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# School-Museum Partnerships: Examining an Art Museum's Partnering Relationship with an Urban School District

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## ACCEPTANCE

This dissertation, SCHOOL-MUSEUM PARTNERSHIPS: EXAMINING AN ART MUSEUM'S PARTNERING RELATIONSHIP WITH AN URBAN SCHOOL DISTRICT, by KYMBERLY MYNION CRUZ, was prepared under the direction of the candidate's Dissertation Advisory Committee. It is accepted by the committee members in partial fulfillment of the requirements for the degree Doctor of Philosophy in the College of Education, Georgia State University.

The Dissertation Advisory Committee and the student's Department Chair, as representatives of the faculty, certify that this dissertation has met all standards of excellence and scholarship as determined by the faculty. The Dean of the College of Education concurs.

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Kymerly Mynion Cruz

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## ABSTRACT

### SCHOOL-MUSEUM PARTNERSHIPS: EXAMINING AN ART MUSEUM'S PARTNERING RELATIONSHIP WITH AN URBAN SCHOOL DISTRICT

by  
Kymberly M. Cruz

Art education has faced cutbacks in school funding because of the mandates and current trends in our nation's educational policies. The United States Department of Education states that its federal involvement in education is limited. In fact, federal legislations, regulations, and other policies dictate the structure of education in every state particularly with the *No Child Left Behind Act* (NCLB) and now the *Race to the Top* (RTTT) initiative. The arts have been unfavorably impacted under the nation's most predominant policy, NCLB, and run the risk of further adverse impacts with RTTT, regardless of the public's support of the arts and its educational benefits. By linking federal funding to the school's yearly progress in reading and mathematics, NCLB created an environment in which art is viewed as nonessential and secondary to the academic mission of the school.

Policymakers have underestimated the critical role the non-profit cultural sector can offer to arts learning for academic support. Collaboration of the arts community with local schools expands access to the arts for America's schools. Some schools have already adopted this strategy to tap the expertise of local community arts organizations to address the issues surrounding arts education, like the lack of funding and resources. The future of our educational system must create innovative ways for students, teachers, parents, and the community to work together in partnerships to ensure all American children is provided a high-quality

education. An example of this promising practice would be to connect schools with the arts community, particularly schools and museum partnerships. School and museum partnerships have a long-standing history of collaborating with one another and therefore share a commitment to some of the same educational goals (Osterman & Sheppard, 2010).

The purpose of this study investigated features and operational logistics of successful partnerships between museums and schools. The study explored an existing partnership with an art museum and an urban public school district. To understand the elements of these partnerships, the study investigated art education and cultural governing policies, program goals and long-term goals, operation and funding. It is my hope that through this study a discourse about policy recommendations or policy-making eventually develops that could aid in the creation of successful partnering relationships to sustain art education in the state of Georgia.

In this qualitative case study, the research design utilized several methods of data collection, including semi-structured interviews, documents, and visual methods, specifically image elicited exercises as positioned by Harper (2002). Participants in the study included school administrators, principals, art teachers, and museum educators.

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PARTNERING RELATIONSHIP WITH AN  
URBAN SCHOOL DISTRICT

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Kymberly M. Cruz

A Dissertation

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and Instructional Technology  
in  
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Georgia State University

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2012



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## ABBREVIATIONS AND DEFINITIONS

AAM	American Association of Museums
Arts	Dance, music, theatre and visual arts
Cultural	Individuals and organizations whose goals center on “creation, production, presentation, distribution, and preservation of and education about aesthetic, heritage, and entertainment activities, products, and artifacts” (Wyszomirski M. J., 2002, p. 187).
Image-elicited	Inserting an image into a research interview evoking deeper human consciousness than do words; producing more comprehensive interviews (Harper, 2002).
Museum	A non-profit permanent institution which performs all, or most of the following functions: collecting, preserving, exhibiting and interpreting the natural and cultural objects of our environment for public instruction and enjoyment (Woodhead & Stansfield, 1994)
NCLB	<i>No Child Left Behind Act of 2001</i>
NEA	National Endowment for the Arts of 1965
Policy	Principle or rule to guide decisions and achieve rational outcomes

Partnership	An agreement between two or more people or groups working together towards mutual goals.
RTTT	<i>Race to the Top</i> Initiative of 2009
School	An institution for the instruction of children or people under college age.
School-Museum Partnership	A relationship between a museum and a school that is characterized by mutual cooperation and responsibility for the achievement of a specified goal. (Barragree, 2007)
Successful	Having obtained something desired or untended.

## CHAPTER 1

### INTRODUCTION

*“Successful art education programs form partnerships with the broadest possible spectrum of stakeholders in art education, including schools and school districts, governments and civic organizations, parent groups, and school boards and legislative policy makers” (Dobbs, 1998, p. 15).*

#### *Federal Education Policy*

Current federal educational policies have created negative impacts on both art education and museum education. Widely held views of arts instruction include the “arts as distracting and detracting from important subjects and visits to museums are taking time that is needed elsewhere” (Kennedy, 2007, p. 201). The United States Department of Education states that its federal involvement in education is limited. Yet, federal legislations, regulations, and other policies dictate the structure of education in every state since the *No Child Left Behind Act* (NCLB) and now the *Race to the Top* (RTTT) initiative. The arts has been unfavorably impacted under the nation’s most predominant policy, NCLB, and run the risk of further adverse impacts with the RTTT. The majority of arts programs in public schools face ever-increasing difficulties due to such policies, despite the evidence of a powerful link between the arts and student achievement and teacher performance (Castaneda & Rowe, 2006; Holcomb, 2008).

NCLB has reduced instructional time and funding needed to implement and sustain art education programs (Beveridge, 2010; Burnaford, 2007; Chapman, 2004; Chapman, 2007; Grey, 2010; Heilig, Cole, & Anguilar, 2010; Spohn, 2008). Because NCLB links federal funding to the school's yearly progress in reading and mathematics, it has created an environment in which the arts are often viewed as



nonessential and secondary to the academic mission of the school. Secretary of Education Arne Duncan praises NCLB with a central focus on reducing the achievement gap. However, he criticizes NCLB for being underfunded, for having elusive goals but prescriptive plans of action, and for having unfair classification of schools as failing schools (Duncan & Richardson, 2009). In a recent study conducted by the *Phi Delta Kappan* (Bushaw & McNee, 2009), the support of NCLB continues to decline, and only one out of four Americans believes that this initiative has helped schools in his or her community.

Funding is the pivotal element of President Obama's education initiative, *Race to the Top*, which is a neoliberal, privatized model for education. *Race to the Top* funds were allocated to shape state education policies to align with federal guidelines (Spring, 2011). States are in direct competition with one another for essential funding creating apparent winners and losers; this notion creates a "rhetorical stark: a 'race' evokes the image of many participants who are 'left behind'" (Gorlewski, 2011, p. xviii). The imminent effects of the *Race to the Top* on arts education teachers lie with the imbalanced scorecard approach to evaluate arts teachers alongside core-teachers for merit pay based on student performance. The National Art Education Association argues this practice will "continue to cause professionals and institutions to ignore proven reform strategies and important measures of student achievement that include learning in and through the arts and contribute to overall student success" ("National Art Education Association Advocacy," 2011).

### *Arts Education Policy*

One of the prime purposes of art educators is to guide students toward an understanding of artistic excellence that will inspire them to become engaged in art and develop them into avid audiences for art. An ideal situation that would support this prime purpose of art education would consist of arts education policies that are derived from explicit assumptions about the inherent values of art, according to Smith (2004), an acclaimed writer for policy and arts education. Policies should be developed to allow arts educators to guide, shape, and administer arts education programming for pre-K through 12 levels.

Historically speaking, art education policies witnessed a slow and unstable journey for art in the schools in the 1800s and 1900s; but during the late 19<sup>th</sup> and 20<sup>th</sup> century, art education gained momentum and a wider acceptance in the curriculum. However, Mason and Krapes (2008) view the 19<sup>th</sup> century's scant attention to the K-12 art education policies as only marginally successful:

Horace Mann failed to add art to Massachusetts' curriculum, and the Committee of Fifteen's recommendation of 60 minutes of drawing per week for elementary schools in 1895 barely surpasses the absence of arts in the Committee of Ten's proposal for secondary schools in 1893. (p. 369)

Yet, the twentieth century saw an evolution of policy democratization for arts education (Werner, 2000). During the last half of the century a number of policy achievements and initiatives were developed, including: (a) discipline-based art education, (b) the Goals 2000: Educate America Act, (c) the National Standards for Arts Education, (d) the National Assessment of Educational Progress Arts

Assessment, (e) Consortium of National Arts Education Associations of 1994 efforts, (f) National Endowment for the 'Arts in Education' programs, and (g) Arts Partnership's efforts to broaden the arts education network (Goodwin, 2000). In addition, the century witnessed the professionalization of teacher education in the arts, ensuring arts teachers were better qualified than in the past (Lehman, 2000). In addition to these successes, another major arts education achievement has been the inclusion of the visual arts curriculum in virtually every school district in the nation; the century's most outstanding achievement in arts education was the creation of the national arts standards (Eisner, 2000; Lehman, 2000; Spearman, 2000;) which outlines what every child should know and be able to do in the arts.

