum. In this Museum School, there is no set format; the school teacher is the driving force who applies with a written proposal and then plans and implements the long-term activities for his/her class in collaboration with museum educators.<sup>4</sup> In the Chevron Glenbow Museum School, classroom teachers are initiators and key players in the design, implementation, and evaluation of programs for their students. Each classroom teacher collaborates on an equal basis with museum staff to produce and lead a unique program

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<sup>4</sup> The Museum School at Glenbow is the only museum school in Canada. I first received information about this program from the Alberta pilot survey. After having communicated via telephone during the first year of my research (1997), I had the chance in October 1998, to meet in person with Michele Gallant, the coordinator of the Chevron Glenbow Museum School at the site of the museum, at which time I was introduced to the Museum School program in detail.

for his or her class to best fit students' needs. This model is conducive to teacher empowerment and demonstrates effective use of museum and school resources.

Another example which could suggest improvements to elementary school teacher - art museum educator collaboration in BC comes from the Learning Through Art Project at the Museum of Fine Arts, located in Houston, Texas (Museum of Fine Arts, Houston, 1994). A key component of the Houston project involved classroom teachers, who were given intensive training and experience in art education and museum education. Subsequently, these classroom teachers were integral to the collaborative design, testing, revision, and implementation of interdisciplinary lessons for elementary school students in the Museum of Fine Arts, Houston.<sup>5</sup> The Houston project illustrates the potential success of programs that take advantage of teachers' expertise in education and knowledge about students' needs and learning characteristics by encouraging their training and full participation in all aspects of art museum programs and resources.

The programs offered at these institutions as well as other examples of effective collaboration described earlier in this dissertation,<sup>6</sup> provide good models of effective sharing of expertise and highlight contributions that teachers can make in art museum education. Recognition of the importance of pedagogical knowledge and intimate knowledge of learners that teachers represent can help art museum educators shift their attitudes towards the role of teachers in partnership initiatives. Professional development programs, including pre-service courses, in-service workshops, seminars, conferences, as

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<sup>5</sup> In 1994, the kits for "Learning Through Art," designed by these teachers and art museum educators, which also included videos on artists represented in the permanent collection, were disseminated across the state of Texas; moreover, they took first prize for educational resources in the Museum Publications Design Competition, a nation-wide contest sponsored by the American Association of Museums.

<sup>6</sup> See pages 41-42, 44.

well as publications directed to individuals responsible for design and implementation of museum-based or museum-related art education should emphasize the various kinds of expertise that come together for the development of sound educational initiatives.

### Curriculum links

This investigation shows that the importance of art museums participating in the development of the provincial school art curriculum has not been recognized by the majority of art museum educators in BC; however, most of those surveyed and interviewed asserted that learning experiences in art museums should be integral to elementary school art education. In addition, most BC art museum educators did not know much about the formal art curriculum in elementary schools, but the willingness and importance of art museums/galleries in compensating for the “null curriculum” in elementary schools were expressed by many interviewees. These attitudes prompt a reflection: if art museum educators have no desire to participate in designing school curricula and, more importantly, are not familiar with art education school curricula, how effective can their initiatives be in complementing elementary school art education?

Interestingly, the approach BC art museum educators preferred, the artwork-associated rather than artwork-directed, is similar to the broad and comprehensive view of what art education should be about, as represented in the BC Art Integrated Resource Package (IRP). Grinder and McCoy (1985) analyze the two approaches used by museum educators in helping people learn from objects displayed in museums: object-directed and object-associated methods: “The Object-Directed method is solely concerned with the