Different philosophical persuasions make it difficult to find and develop a policy tent large enough to embrace the many variations of arts education. For some involved parties, the arts are the intrinsic focus; for others they are useful for teaching other subjects or achieving other non-arts ends. Then others see the arts as both content of and instruments for general learning" (Remer, 2010, p. 82).

Another damaging policy failure has been the inability to overcome the perception that art education is a frill. Some of this perception can be attributed to the theories of three educational intellectuals - Jean Piaget, Lev Vygotsky and Benjamin Bloom - all who developed premises associating the arts as non-cognitive domains; therefore, aligning the arts with a low intellectual status (Mason & Krapes, 2008).

Art education has to and will be advanced in the twenty-first century with the guidance and recommendations of arts professional organizations, arts policymakers, arts organizations and arts educators. The National Task Force on the

Arts in Education (NTFAE), launched by the College Board, released a report, *Arts at the Core*, outlining eight short-term and long-term recommendations, to advance the place of arts in American education by making the arts accessible to all students. The two recommendations which closely align with this research are “to affect policy” and “build partnerships” (“Arts at the Core,” Fall 2009, p.10).

### *Cultural Policy*

Cultural policies are multifaceted. The term “culture” comes with several meanings--critics and dictionaries offer: The *American Heritage Dictionary* first defines culture as a person’s quality or a society’s concern for what is regarded as excellence in arts and literature, and the *Merriam-Webster Collegiate Dictionary* first defines culture as cultivation or tillage. Culture is referred to as the “arts” in political discourse and most often in 20<sup>th</sup> century general terms. Cultural policy scholar, Kevin Mulcahy, differentiates arts from culture with the arts addressing aesthetic concerns and culture encompassing an extensive array of activities such as cultural identity and historical dynamics.

Cultural policies involve “governmental strategies and activities that promote the production, dissemination, marketing and consumption of the arts” (Mulcahy, 2006, p. 320). Yet, cultural policies worldwide vary significantly. Most European countries view support for the arts as a lawful function of the government, while the United States provides support reluctantly. “The conventional wisdom sees a European national government as longtime, generous, unstinting benefactors of cultures...the variability in cultural patronage is rooted largely in sociohistorical traditions” (Mulcahy, 2000, pp. 138-139). As a result, in

America the burden of responsibility falls on states, local communities, and private enterprise. Federal support for the arts in the United States has been “indirect, episodic and largely marginal” (Mulcahy, 1992, p. 6); but to its credit, some of America’s projects and legislations include the Smithsonian Institute and the National Gallery of Art, national copyright laws, tax deductions for charitable contributions, the New Deals art programs, and the establishment of the National Endowment for the Arts (Clotfelter, 1991).

The 1960 election marked a significant shift for the arts in America with the Kennedy-Johnson administration’s urgency of a cultural policy to improve the American society. The rationale for the establishing a national arts policy was a reaction to the 1950s cultural criticism that America was a “conformist, materialist, complacent and aesthetically deplorable” (Binkiewicz, 2004, p. 4) and an attempt to surpass the Soviet Union’s cultural displays.

During the Kennedy administration, lobbying for federal arts support began which ultimately resulted in the creation of the National Endowment for the Arts as an independent agency of the federal government in 1965. The National Endowment for the Arts (NEA), whose mission is to bring the arts to all America, is the dominant force of cultural policymaking. In the area of arts education, the NEA provides guidance and leadership in arts education to enhance the quality of and access for America’s youth for programs in schools and community-based settings.

Leading arts and cultural organizations presented *Arts Policy in the New Administration* to the Office of Presidential Transition in November 2008 and again in January 2009, outlining policy recommendations in six areas including Arts

Education in School, Work and Life. In the area of Arts Education, Work and Life, one specific goal requests policy makers to prevent economic status and geographic locations from denying students a comprehensive arts education. An objective to achieve the aforementioned goal is to fund “after-school arts learning opportunities and support arts education partnerships between schools and community arts and cultural organizations” (“Arts Policy,” 2008).

### *Partnerships*

Partnerships are contemporary, innovative collaborations between schools, and arts organizations are very exciting and worth the funding (Hanley, 2003). Schools are addressing the issues surrounding arts education by tapping the expertise of local community arts organizations. This catalytic practice to connect schools with the arts community to form partnerships could reform education and sustain art education. This practice is natural for the arts to relate to community enterprises to enhance and enrich education (Fowler, 1996). Partnerships are not a new concept; they have existed since the 1970s; unfortunately, they have had an unsteady journey.

The federal government supports the partnership concept under the U.S. Federal Education Policy, which currently can be seen with the U.S Department of Education’s Math and Science Partnership program. This partnership program’s goal is to improve student achievement in math and science by collaborating various K-12 school districts with universities, businesses, and non-profit organizations (Hora & Millar, 2011). However, the U.S. Federal Education Policy does not include the arts in its initiatives.

The partnership concept for arts education was implemented to revitalize “sagging arts programs in elementary schools” (Hanley, 2003, p. 11). Partnerships hold the promise of helping schools to improve by providing expertise, knowledge, and other resources to help schools overcome obstacles (Wohlstetter & Smith, 2006). Hanley (2003) define arts partnerships as collaborations among school districts, administrators, classroom teachers, students, and parents with artists, arts organizations and conservatories. The development of arts partnerships was to provide students in grades K-8 in lower income areas exposure to the arts (Rowe, Castaneda, Kahanoff, & Robyn, 2004). Arts partnerships among schools and museums are “natural partners in the development of effective educational experiences for young citizens” (Christal, Montano, Resta, & Roy, 2001, p. 289).

Generally, the predominant arts partnership model is a service model with an artist-in-residency or performance in a school (or artist-in-the-schools programs) (Hanley, 2003; Zakaras & Lowell, 2008). In some areas in the nation, field trips and in-school performances are considered “a greater effect when students have the skills and knowledge needed to draw value from their experience” (Zakaras & Lowell, 2008, p. 41). This philosophy has resulted in more schools revamping the service model of partnerships to include partnerships that would align with their existing curricula. Museums should remain familiar with school curricula to continuously provide instruction for children that facilitate the learning process and validate their art instruction in the art classroom (Berry, 1998). However, policies will need to be created to ensure equity for the museums’ and

schools' interests and goals to work together to provide schoolchildren the most inspiring collaborative educational experience possible.

### Statement of Purpose

The purpose of this study investigated features and operational logistics of successful partnerships between museums and schools. The study explored an existing partnership with an art museum and an urban public school district. To understand the elements of these partnerships, the study investigated art education and cultural governing policies, program goals and long-term goals, operation and funding.

In this qualitative case study, the research design utilized several methods of data collection, including semi-structured interviews, documents, and visual methods, specifically image elicited exercises as positioned by Harper (2002). Participants in the study included school administrators, principals, art teachers, and museum educators.

### Target Audience

The target audiences for this research are policy makers, special interest groups, arts educators, school administrators, museum educators, and community arts organizations with aspirations to cultivate school-community arts partnerships to assist with the strengthening of art education in the state of Georgia.



### Research Question

Guided by these four questions, the research contributed to the body of knowledge regarding art education and partnerships. The following four questions were examined:

1. What can those responsible for developing K-12 policies in art education learn from partnership involving a museum and a school?
2. What aspects of museum partnerships can strengthen art education in Georgia?
3. What makes a positive, interactive collaboration between museum and art educators?
4. How do education, operational logistics, funding and benefits align with the important aspects of the partnership's success?

## CHAPTER 2

### REVIEW OF RELATED LITERATURE

#### Introduction

Educational policy, arts education policy, cultural policy, and partnerships-- these four overarching ideals have led to the premise of this research. Drawing on the literature from all the disciplines, this list of issues will facilitate a development for policy-making discourse for school-museum partnerships. In order to address the research questions concerning effectiveness of school-museum partnerships, it is first necessary to explore the issues surrounding the three types of policies and effective partnerships through a review of current literature.

This first section of the Review of Literature moves from broader topics of policy, art education and partnerships to more specific ones to indicate how the state of Georgia align with these topics. The policies discussed, including *No Child Left Behind* and *Race to the Top*, have implications for arts education in Georgia. The second section of the Review of Literature explores partnerships by defining it, providing a historical aspect of school-museum partnerships, and providing examples of successful partnerships including urban youth arts partnerships. The review of literature is intended primarily as a channel to contribute to the development of policy for art education.

## Policy Studies

### Arts Education Policy

Policy helps shape the direction of arts education and culture. Educational and government policies serve as an overarching determinant of the quality of arts education in America's schools. The collection of laws and rules that govern the operation of art education systems is known as art education policy. Eisner (2000) describes policy as "an idea or array of ideas designed to guide practice; some of the most important policies in arts education are represented in the gradual evolution of its mission since the turn of the century" (p. 4). Smith (2004) shares that policymaking is a collaborative effort among federal agencies, states and communities, professional organizations, institutions of higher learning, cultural organizations, and a range of special-interest groups.

"Policy questions and issues surface when decisions are made about purposes and objectives of arts education, curriculum design, teaching and learning strategies, the selection of content, teacher preparation, administration, and types of advocacy and research" (Smith, 2004, p. 87). According to Hatfield (2007) "The federal and state governments and the private sector have recommended and adopted policies to advance the visual and performing arts as essential to a comprehensive education" (p. 9). Arts policymaking does not generally include teachers or educators; therefore, policies are created by "people who have not been reached in the arts who end up being state legislators, mayors, school-board members, school administrators, and nonsupportive members of Congress" (Fowler,

1996, p. 104). Policymakers' scant knowledge of the arts along with "their ignorance comes back to haunt arts teachers, who only victimize themselves when they deny students an adequate education" (Fowler, 1996, p. 104).

Arts educators have witnessed an array of policy decisions in the twentieth century influenced by national arts associations (Goodwin, 2000). Among them are (a) Discipline-Based Art Education, (b) the National Standards for Arts Education and (c) the efforts of the Arts Education Partnership. Highly regarded as an art education policy, Discipline-Based Art Education (DBAE) was developed in the 1980s as support for a comprehensive, multidimensional approach to instruction and learning in art for K-12 students, adult learners, lifelong learners and art museum goers (Dobbs, 1998). The concept was derived from four disciplines that contributed to the creation, understanding and appreciation of art--art making, art criticism, art history, and aesthetics (Dobbs, 1998; Dobbs, 1992).

DBAE roots can be traced to the influenced of Jerome Bruner's 1960s structure of the disciplines concept (Dobbs, 2004). DBAE never received official policy status; however, "the adoption of [its] frameworks gave important credibility to the efforts of DBAE advocates statewide" (Dobbs, 2004, p. 713). It should be noted that the construct of the Discipline-Based Art Education (DBAE) perspective received great disapproval within and on the outside of art education. It was "argued that it was too restrictive in content, too prescriptive in theory, too academic in practice, and too Eurocentric in nature" (Carpenter & Kevin, 2010, p. 332).

Kern (1987) conducted a study that searched for the antecedent of art education curriculum documents prior to DBAE from state departments of education. In his study, he retrieved a significant document published by the Department of Education in Georgia. The State of Georgia's published curriculum guide of 1982, *Visual Arts Education Guidelines, K-12*, states three aims for art education (Visual Arts Education Guidelines, K-12, 1982):

- Personal Development: To foster maximum development of human personality and creative potential
- Artistic Heritage: To transmit the cultural heritage of one's nation and all humanity
- Art in Society: To continue to the social order and the betterment of humanity. (p.10)

The five goals of art education in Georgia were (Visual Arts Education Guidelines, K-12, 1982):

To develop perceptual awareness; value art as an important realm of human experience; produce works of art; know about art history and its relationship to other disciplines; and make and justify judgements concerning aesthetic quality and merit of works of art. (p. 11)

The curriculum guide provides concepts and skills for each goal, methods and strategies for teaching art, textbook adoption, and lists the High Museum of Art as a state and community resource. Literature does not provide definitive origination

date of the DBAE approach; but it would be presumptuous to make the claim that Georgia's model superceded DBAE.

The *National Standards for Arts Education* were developed in 1994 by the Consortium of the National Arts Education Associations, states 'what every child should know and be able to do in the arts (dance, music, theatre, visual arts)', and is the century's most outstanding policy achievement in art education (Hatfield, 2007; Spearman, 2000). The *National Standards for Art Education*, content standards for the arts, were a direct result of *Goals 2000: Educate America Act of 1994*, which was the first educational policy to include the arts as a 'core' subject. The act (Goals 2000: Educate America Act Archived Information) reads:

By the year 2000, all students will leave grades 4, 8, and 12 having demonstrated competency over challenging subject matter including English, mathematics, science, foreign languages, civics and government, economics, arts, history, and geography, and every school in America will ensure that all students learn to use their minds well, so they may be prepared for responsible citizenship, further learning, and productive employment in our Nation's modern economy. (Section 102, National Education Goals, Part 3, Student Achievement and Citizenship, A)

Forty-seven states have either endorsed the standards or developed their own standards based on the National Standards (Hope, 2004). The Arts Education Partnership has created the Arts Education State Policy Database, which contains the latest information on state arts education policies and practices (Arts Education Partnership, n.d). For the state of Georgia, to date, the website states, "Georgia has

the Quality Core Curriculum Standards for the fine arts of dance, music, theatre, and visual arts” (Arts Education Partnership, n.d). However, under the tillage of former State Superintendent, Kathy Cox, the vision of the Georgia Performance Standards, modeled after national standards, were implemented for all core subject areas. Georgia adopted the Fine Arts Georgia Performance Standards in 2010, which are based on the National Standards for Art Education (Georgia Performance Standards Fine Arts, 2010).

Efforts to demonstrate and promote the essential role of the arts by enabling every student to succeed in school, life and work, the Arts Educational Partnership (AEP), formerly Goals 2000 Arts Education Partnership was created in 1995. The AEP is an organization between arts, education, business, philanthropic and government organizations to promote educational policies supportive of *arts education*. An example of its mission being fulfilled is by providing resources for quality education in and through the arts in schools, school districts, and partnering arts and cultural institutions through publications. The AEP’s stakeholders are educators, policy makers, lobbyists, school officials, parents, teachers, assessment and evaluation tool developers (Arts Education Partnership, n.d).

The Arts Education Partnership (AEP) has produced the Arts Education State Policy Database as a searchable database which contains arts education polices and practices for each state. The AEP database presents eight arts policy topics: art education mandate, arts education state standards, arts education assessment requirements, arts requirements for high school graduation, arts requirements for college admissions, licensure requirements for non-arts teachers, licensure

requirements for arts teachers, and continuing education requirements for arts teachers.

The website provides some examples of the leading states who have implemented arts education policies. For arts education assessment, the arts are tested in 5<sup>th</sup>, 8<sup>th</sup>, and 11<sup>th</sup> grades and are held to the same accountability standards as other subjects in Kentucky; and the New York Department of Education (NYSDE) has developed and field tested separate high school arts assessments in dance, music, theatre and visual art.

For an arts requirement for high school graduation and college admission, New Jersey has a high school graduation requirement that requires students to take five credits, or one year, of visual and performing arts in order to graduate. Minnesota students are required to have at least one credit in the arts in order to go to a Minnesota college or university. Having this entrance requirement in place was helpful when new standards were approved in May 2003. One of the first states to adopt arts education state standards was California. In 2001, the State Board of Education adopted *Visual and Performing Art Standards*, which legitimized arts education in California and provided a basis for comprehensive arts instruction (Arts Education Partnership, n.d).

A snapshot of Georgia's arts education policies to date as provided by the Arts Education Partnership indicates the state supports four out of the eight state-level policies in the areas of state standards, licensure requirements, continuing education, and high school arts requirements for graduation. It is important to note,



Georgia requires its high school graduates to have three credit units in either career technology, world languages or the arts (Georgia Department of Education, 2010).

Currently, there are no arts education policies that govern the implementation and the operations of school-museum partnerships in America.

Amrein-Beardsley (2009) suggests:

Educational policymakers might provide incentives for schools, such as connections with nonprofit organizations, to strengthen or increase their arts education offerings, particularly in high-needs schools. Policymakers might require that state report cards, which can be accessed publicly, specify the number and type of arts and culture programs offered in schools and districts. (p.14)

#### Federal Educational Policies

##### *No Child Left Behind Act of 2001 (NCLB)*

Before the 1960's, the federal government played a small role in assisting states and local communities with K-12 education improvement (Vinovskis, 2009). More recently, the federal government has played an integral part in developing and executing large-scale educational reform packages such as *America 2000, Goals 2000* and the *No Child Left Behind* legislations, reauthorizations of the *Elementary and Secondary Education Act (ESEA)* of 1965.

On January 8, 2002, President Bush signed the *No Child Left Behind Act of 2001* [which expired in September 2007] reauthorizing the *Elementary and Secondary Act of 1965* and modifying the 1994 reauthorization known as the

*Improving America's Schools Act*. The NCLB is considered by many as one of the most important federal education policy initiative in a generation. *No Child Left Behind Act of 2001* (NCLB) is a federal legislation that enacts the theories of standards-based education reform. NCLB ensures that all students have a fair, equal, and significant opportunity to obtain a high quality education and reach proficiency on challenging state academic assessments by year 2014.