object, in and of itself . . . The Object-Associated method, in contrast, relates the object to a cultural, historical, or personal reference, creating and enlarging the context of the object” (p. 46). The contents and strategies mentioned by the interviewed art museum educators as their prerogative actually reflect the approach described in the Visual Arts section of this IRP. This approach emphasizes perceiving/responding and creating/communicating processes, and focuses on development of visual literacy as well as the exploration of personal, social, cultural and historical contexts. The BC art curriculum has been clearly influenced by Discipline Based Art Education (DBAE). The DBAE framework asserts the need for students to learn art production, art history, art criticism, and aesthetics, and considers “art production as ‘creative expression,’ art history as ‘cultural heritage,’ art criticism as ‘perception and response,’ and aesthetics as ‘talk about art’” (Dobbs, 1992, p. 22). These aspects of learning in art were also suggested by the interviewed educators in this study. In sum, if BC art museum educators were to take a look at the BC IRP, they might be surprised by the similarity in their own curriculum prerogatives and those mandated in BC elementary art education.

The framework of five curricula identified by Goodlad, Klein, and Tye (1979), the ideological, formal, operational, perceived, and experienced curricula, helps to illustrate the implications about enhancing the BC art curriculum through art museum-elementary school collaboration. The ideological curriculum refers to the contents, methods, resources and objectives scholars and professionals prefer to have; the formal curriculum is the written document that gains official approval by the government or institutions; the operational curriculum is that which actually happens; the perceived curricula are

curricula in the mind of the one who takes charge of the execution of the curriculum; the experienced curricula are the actual learning experiences of the audience who gain from the operational curricula. In BC, where there are few art specialists in elementary schools or art coordinators in school districts, art museums have a unique potential to help decrease the possible inconsistency among the formal curriculum, the operational curriculum and the experienced curriculum. Through close collaboration between art museums and elementary schools, the formal art curriculum could be operated more easily, and the learning experiences of students could be brought closer to what the formal curriculum recommends than what the current conditions afford.

However, in order to forge these curriculum links, it is essential for art museum educators to realize the similarity of their interests and objectives to learning outcomes in elementary art education. This study makes this connection explicit and suggests the need for better communication of elementary school curriculum content as an important step in strengthening the basis for more effective collaboration among art museums and elementary schools.

#### Suggestions for further research

This study constitutes the first step in the exploration of BC art museum educators' attitudes in regard to art museum - elementary school collaboration. While it offers many answers, due to its limited scope it also leaves out some important questions that merit further investigation. For example, both survey and interviews have highlighted some attitudes and issues without providing an explanation of their roots or

basis. For instance, this study highlights the lack of in-service training activities and information about school curriculum in both study sites, but does not explore the reasons behind these phenomena. Focused case studies, comprehensive explorations of institutional, cultural, and personal contexts within which the attitudes documented in this study are formed and manifested, would shed additional important light on attitude formation and change regarding art museum-elementary school collaboration.

Furthermore, as has been said earlier, effective collaboration depends on active participation of all involved parties. In this study, the focus has been on exploring the attitudes of art museum educators. Needless to say, elementary teachers' attitudes in regard to collaboration that has been at the centre of interest in this study would also merit close examination. Research concerned with the documentation and analysis of such attitudes and their examination in the context of teachers' professional and educational backgrounds would allow for a better understanding of teachers' expectations in regard to their possible roles and input in the shaping of art education programs in collaboration with art museums.

This study has also highlighted art museum educators' concerns about elementary school teachers' insufficient knowledge about art, and consequently, their limited ability to fulfill the teaching mandate in the area of art education. While these views reflect common conceptions of elementary teachers' readiness to teach art, no recent systematic research exists to support or counter these views. A comprehensive study examining elementary teachers' readiness to effectively deliver the provincial curriculum would be helpful in determining what further action in terms of pre-service and in-service teacher



education should be taken to ensure that students in British Columbia receive the quality art education that they deserve and to further consider the specific role that art museum educators can and should play in this process.

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## **Appendix One: Survey**

**Part A: Institutional Information.**

This part is to obtain background information about  
the art museum/art gallery at which you work..

1. Where is this institution located? (check **one**)

- ☐ An urban district
- ☐ A suburban district
- ☐ A rural district

2. What is the classification of your institution? (check **one**)

- ☐ Private institution
- ☐ Public institution

4. How is this institution governed? (check **one**)

- ☐ part of a community centre
- ☐ part of a university/or college
- ☐ independent institution
- ☐ other \_\_\_\_\_

5. Please indicate the total annual budget of your institution? (check **one**)

- ☐ Unsure
- ☐ Under \$40,000
- ☐ \$40,000-99,999
- ☐ \$100,000-499,999
- ☐ \$500,000-999,999
- ☐ \$1,000,000 or more

6. Does your institution have its own permanent collection? (check **one**)

- ☐ No.
- ☐ Yes. **If yes**, what are its major strengths?

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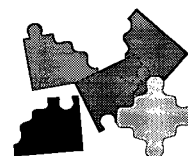
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7. What are the major strengths of the exhibitions offered by your institution?

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8. Does your institution have a policy for education? (check **one**)

☐ No

☐ Yes. Please describe it.

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9. How many staff members and volunteers at your institution are responsible for the design and/or implementation of educational programs/activities? (check **one for each line**)

The number of staff members and volunteers working in education:

	0	Only 1	2-4	5 or over
a. Permanent full-time staff.....	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
b. Temporary full-time staff.....	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
c. Permanent part-time staff .....	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
d. Temporary part-time staff. ....	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
e. Volunteer.....	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
f. Other .....	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
.....	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

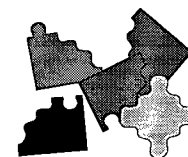
10. Does your institution provide programs, activities and resources for elementary schools? (check **one**)

☐ No.

→ If no, go to **Part B: Question 1** (Page 4).

☐ Yes.

If yes, please continue.





11. How many staff members and volunteers at your institution are responsible for the design and/or implementation of educational programs/activities for elementary schools? (check **one** for each line)

The number of staff members and volunteers working in education:

	0	Only 1	2-4	5 or over
a. Permanent full-time staff.....	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
b. Temporary full-time staff.....	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
c. Permanent part-time staff .....	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
d. Temporary part-time staff.....	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
e. Volunteer.....	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
f. Other _____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

12. Excluding salaries, how much does your institution spend on elementary school programs at an average year? (check **one**)

<input type="checkbox"/> Unsure	<input type="checkbox"/> \$0	<input type="checkbox"/> \$1-500	<input type="checkbox"/> \$500-1000	<input type="checkbox"/> \$1,000-2,500
<input type="checkbox"/> \$2,500-5,000	<input type="checkbox"/> \$5,001-10,000	<input type="checkbox"/> Over \$10,001		

13. In addition to those from the annual budget of your institution, does funding for elementary school programs come from any other source? How much? Please describe it.

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### Part B: Demographics

This part is to obtain information related to your educational and professional background.

1. Are you:

☐ Male ☐ Female

2. What is your age category? (check **one**)

☐ 21-30 ☐ 31-40 ☐ 41-50 ☐ 51-60 ☐ Over 60



3. Are you: (check **one**)

- ☐ Permanent full-time staff      ☐ Temporary full-time staff  
☐ Permanent part-time staff      ☐ Temporary part-time staff  
☐ Volunteer  
☐ Other (Please describe) \_\_\_\_\_

4. What is your position (title) at your institution?

\_\_\_\_\_

5. How long have you been at your present position?

\_\_\_\_\_ Years  
\_\_\_\_\_ Months

6. In general, what are your regular duties at your institution?

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

7. What was your previous job before acquiring your present position?

\_\_\_\_\_  
\_\_\_\_\_

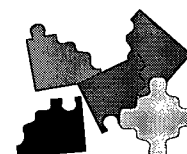
8. Did you have any related experience before attaining your present position? (check **one**)

- ☐ No  
☐ Yes. Please describe.