In theory, the NCLB Act assured a new set of high standards, testing, and accountability in which not a single child would be overlooked (Ravitch, 2010). The NCLB policy is based on four basic principles: stronger accountability for results, increased flexibility and local control, expanded options for parents, and an emphasis on methods that have been proven to work (Chapman, 2005, Chapman, 2004). The four principles mandate students be tested frequently with state assessments rather than national ones; responsibility for school reform would be done at the state-level, rather than the federal-level; low-performing schools would get the necessary help needed to improve; and students would have opportunities to transfer to other schools if their current school was persistently dangerous or failing (Ravitch, 2010).

The *No Child Left Behind Act* was “intended to create equitable educational opportunities for all students and close the achievement gaps among different groups of students, particularly minorities and whites” (Spohn, 2008, p. 3). The NCLB mandates that “states develop standards and standardized tests in reading, math and science, and administer the tests in grades three through eight plus once

in high school” (Hursh, 2008, p. 71) in grades 10-12. Also, “the NCLB law articulates the idea that all students can learn more than teachers expect of them” (Grey, 2010, p. 8). The law also defines ‘core academic subjects’ as foreign languages; civics and government; economics; history and geography; English/language arts; mathematics; science; and the arts.

The NCLB language suggests that the arts are considered equal with the other core subjects. The *No Child Left Behind Act of 2001*, [PL 107-110] states “The term ‘core academic subjects’ means English, reading or language arts, mathematics, science, foreign languages, civics and government, economics, arts, history, and geography” from Title IX; Part A; Sec. 9101.11 (*No Child Left Behind Legislation and Policies, 2002*) . This designation qualifies arts education eligible to receive federal grants and support. Despite the inclusion of the arts as a core subject under the law, the arts is still considered a sideline course in school curricular (Spohn, 2008).

It should be noted, “*Title V of No Child Left Behind* does provide funds for innovative programs in the arts” (Hayes, 2008, p. 69). The bill states in Title V, Part A (Innovative Programs) “The Art in Education program supports education reform by strengthening arts education as an integral part of the school curriculum. Its intent is to help all students meet challenging state academic content and achievement standards in the arts” (*No Child Left Behind Legislation and Policies, 2002*). There is a disparity between what takes place in schools and the definition included in the bill.

The arts are considered a 'core' subject and thus have academic status; the *No Child Left Behind* allows, but does not require, the arts to be tested (Beveridge, 2010). The NCLB policy is regarded as the first national legislation to designate the arts as one of five core learning areas (Grey, 2010). In reality, the law does little to support education in the arts. The *No Child Left Behind Act* creates the illusion of not intruding in local decision making about schools while using incentives and mandates to micromanage them (Chapman, 2004).

The NCLB law also authorized arts education activities in research; model school-based arts education programs; development of statewide tests; in-service programs; and unspecified collaborations among federal agencies, arts and arts education associations (Chapman, 2004). The earmarked arts funding was cut to \$30 million by the Bush Administration to focus on programs that would integrate the arts into the curriculum, known as interdisciplinary studies, but the *No Child Left Behind Act* has implications for teacher education, research, and leadership in the art education (Chapman, 2005).

Areas of specific concerns are decreased instructional time and resources in art education due to the mandates of the *No Child Left Behind*. According to the former Education Secretary Doug Herbert, he explained "the department is not giving districts permission to disregard the arts as a core subject area under NCLB" (Grey, 2010, p. 10). Grey (2010) adds, "NCLB, as it is currently written, focuses on tested, basic education classes at the expense of arts education. Arts education is not and should not be considered expendable" (Grey, p. 10).

At present, there is a large body of research that can substantiate the important role of the arts as a partner in academic success for students. Political leaders and policymakers strongly support scientifically-based research; however, when presented with research that promotes the success of student achievement that is tied to the arts, the leaders often diminish the importance of the research (Leonard & Stewart, 2009). Did research influence the development and implementation of the *No Child Left Behind Act*? The role of arts education as positioned in the *No Child Left Behind Act* is supportive one and can be marked by the inclusion of Arts in Education programs, Model Development and Dissemination grants, and the Professional Development of Arts programs.

The Arts in Education Model Development and Dissemination (AEMDD) program was authorized by the Elementary and Secondary Education Act in 2001, which supports the development of educational models that integrate arts into elementary and middle school curriculums. The program funds research-based projects that strengthen arts instruction and improve students' academic and arts proficiencies. This highly competitive grant was awarded to 33 recipients totaling \$14.6 million in 2010 (U.S. Department of Education Arts in Education Program, 2009). The Professional Development for Arts (PDAE) program supports high-quality, standard-based arts education professional development models for K-12 arts educators in the areas of visual art, music, dance, and drama for students in schools where the poverty level is significantly high. The NCLB law also authorized arts education activities in research; development of statewide tests; in-service

programs; and unspecified collaborations among federal agencies, arts and arts education associations (Chapman, 2004).

Several states have made complaints about provisions of the *No Child Left Behind Act* and its inflexible implementation from the very beginning (Vinovskis, 2009). Well into the implementation phase of the NCLB, Hayes (2008) asked “How are we doing in reading?” and “What is happening in math?” (p. v) and answered by citing an editorial cartoon on the NoChildLeftBehind.com website with a caption that read ‘*Their NAEP [National Assessment of Educational Progress] scores aren’t any better, but we managed to kill science, social studies, art, music, library, recess, silent reading, thinking and problem solving...but we will see better scores*’ (p. 149). The Bush administration defended the NCLB continuously, confirming America is on the right track with narrowing the achievement gap. By the end of 2005, elementary and middle school students made modest achievement gains in reading and mathematics; however, high school students did not appear to make such gains (Vinovskis, 2009).

Efforts to reauthorize *No Child Left Behind* have created an overabundance of discourse from both opposing sides of the law, by offering suggestions for improving the policy. There has been much debate about whether to maintain, change or abandon the NCLB. To date (Summer, 2011), the NCLB has not been reauthorized. The future of the *No Child Left Behind* requires Congress to act on reauthorization of the law or risk its demise. Although the nation is faced with a plethora of other obstacles, there is no reason to abandon, even temporarily, the

commitment to guarantee a high-quality [comprehensive] education for all of its American citizens (Vinovskis, 2009), yet the question of whether or not NCLB is the best approach to providing all students with an excellent education remains.

In February 2012, President Obama granted NCLB waivers to ten states including Georgia which released them from some of the fundamental requirements of the policy (Memmott, 2012) which requires all students to be proficient in math and reading by 2014. The state of Georgia now has flexibility to reach achievement goals by designing its own viable educational plan.

#### *Race to the Top (RTTT)*

In 2009, education reform was shaken up by a new program. President Obama and Education Secretary Duncan's federal education policy began in 2009 with a \$787 billion economic stimulus package, distributing an unprecedented \$100 billion in federal aid for education (Manna, 2011). The aid money was provided by the *American Recovery and Reinvestment Act (ARRA)* of 2009 to support new approaches to improve schools. President Obama, in his January 25<sup>th</sup>, 2011 State of the Union Address to Congress, stated:

...instead of pouring money into a system that's not working, we launched a competition called *Race to the Top*. *Race to the Top* is the most meaningful reform of our public schools in a generation. And *Race to the Top* should be the approach we follow this year as we replace *No Child Left Behind* with a law that is more flexible and focused on what's best for our kids (Obama, 2011).

The policy's governing rules were published in November 2009 and are tied to four broad assurances, or specific reform areas supporting the (a) strengthening academic standards and assessments, (b) improvement of teacher and principal quality, (c) linking of student success to teacher and school practices, and (d) turning around low-performing schools (Manna, 2011). States compete to win grant money by exhibiting how they will support the four priorities. The RTTT initiative shows the influence federal funding has over education in the United States once again.

Georgia was awarded \$400 million as part of the Federal ARRA *Race to the Top* education initiative in August 2010 and will be provided four years to implement its plan among twenty-six school districts (Cardoza, n.d.). These districts represents 46 percent of Georgia's students in poverty, 53 percent of Georgia's African-American students, 48 percent of Hispanics and 68 percent of the state's lowest achieving schools (Georgia Department of Education, 2010). Georgia's published *Race to the Top* vision as stated in its application (Georgia's *Race to the Top* application, 2010):

To equip all Georgia students, through effective teachers and leaders and through creating the right conditions in Georgia's schools and classrooms, with the knowledge and skills to empower them to 1) graduate from high school, 2) be successful in college and/or professional careers, and 3) be competitive with their peers throughout the United States and the world.

(p.6)



Georgia's top educational reform concerns are :

- Recruiting, preparing, rewarding, and retaining effective teachers and principals, especially where they are needed most
- Adopting standards and assessments that prepare students to succeed in college and the workplace and to compete in the global economy
- Building data systems that measure student growth and success, and inform teachers and principals about how they can improve instruction
- Turning around our lowest-achieving schools. (Georgia Department of Education, 2010)

The Georgia Association of Teachers is opposed to the state's lack of collaboration to include only 26 school systems (GAE Advocacy: Position Papers), missing an opportunity to benefit all 179 public school systems (Georgia Department of Education, 2010).

Merit pay is part of the federal grant allocating fifty percent of the a teacher's assessment tied to student achievement. Ten percent will be allocated to reducing the student achievement gap and the remainder of the award will be used for principal observations and other assessments not developed as of yet. President's *Race to the Top* initiative is an expansion of the NCLB Act transitioning from state to national standards and connecting teacher pay to the test performance of students (Bentley, 2010).

Critical points highlighted in Georgia's RTTT application included changes in teacher evaluation and changes in teachers' pay. The teacher compensation package will be based on performance under the performance-based compensation system is significant and may range from 38% to 54% (depending on levels of teacher effectiveness and bonus amounts).

Georgia's core teachers' merit-pay evaluation will be based on thirty percent for rubric-based evaluation, fifty percent for standardized-test scores, ten percent for closing the achievement gap in sub-groups and 10% for other measures, which are undetermined at the current time (Georgia's *Race to the Top* application, 2010).

The evaluation of non-core teachers, including arts educators, will be based on sixty percent for rubric-based evaluation, zero percentage for standardized-test scores, zero percent for closing the achievement gap in sub-groups and forty percent for other measures, which are undetermined at the current time (Georgia's *Race to the Top* application, 2010).

Former Governor Sonny Perdue commented about merit pay for non-core teachers in Georgia:

Others have asked whether non-core teachers could be included in a performance pay system. I believe that non-core teachers are vital in ensuring Georgia's students are well-rounded and our schools are successful. Non-core teachers will be eligible for performance pay and will be evaluated based on qualitative measures as we work to develop additional quantitative measures for non-core subjects (Perdue, 2010).

Some critics believe *Race to the Top* gives “money to states and school districts to change the school culture” (Bentley, 2010, p. 37) and favors a few states that implement charter-school and merit-pay innovations (Bentley, 2010). The National Art Education Association, the largest art education professional organization responded to the *Race to the Top*’s merit-pay guidelines with this statement:

Implement a balanced scorecard approach to the measurement of teacher and principal quality that considers student achievement in all core academic subjects and includes data from student performance and portfolio assessments as well as state assessments. Assessing teachers, principals, and teacher preparation programs based on math and reading standardized tests will continue to cause professionals and institutions to ignore proven reform strategies and important measures of student achievement that include learning in and through the arts and contribute to overall student success. (August 29, 2009 letter to USDE Office of Elementary and Secondary Education)

Educational historian, Diane Ravitch (2010), presents in her book, *The Death and Life of the Great American School System*, her synopsis of Michael Petrilli’s description of *Race to the Top*:

NCLB 2: The Carrot that Feels like a Stick. While Petrilli liked the program’s demand to expand the number of charter schools and to evaluate teachers (in part) on student test scores, he noted that the heavily prescriptive nature of

the program marked the death of federalism. Contrary to what President Obama now believes, Petrilli pointed out that the administration did not ask states for their best ideas; instead it “published a list of 19 of its best ideas, few of which are truly ‘evidence-based,’ regardless of what President Obama says, and told states to adopt as many of them as possible if they want to get the money (p.218)

Due to this initiative’s infancy, there is a limited amount of scholarly literature available on *Race to the Top*. The literature obtained is limited in scope which merely describes the project without any disaggregated data. In sum, these two educational policies create apparent winners and losers, and this notion creates a “rhetorical stark: a ‘race’ evokes the image of many participants who are ‘left behind’” (Gorlewski, 2011, p. xviii). Federal educational laws are exerting greater force on the public education system, budgetary and policy implementation choices still belong to local education decision makers – be the principals, school site councils, or local district governing boards.

#### Cultural Policy

Americans enjoy live performing arts and visual arts made possible through the strategic management and operation of non-profit arts organizations. Nearly all arts institutions are private not-for-profit organizations. According to the Americans for the Arts, the nonprofit arts and culture industry generates \$166.2 billion in economic activity every year with 50 percent of the revenue from ticket and related sales, 45 percent from donations and corporate support and slightly

over 5 percent is received from local government (Anheier, 2005). These organizations are governed by public policy, more importantly, cultural policy. The government makes public arts and culture policies that affect public arts organizations and private institutions. Private arts and culture policies affect private foundations, arts organizations, entertainment corporations and professional trade organizations.

For the sake of understanding this literature review section, the term *culture* in cultural policy, will refer to the general body of expressive arts as a whole. In particular, this refers to individuals and organizations whose goals center on “creation, production, presentation, distribution, and preservation of and education about aesthetic, heritage, and entertainment activities, products, and artifacts” (Wyszomirski M. J., 2002, p. 187). More specifically, this includes visual art galleries, museums, artist organizations, performing arts organizations in music, dance, theatre and opera, humanities organizations, historical societies; folk art and cultural heritage groups; art education organizations; and local arts agencies and arts centers. To reflect the scope of the American arts industry, in the 2000 print of *The Public Life of the Arts in America*, authors Cherbo and Wyszomirski (2000) report:

Approximately 200 federal programs, 50 state art agencies, and nearly 4,000 local arts agencies are engaged in dealing with cultural policy issues ranging from funding concerns to regulatory issues to public/private partnerships and investment incentives. (p.7)

Policy, as used here, is reminiscent to the term *policy* in the previous subsets of this literature review--cultural policy “is a collection of policies and programs that may complement, contradict, or simply focus on different goals, issues, or constituencies” (Wyszomirski, 2008, p. 42). There is no definitive cultural policy in the United States towards attaining a particular goal. However, the construction of cultural policy studies in the United States consists of three pillars which interact with each others and are: artistic practice and management; policy and planning; and disciplinary and interdisciplinary research. Currently, the collection of issues facing cultural policy are public funding, regulatory policies, and arts education policies (Wyszomirski M. J., 2008).

The structure of cultural policy is organized and implemented in the United States by a collection of a federal agencies, congressional subcommittees and organized interest groups; for example, in the case for federal support of the arts, the triad could consist of the National Endowment for the Arts (NEA), the Appropriations Committee, and nonprofit arts service organizations (Wyszomirski, 2008). The governmental support for the arts in the United States is “diverse, pluralistic, and mixed” (Mulcahy, 2000, p. 151) and historically, it has been extremely limited (Mulcahy, 1992).

At the federal level, the government support for cultural affairs is closely associated with the National Endowment for the Arts (NEA), which was established in 1965. The federal government created the National Endowment for the Arts dedicated to the ongoing and direct supports of the arts in America. Initially, the

NEA's goal was two-fold: to match arts organizations' grants and provide individual artist fellowships. Due to the controversial and offensive subject matter produced by some professional artists, Congress sought to cease direct funding to individual artists completely in the nineties (Cherbo J. M., 2008). America's cultural policy study can be characterized as pragmatic, instrumental and having a public-private emphasis (Wyszomirski, 2008). Prior to the establishment of the NEA, during the Great Depression, the United States government supported the arts with the 1938 Works Progress Administration and then in 1941 with the newly built National Gallery of Art museum.

Congress outlined the NEA's statement of purpose to "develop and promote a broadly conceived national policy to support for the humanities and the arts" and as of 1984 "no chairman of the NEA has accepted responsibility for developing 'a broadly conceived national policy' for the arts but only 'for the support of the arts'" (Lowry, 1984, p. 15) as outlined in the legislation. The NEA was once paramount in cultural policymaking and no other public arts agency has its influence on the arts world or on cultural institutions (Mulcahy, 1992). However, in Mulcahy's 2002 article, *The State Arts Agency: An Overview of Cultural Federalism in The United States*, the NEA is described as an agency with diminished institutional standing, political control and funding ability. Mulcahy suggests "the NEA might do better to concentrate on symbolic activities such articulating the strategic goals of a national policy, formulating standards for programs adopted to realize those goals, and creating evaluation procedures to measure their success" (Mulcahy, 2002)

To consider arts policy at the federal level is to consider half of the picture; state-wide arts agencies assist with increasing public access to the arts in every community in America. Each state currently has an active arts agency to serve as “official patrons of the arts have departments responsible for the administration of a cultural budget” (Mulcahy, 1992, p. 12) through a grant-making process. The NEA continually funds state agencies with 40% of their budget that they use to leverage matching funds, generally from state governmental budgets. The most prominent form of support of the arts is distributed through state arts agencies (Clotfelter, 1991).