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

9. Please describe your academic background. (List all credentials.)

<u>Field/Discipline</u>	<u>University/College</u>	<u>Degree/Diploma/Certificate Received</u>
_____	_____	_____
_____	_____	_____
_____	_____	_____



10. Are you a member of any professional organisation related to your work?

☐ No

☐ Yes. Please check all memberships you hold.

☐ Canadian Museums Association, CMA

☐ British Columbia Museums Association, BCMA

☐ Canadian Art Gallery/Art Museum Educators, CAGE

☐ Canadian Society for Education through Art, CSEA

☐ British Columbia Art Teachers' Association, BCATA

☐ Other \_\_\_\_\_

11. To what extent are you familiar with the Art Curriculum Guide for elementary schools?  
(check **one**)

Not at all

☐

A little bit

☐

Somewhat

☐

Quite well

☐

Very well

☐

12. To what extent are you familiar with the Visual Arts Integrated Resource Package (IRP) for elementary schools? (check **one**)

Not at all

☐

A little bit

☐

Somewhat

☐

Quite well

☐

Very well

☐

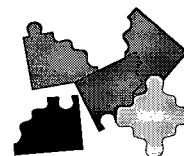
13. Are you directly involved in the design and implementation of educational programs for elementary schools at your institution?

☐ No.

→ If no, go to **Part D: Question 1** (Page 9).

☐ Yes.

Please continue.



**Part C: Programs and Resources for Elementary Schools.**

1. What kinds of educational programs and resources for elementary school students are offered by your institution? (check **all that apply**)

- ☐ Exhibitions of elementary school students' artworks
- ☐ Guided tours with hands-on workshop
- ☐ Guided tours without hands-on workshop
- ☐ "Hands-on" workshops in your institution
- ☐ "Kit" for schools in your institution
- ☐ "Kit" for schools in the school
- ☐ Travelling exhibitions in schools
- ☐ Classroom visits
- ☐ In-school artists
- ☐ Visiting artists' studios outside your institution
- ☐ Originals on-loan
- ☐ Handbooks for elementary schools
- ☐ Other (Please describe.) \_\_\_\_\_

2. In the design and implementation of elementary school programs, to what extent are elementary school teachers involved? (check **one on each line**)

- |  | Never                    | Almost<br>Never          | Sometimes                | Frequently               | Almost<br>Always         |
|--|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|
| a. Teachers involved in planning. ....                         | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| b. Programs implemented by<br>elementary school teachers ..... | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| c. Teachers involved primarily<br>as observers .....           | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |

3. What kinds of educational programs and resources does your institution offer for elementary school teachers? Are the target groups of these programs pre-service teachers and/or in-service teachers? (check **all that apply**)

- |   | For<br>pre-service teachers | For<br>in-service teachers |
|---|-----------------------------|----------------------------|
| <input type="checkbox"/> Orientations for school programs .....             | <input type="checkbox"/>    | <input type="checkbox"/>   |
| <input type="checkbox"/> Workshops for teaching students in galleries ..... | <input type="checkbox"/>    | <input type="checkbox"/>   |
| <input type="checkbox"/> Programs for professional development .....        | <input type="checkbox"/>    | <input type="checkbox"/>   |
| <input type="checkbox"/> Teachers' programs offering credits .....          | <input type="checkbox"/>    | <input type="checkbox"/>   |
| <input type="checkbox"/> Teachers' resource room .....                      | <input type="checkbox"/>    | <input type="checkbox"/>   |
| <input type="checkbox"/> Teachers' resource guide .....                     | <input type="checkbox"/>    | <input type="checkbox"/>   |
| <input type="checkbox"/> Teachers' handbook .....                           | <input type="checkbox"/>    | <input type="checkbox"/>   |
| <input type="checkbox"/> Other (Please describe) _____                      | <input type="checkbox"/>    | <input type="checkbox"/>   |
| <input type="checkbox"/> _____  | <input type="checkbox"/>    | <input type="checkbox"/>   |