At the state level, the Georgia Council for the Arts (GCA) was established in 1965 to encourage excellence and access in the arts for its citizenry through funding, leadership and programming services. One of the Georgia Council for the Arts’ earlier funded project was the *Georgia Art Bus*, a mobile art unit, which provided temporary exhibitions to high schools and inner-city community programs; it was created in 1970 with an \$18,000 budget (Newson & Silver, 1978). More recently, with the collaboration of the Macon/Bibb County schools, the Georgia Council for the Arts sponsored a conference, *The Schools and the Arts: A Class Act!*, in 2008 to promote curriculum-based partnerships among the school district, teaching artists and arts institutions (Macon Arts: A Community Alliance, 2008).

Georgia’s support for the arts in print and in the political arena is conflicting. The State of Georgia’s fiscal year 2012 \$18.3 billion budget was passed, and the



Georgia Council for the Arts was allotted \$566,739, a \$300,000 reduction from the previous year's budget. The NEA matches all state arts agencies budgets dollar-for-dollar; however, the federal agency will designate \$659,400 to the council (Pousner, 2011). A year ago, the Georgia House of Representatives called for an elimination of the Georgia Council for the Arts after then Governor Sonny Perdue reduced its budget by \$1.62 million to \$890,735 for the 2011 fiscal year (Gumbrecht, 2010). Georgia could have been the only state without an arts council, which was recognized by the National Endowment for the Arts, had this decision had not been overturned.

This literature review section will turn its attention to how museums in general are impacted by cultural policies. Government policies towards art museums exist. The federal government provides a small amount of support but has more pervasive influence on art museums than any other level of government (Clotfelter, 1991). There are two policies on the state level that govern art museums; they are direct support and tax exemption. First, the federal government provides direct support with grants through three direct funding agencies: the NEA, the National Endowment for Humanities (NEH) and the Institute of Museum Services (IMS) and through two indirect federal subsidies. The largest category NEA spends on art museums is special exhibitions, works of art from other institutions on loan for a short period. Second, museums benefit from tax subsidies through postal subsidies and federal indemnification, which places the federal government as the insurer of the works of art on loan through special exhibitions (Clotfelter, 1991). For example, The High Museum of Art in Atlanta received a \$60,000 grant

from the NEA during the 2010 fiscal year to support a touring exhibition of a Danish American photographer (National Endowment for the Arts, 2010).

When art is associated with for-profit corporations it is viewed as entertainment, when art is associated with the government it is viewed as bland or censored. But, when art is associated with nonprofit organizations it is seen as true art and the voice of the community (Anheier, 2005). In order for students to fully benefit from both a successful art education and cultural experience, Amrein-Beardsley (2009) advocates that a collaboration of the of policymakers and community leaders to “continue to invest in arts and culture [and] with public support, they need to enact sound public and educational policies to back arts and culture in communities and schools” (p.16).

#### Partnerships and Partnerships in Art Education

While arts partnerships have been around since the 1970s, its journey began after urban schools lost a high proportion of qualified arts teachers resulting in schools having to turn to community non-school organizations to assist with the integration of arts education (Zakaras & Lowell, 2008). As a way to supplement art education in schools partnerships between schools and arts organizations were championed (Castaneda, Rowe, Kaganoff, & Robyn, 2004). The partnership concept for arts education has been implemented to revitalize “sagging arts programs in elementary schools” (Hanley, 2003, p. 11). Partnerships hold the promise for helping schools to improve by providing expertise, knowledge, and other resources

to the schools that can help schools to overcome obstacles (Wohlstetter & Smith, 2006).

Museums are informal learning settings where objects and experiences stimulate an interest that can be extended into the classroom and beyond (Unrath & Luehrman, 2009). Art museums' education departments dovetail efforts with the goals of art classroom teachers through their programs, collections and teaching strategies to meet the needs of students. Art museums want to attract the K-12 audience; therefore education departments design tour topics to align classroom curricula (Burchenal & Grohe, 2007). Art museums have undergone profound changes in an effort to attract visitors and engage their interests (Ebitz, 2005). Partnering relationships between art museum educators and classroom art educators work effectively if the collaboration incorporates the entire educational community.

#### Definition

In general terms, a partnership is an agreement between two or more people or groups working together towards mutual goals. Partnerships can be formal, informal or unspoken agreements--as long as the involved parties are working collaboratively. When the partnership's goal is to enhance student learning or for the common good of a school, it is known as an educational partnership. Some common types of educational partnerships are school-business, school-university, school-family, and school-community (Colley, 2008). With any type of joint venture,

whether educational or corporate, the inevitability lies in its successes and limitations.

Partnerships between schools and arts community organizations were developed to provide art exposure to students in schools without art teachers, particularly K through grade 8 schools in low income areas (Rowe, Castaneda, Kahanoff, & Robyn, 2004). A school-museum partnership is a mutual cooperation and responsibility for the achievement of presenting students with meaningful and engaging learning experiences by merging the museum, the traditional classroom and educators physically and intellectually together (Barragree, 2007; Sheppard, 2007; Sheppard, 1993) to form an alliance (Stone, 2001).

#### Historical Aspect

Partnerships among museums and schools are a natural phenomenon since American art museums, of all of the arts organizations; have the longest history dedicated to education. They partner to offer creative and informal learning experiences and enrich social learning (Johnson & Huber, 2009).

#### 1870-1960 (90 years)

Art museums in America were founded in 1870 as a result of the industrial and commercial expansions that took place after the Civil War. America is long recognized as the leader in developing the educational role of museums (Zakaras & Lowell, 2008; Hein G. E., 2006). The American museum founders placed education as their priority mission to seek both private and public support. The philosophy

that the museum was an educational institution was first championed by three individuals, George Brown Goode, Benjamin Ives Gilman and John Cotton Dana. During the 1920s and 1930s, schools were influenced by John Dewey's 'learn by doing' philosophy creating relationships with museums which eventually promoted elementary school field trips (Hirzy, 1996).

Philanthropist David Rockefeller, Sr. proposed a national arts education policy founded on school-museum partnerships. The Rockefeller Foundation provided the Museum of Modern Art (MoMA) with a grant to establish its own Department of Education to promote collaborations between secondary school curricular and museums in 1937 (Zeller, 1989). For over three decades, Victor D'Amico headed MoMA's education department and shared a passion that education was central to the museum's mission with its "prime function of the museum is to educate the public" (Zeller, 1989). D'Amico believed if the schools could not give children an opportunity for creative expression in visual arts, it was then up to the museums to provide a formal education.

1960-2010 (50 years)

Creating a burgeoning interest in arts integration, the formation of the NEA in the 1960s spearheaded support for artists in school initiatives. The NEA funded residences for nearly 300 visiting artists in schools and communities in 31 states (Bauerlein & Grantham, 2009) which were modeled after the Rockefeller Foundation earlier practices (Aprill & Burnaford, 2006). The Tax Reform Act of 1969 officially recognized museums as educational institutions (Zeller, 1989; Ebitz,

2005); the interaction with schools has increased (Stone, 2001) as the museums recognized the critical role they could play in education throughout schools.

In the 1970s museums engaged students in an interactive educational experience with classroom visits by docents followed by museum field trip and additional learning activities (Hirzy, 1996). Until the 1980s, collaborations among schools and museums remained informal. Museums began considering how the two could work together formally and in 1984 the American Association of Museums (AAM) suggested a consideration of the museum and public school partnership to enrich the relationship between the two by promoting accountability and curriculum (Bloom, 1984). An ultimate goal of school-museum partnerships were to incorporate the DBAE concepts into the museum experience visit with the regulation classroom teachings (Williams, 1996).

In 1999, the Arts Education Partnership (AEP) produced a guide for developing successful partnerships to address community needs. This guide entitled *Learning Partnerships: Improving Learning in Schools with Arts Partners in the Community*, was produced at the request of the U.S. Department and the NEA, identified 18 important elements that would sustain arts education partnerships (Korza, Brown, & Dreeszen, 2007).

#### Examples of Effective Partnerships

The premise of arts partnerships were to improve the quality of learning in the arts. Successful and long-surviving partnerships are characteristic of commitment, consistency, and communication, mission-centeredness and

responsibility (Stone, 2001). Arts partnerships vary in design but share essential elements for success. The success of school partnerships depend on the effective communication of mutual goals; more specifically in *True Needs, True Partners: Museums and Schools Transforming Education*, Hirzy (1996) outlined twelve conditions for successful school-museum partnerships:

1. Obtain early commitment from appropriate school and museum administrators.
2. Establish early, direct involvement between museum staff and school staff.
3. Understand the school's needs in relation to curriculum and state and local education reform standards.
4. Create a shared vision for the partnership, and set clear expectations for what both partners hope to achieve.
5. Recognize and accommodate the different organizational cultures and structures of museums and schools.
6. Set realistic, concrete goals through a careful planning process. Integrate evaluation and ongoing planning into the partnership.
7. Allocate enough human and financial resources.
8. Define roles and responsibilities clearly.
9. Promote dialogue and open communication.
10. Provide real benefits that teachers can use.
11. Encourage flexibility, creativity, and experimentation.
12. Seek parent and community involvement. (Hirzy, 1996, p. 50)

Sheppard contributes in 2007 a list of elements in *Meaningful Collaborations* essential to partnering, she adds:

1. Clear, good communication.
2. Clear sense of mission and clarity of vision.
3. Acknowledgment of cultural differences.
4. Sufficient time and resources.
5. Role definition.
6. Learner centered. (Sheppard, 2007, p. 182-184).



Hirzy, 1996, p. 50	Sheppard, 2007, p.182-184
Obtain early commitment from appropriate school and museum administrators.	
Establish early, direct involvement between museum staff and school staff.	
Understand the school's needs in relation to curriculum and state and local education reform standards.	Learner centered.
Create a shared vision for the partnership, and set clear expectations for what both partners hope to achieve.	Clear sense of mission and clarity of vision.
Recognize and accommodate the different organizational cultures and structures of museums and schools.	Acknowledgment of cultural differences.
Set realistic, concrete goals through a careful planning process. Integrate evaluation and ongoing planning into the partnership.	
Allocate enough human and financial resources.	Sufficient time and resources.
Define roles and responsibilities clearly.	Role definition.
Promote dialogue and open communication	Clear, good communication.
Provide real benefits that teachers can use.	
Encourage flexibility, creativity, and experimentation	
Seek parent and community involvement.	

Figure 1: Alignment of Sheppard's and Hirzy's Lists of Conditions

Figure One demonstrates how all of Sheppard's 2007 list can align with Hirzy's in 1996. The alignment of Sheppard and Hirzy's characteristics may be used to create a list of six for partnering relationships conditions.

### Studies on Partnerships

In the last 20 years, there has been a significant body of research on arts education partnerships. Arts partnerships can transform schools and add value to them; therefore, partnerships are as effective as the school principal who advocates for them (Frey & Pumpian, 2006). Particularly, one study observes reasons that guide schools to take advantage of arts organizations. Participants in school-art museum partnerships agree effective communication is the key element through dialogue between the cultural institution and partnering school (Hochtraitt, Lane, & Bell Price, 2004).

One example in a 2001-2002 partnership between the Metropolitan Museum of Art and the Heritage School in New York City, the school's Cultural Visits Coordinator acted in the capacity of liaison between the partners. This successful educational outreach program designed especially for the high school students partnership was classified as the most in-depth for the school mainly because it included equal participation between the museum and school. This included the museum associate visiting the school on two occasions, before and after the school visit (Hochtraitt, Lane, & Bell Price, September 2004).

The Los Angeles area is filled with rich arts organizations that provide programming that targets the educational needs of K-12 students. The Los Angeles Unified School District (LAUSD) entered a partnership with the Los Angeles arts

community in 1999 for a 10-year multimillion-dollar Arts Education initiative. The goal of the partnership was for schools to build individual partnerships with the Los Angeles arts community while creating a substantive, sequential art education curriculum. Researchers Castaneda and Rowe (2006) conducted a study to determine if LAUSD schools used local arts partners and non-local arts partners offering workshops, residencies, professional development, curriculum design, performances and exhibitions. The study also examined if schools' characteristics influenced the number of partners and variety of arts partners they used. Findings indicated that schools located in communities rich in the arts were disinclined to look outside their community for partners and the schools' demographics determined specific arts partnerships pairing them with the activities the arts organizations offered.

In Philadelphia, the Philadelphia Museum of Art and the Friends Select School entered a partnership in 1993 to support the school's *Interdisciplinary Sequence in the Humanities* curriculum for its ninth graders. The ninth graders visit the museum three times as school year as a class and twice independently studying Western and non-Western cultures' art architecture, manuscripts, and artifacts. At the end of the school year, students present their research to parents while touring the museum (Stone, 2001). The school's website uses this statement when mentioning the partnership "There is a world of difference between a casual stroll through the galleries and really looking at art in an informed and critical manner. The school's website adds "Friends Select School students are incredibly lucky to

have a world-class art museum a mile up the road. It is the venue for a key element of the interdisciplinary curriculum” (Friends Select Program, 2009-2010).

*After-school with (Atlanta Public Schools) APS* is a collaboration between the High Museum of Art and elementary schools with the Atlanta Public School System in Atlanta, Georgia. The after-school multi-visit museum program entitles third through fifth graders from five selected schools, on a rotating basis, to multiple museum visits. The program’s curriculum content includes reading, writing, math and art. Students spend one day at school and three days at the museum each week, during a three-week period, facilitated by a High Museum of Art teaching artist. When visiting the museum, students explore the special exhibitions and permanent collections and create artist-inspired works of art. Effective 2011-2012 school year, modifications to the partnering relationship was made to accommodate the testing schedules for the elementary schools. Of the six schools participating in the partnership, each school was dedicated a specific day, each week for ten weeks starting in September (E. Hermans, personal communication, August 30, 2011).

Due to the inconsistency of arts funding in general, arts education partnerships struggle to survive after the initial funding. Funding is a repeat issue as its been discussed in the educational policies and cultural policy section of this literature review. Relentless efforts to focus on the funding of the arts could stimulate strong educational programs that center on relationships made with community arts organizations. Some art educators are not in favor of arts partnerships and believe they are not the solution. Laura Chapman challenges the

partnership model as a means for advancing sustainable arts education in local schools (Colley, 2008).

However, authors Osterman and Sheppard (2010) summarize the quintessence of museum-school partnerships:

When museums and schools partner, students learn through multiple formats--reading and writing, looking and examining. They use the power of observation to fuel new questions and apply thinking skills to the act of discovery. They learn in a social setting in the museum and in a more solitary process in their classroom studies. Museums provide the magic of encounter, complementing the more abstract ideas discussed in the classroom. Teachers in both are committed to the same educational goals, and the results of their working together can lead to deep levels of student understanding. (p.1)

#### Studies on Urban Partnerships

The Chicago Public School System of Chicago, Illinois used art to boost academics in fourteen high poverty area schools, with a six-year arts-integrated curricula developed by Chicago Arts Partnerships in Education (CAPE). Researchers Catterall and Waldorf (Deasy, 2002) conducted a study in 1999 for the Arts Education Partnership to examine if the low socio-economic Chicago public school students enrolled in schools with the integrated arts and academics program performed better on standardized tests facilitated through its partnership programs. The researchers determined that the findings were statistically

significant at the elementary level. The CAPE schools out performed the district's non-CAPE schools in the areas of reading and math with 60% of the sixth graders performing at or above grade level in 1998. Prior to the CAPE partnership, the Chicago Public Schools averaged around 28% of its students at or above grade level (1st Steps: How arts education creates better students, better opportunities and better futures, n.d.).

Researcher Shirley Brice Heath of the Carnegie Foundation for the Advancement of Teaching and Stanford University conducted an 11-year longitudinal national study in 1998 of low-income students participating in 48 after school community-based arts programs. Adolescents' participation were observed for at least three hours a day three times a week for one full year at their various after school sites. Some of the results in the study proved students involved in the arts organizations stood out from a control group.

This study makes a contribution to the understanding that arts learning can be fused into non-school environments and nonacademic programs. Some of the findings included that students who were involved in the partnership were:

1. Two times more likely to win an award for academic achievement.
2. Four times more likely to win a schoolwide attention for academic achievement.
3. Over four times more likely to engage in community service.
4. Eight times more likely to win a community service award. (Heath, 2002, p. 78)

*School in the Park* is another multi-visit museum program which shifts traditional classroom learning of an inner-city school into community settings in Balboa Park, San Diego, California. Balboa Park is San Diego's urban cultural park home to many museums, theaters and other cultural attractions. The *School in the Park* initiative was established in 1999 providing week-long educational experiences for third, fourth and fifth grade students at ten museums and cultural institutions. The program's design encompasses a standards-based curriculum with high student expectations and authentic learning activities allowing students to spend twenty-five percent of their time learning in a hands-on, real world setting. Classroom teachers accompany their classes for one week up to eight weeks at various institutions throughout the school year. Students meet with the museum education facilitator for two hours each day followed by the classroom teacher integrating the day's lesson content with the school's curricular (Pumpian, Fisher, & Wachowiak, 2006)

## CHAPTER 3

### METHODOLOGY

The purpose of this qualitative case study was to investigate features and operational logistics of successful partnerships between museums and schools. The study explored an existing partnership between a school district and an art museum by investigating governing policies, program goals and long-term goals, operations and funding. I believe this study could produce a discourse about policy recommendations that could aid in the creation of successful partnering relationships as a way to sustain art education in the state of Georgia. In seeking to make recommendations, the study addressed four research questions:

1. What can those responsible for developing K-12 policies in art education learn from partnership involving a museum and a school?
2. What aspects of museum partnerships can strengthen art education in Georgia?
3. What makes a positive, interactive collaboration between museum and art educators?
4. How do education, operational logistics, funding and benefits align with the important aspects of the partnership's success?