4. What is the emphasis of educational programs for elementary schools offered by your institution? The learning of: (check **one on each line**)

	Never	Almost Never	Sometimes	Frequently	Almost Always
a. Art history. ....	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
b. Art making. ....	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
c. Art criticism. ....	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
d. Aesthetics. ....	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
f. Social context. ....	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
g. Cultural contexts. ....	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
h. Visual literacy. ....	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
i. Visual elements and principles of art and design. ....	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
j. Skills of self-learning in art museums/art galleries. ....	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

5. Are the programs for elementary schools in your institution designed on the basis of school curriculum? (check **one**)

Never	Almost Never	Sometimes	Frequently	Almost Always
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

6. Does your institution offer programs for elementary school students where works of art are used in learning of science, mathematics, language arts, etc.?

☐ No

☐ Yes.      → Please tell us what the subjects are.

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7. What kinds of computer technology does your institution use for elementary school programs? (check **all that apply**)

☐ Introduction of programs through World Wide Web Home Page address.

☐ Interactive programs through World Wide Web.

☐ Interactive electronic database systems designed for elementary school students.

☐ CD ROMs designed for elementary school students.

☐ Other \_\_\_\_\_

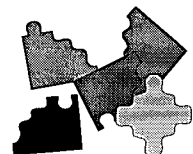


### Part D: Views.

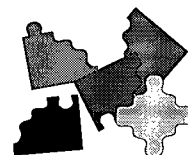
This part is to obtain your views about art museum - elementary school collaborations

For the following items, please indicate the extent to which you agree/disagree with the following statements. (check **one** for each line)

- |  | Strongly<br>Disagree     | Disagree                 | Undecided                | Agree                    | Strongly<br>Agree        |
|--|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|
| 1. Art education is essential for elementary school children. ....   | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 2. Education is the main purpose of an art museum/art gallery.....   | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 3. Learning experience in art museums/art galleries is essential for students in elementary school art education.....  | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 4. Learning in art museums/art galleries should be integral to the elementary school art education.....  | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 5. I like to work for elementary school art education involving art museums/art galleries...   | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 6. With limits on resources and energy, art museums/art galleries should not make major efforts to create programs specifically for elementary schools.....    | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 7. Art museums can fulfil the function of art specialists in art education for elementary educational levels.....  | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 8. Art museums/art galleries can learn many things from elementary school teachers encouraged to participate in designing programs for elementary schools..... | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 9. I would like to work together with elementary school teachers in designing programs for students.....   | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |

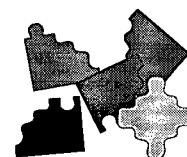


- |  | Strongly<br>Disagree     | Disagree                 | Undecided                | Agree                    | Strongly<br>Agree        |
|--|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|
| 10. It is not necessary to have elementary school teachers participate in designing programs offered by art museums.....                         | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 11. Elementary school students can learn effectively from visits to galleries under the guidance of their teachers.....                          | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 12. It is not necessary for art museums/art galleries to offer outreach programs to elementary schools.....                                      | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 13. Computer technology is not necessary to facilitate elementary school programs offered by art museums/art galleries.....                      | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 14. It is not necessary for programs offered by art museums/art galleries to have students engage in hands-on activities.....                    | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 15. It is important to display children's artworks at art museums/art galleries.....   | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 16. In addition to helping students learn art, it is important that art museums supplement students' learning of other subjects.....             | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 17. Art museums/art galleries have their own goals in art education not related to school art education goals.....                               | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 18. It is not necessary for art museums/art galleries to take school curriculum into account when designing programs for elementary schools..... | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 19. Art museums/art galleries should be consulted when the Ministry of Education determines provincial school art curriculum....                 | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |



- |  | Strongly<br>Disagree     | Disagree                 | Undecided                | Agree                    | Strongly<br>Agree        |
|--|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|
| 20. I like to offer programs for elementary school teachers. ....  | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 21. Elementary school teachers should receive educational training in art museums/art galleries in order to effectively collaborate with art museum educators. ....  | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 22. Teacher education should include instructions on the use of art museums/art galleries in art education. ....   | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 23. Rather than teaching elementary school students directly, the main focus of elementary school oriented education in art museums/art galleries should be programs to educate elementary school teachers. .... | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 24. Which of the following should be learned in art museum/art gallery programs for elementary schools? (check <b>one for each line</b> )  |                          |                          |                          |                          |                          |

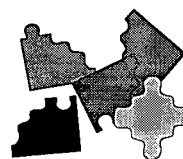
- |  | Strongly<br>Disagree     | Disagree                 | Undecided                | Agree                    | Strongly<br>Agree        |
|--|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|
| a. Art history. ....   | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| b. Art making. ....  | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| c. Art criticism. ....   | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| d. Aesthetics. ....  | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| e. Social contexts. ....                                       | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| f. Cultural contexts. ....                                     | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| g. Visual literacy. ....                                       | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| h. Visual elements and the principles of art and design. ....  | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| i. Skills for self-learning at art museums/art galleries. .... | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |





**25.** In your opinion, what are the most successful aspects of your institution's relationship with the elementary schools?

**26.** In your opinion, what are the most crucial current problems your institution faces in its relationship with elementary schools?



## **Appendix Two**

### Guide for the First Interview

#### **I. Interview Topic:**

1. The informant's present duties at the art museum.
2. The informant's work experience with elementary schools.
3. The informant's personal experience before the present job (education and professional background).
4. The art gallery's current relationship with elementary schools.

#### **II. Interview Key Questions.**

1. Can you tell me about your responsibilities at this art gallery?
2. Can you discuss your experience and feelings about working with elementary schools?
3. How did you become a staff member at this art gallery?
4. Can you describe your work experience before you got your present job?
5. Can you describe the major recent changes in the relationship between your gallery and elementary schools? (Why did those changes occur?)
6. In your opinion, what are the most successful aspects of working with elementary schools in your gallery?
7. In your opinion, what are the crucial problems in terms of building relationships with elementary schools in your gallery?
8. If you had your own choice, what would you do to improve the relationship between elementary schools and this art gallery?
9. (Other questions emerging from observation and document analysis.)
10. (Follow-up questions emerging from the interviewee's answers.)

## Appendix Three

### Guide for the Second Interview

#### I. Interview Focus

1. The interviewee's attitudes in regard to art museum-elementary school collaboration:
  - (2) models of art gallery/museum-elementary school collaboration;
  - (3) pedagogy and methods of art museum/gallery programs for elementary schools;
  - (4) art museum/gallery programs and resources for elementary school teachers;
  - (5) elementary school teachers' participation in school-oriented art museum education;
  - (6) content of art museum/gallery programs for elementary schools;
  - (7) linkage of art museum/gallery programs and elementary school curricula.
8. Questions requiring further exploration according to observations, documents and responses to the first interview.

#### II. Interview Key Questions

1. What is your main concern when you design programs for elementary schools?
2. With current human and financial resources, how can this art gallery satisfy the needs of elementary schools and those of its other audiences?
3. How do you feel about elementary school teachers guiding their own students on their own in your art gallery?
4. What should elementary school children learn from this art gallery?
5. How can elementary school students learn more from your art gallery?
6. What can art museums do for elementary school teachers?
7. How should elementary school teachers participate in school programs?

8. What can elementary school teachers learn from art museums?
9. What do you think about the idea of using computer technology for elementary school programs provided by the art gallery?
10. What do you think about your art gallery's outreach programs for elementary schools?
11. What do you think about displaying children's artwork in your gallery?
12. (Questions emerging from observation and document analysis.)
13. (Questions emerging from the content of the first interview.)
14. (Follow-up questions emerging from the interviewee's answers.)