In this chapter, a detailed review of the research methodology and data collection techniques will be presented and discussed. In addition, this chapter will outline the research design and timeline, define the research participants and discuss a rationale for the selected data collection methods. Limitations of study,



overview of research design, analysis of data and ethical considerations are included.

### Rationale for Qualitative Research Design

Qualitative research is grounded in a constructivist philosophical position. The theoretical framework for this research is based on two interrelated concepts of an educational philosophy and an educational psychology: *progressivism* and *constructivism*. Both of these concepts lie under the epistemology branch of philosophy, exploring ‘*how do we learn*’. These concepts guided the research in determining the overarching factors in effective school-museum partnerships and art education in general.

#### Progressivism

The educational philosophy is shaped in progressivism, an educational philosophy, “marked by the emphasis on the individual child, informality of classroom procedure, and encouragement of self-expression” (Merriam-Webster, 2003) which was also part of a larger political movement that placed emphasis on active learning and practical education in the 1920s. Progressivism is a child-centered movement that advocates for social change, reform, human experiences, and intelligence. John Dewey was a prominent figure in education who experimented with his new approach to education known as *Progressive Education* well through the twentieth-century.

Dewey advocated the importance of experiential education centering on students learning by doing. He believes an enriched experience is marked by a meaning which grows, one which accumulates, reaches out, and builds towards an emotionally satisfying end (Dewey, 1934). In education, progressivism is an opportunity for schools to be the leader of social change rather than maintaining the social status quo. Progressivists believe that education should be a perpetually enriching process of ongoing growth, not merely a preparation for adult life. Dewey emphasized in a 1902 address from his essay, *The School as Social Centre*, where he spoke of the "the role that the school could play in the development of community life and in realizing the potential of the community to raise human society to a higher level of development" (Benson, Harkavy, & Puckett, 2007, p. 39) .

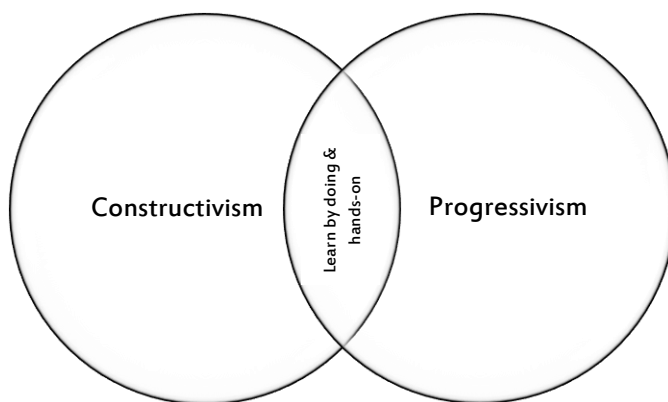
In Dewey's book titled, *Art as Experience* (1934) he makes strong claims about the art experience as it relates to progressivism; he conjectured that the experience of art is an exemplar of consummatory experience. Dewey placed the art experience at the pinnacle of his systematic thought (Stroud, 2011). According to Dewey, "art is a part of the natural range of experiences, and art is a vital part of the full human life" (Stroud, 2011, p. 5).

### Constructivism

Constructivism is a view of learning which is based on knowledge which is constructed (created) by learning through an active, mental process of development, whereas, learners build and create meaning and knowledge. Based on the work of Jean Piaget's constructive process centering on assimilation and accommodation,

which allows learners to construct new knowledge from their experiences (Green, 1996). Other constructivist theorists are John Dewey and Lev Vygotsky (Brooks & Brooks, 1999). Classrooms are considered as formal learning environments; while museums are considered as informal learning environments, or “free-choice learning environments” (Falk & Dierking, 1992, p. 105).

The marriage of the two is critical to the success of American students. Because teaching methods and curriculum are ever-evolving, a constructivist classroom allows students to immerse in experiences in meaning-making. When schools and museums partner they provide another dimension for creating experiences. A more thorough presentation of constructivist theory for museums is presented in George Hein’s *Learning in the Museum* (1998). Two essential features are (a) participants must be engaged in the learning process and (b) what is learned must be confirmed not through external criteria of the discipline but through the participant’s own sense-making mechanism (Mayer, 2005a).



*Figure 2: Research Study Theoretical Framework Concept*

Figure Two demonstrates a relationship between both constructivism and progressivism; they view education similarly and both theories incorporate hands-on education, learning by doing and problem solving in the educational process.

#### Rationale for Case Study Methodology

Within the framework of a qualitative approach, the study was suited for a case study design. Case studies examine closely an individual or small participant pool, drawing conclusions only about that participant or group and only in that specific context. This study's context revolved around school partnering relationships. In this case study, the school's partnering relationship with the art museum represents the *case*.

In Yin's (2009) view, "a case study is an empirical inquiry, which investigates a contemporary phenomenon in depth and within its real-life context, particularly when the boundaries between the phenomenon and context are not evident" (p. 18). Merriam (1998) suggests case study as an ideal design for understanding and interpreting educational phenomena, describing it as:

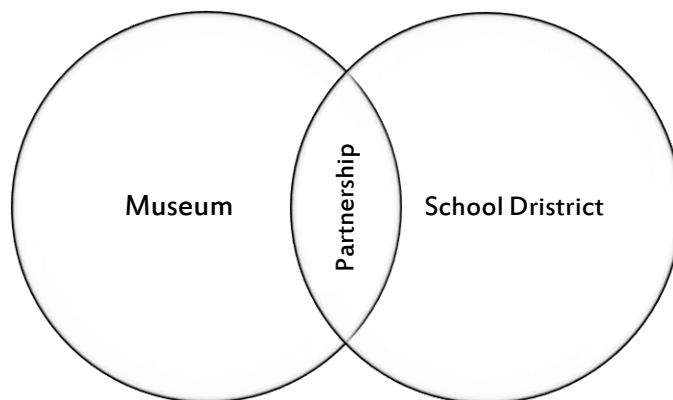
A case study design is employed to gain an in depth understanding of the situation and meaning for those involved. The interest is in process rather than outcomes, in context rather than a specific variable, in discovery rather than conformation. Insights gleaned from case studies can directly influence policy, practice, and future research (Merriam, 1998).

Merriam (2009) also defines case study as an in-depth description and analysis of a bounded system of a single entity that has boundaries. Boundaries in this study were the distinctive school's partnering relationship (agreements) established with the art museum. Case study methodology is relevant when a holistic, in-depth investigation is needed and is designed to bring forth details of the participants' viewpoints by using various methods of data collection.

The school-museum partnership began in 2004 allowing selected elementary schools' students to participate in grades three through five. Typically 125 students are enrolled in the partnership each year and participate on a three-week rotational basis through their participation in their schools' after school program. The partnership was designed as an initiative to assist students in various core subject areas for academic achievement. Effective in 2011, the partnership restructured its format which included the school's art teacher. This type of relationship allows both the museum and art educators to cultivate mutual goals and responsibilities. Another modification to the partnership allowed all schools to participate once a week over a ten-week period opposed to the original design of each day for three to four weeks.

The art museum is positioned in an urban city and was established in the early twentieth-century. It is one of the leading art museums in the nation with a collection in both classic and contemporary art and is also known for its award-winning architectural design.

The school district was established in the late 1800s and is located in a metropolitan city with over 50,000 students attending 100 schools in grades preschool through twelve. The majority of the students who attend the school district are African-American, receive free or reduced meals, and ride the school bus to and from school. According to NCLB requirements, the school district did not meet their Adequate Yearly Progress (AYP) for the 2010-2011 school year or the previous five years.



*Figure 3: Relationship between the Museum and School District*

This figure demonstrates a collaborative relationship between the art museum and the school district. With both educational institutions providing various levels of expertise, its collaboration develops experiences for students and educators.

It is my hope that the study eventually develops a discourse about the research's key findings for the fields of art education, museum education, state and federal policy recommendations or policy-making that could aid in the creation of successful partnering relationships to support the sustainability of art education in the state in which the study was conducted.

#### Participants

Purposeful sampling, an intentional selection, was used to select the study's participants. I sought to locate individuals who represented the integral entities of the researched partnership. The participants represent a diverse population of gender, education, race, and experience in the partnership.

The research sample included eight educators and administrators affiliated with an urban, metropolitan art museum and a public school district (see Figure 4: The Research Sample). Three members in the study were selected from the

museum: the Director of Education, the Head of School Programs for the art museum and the teaching artist; and five members were selected from the school district: the After-School/Expanded-Day Program Manager, the principal and art teacher from two participating elementary schools within the public school district.

The names used in this study are pseudonyms of the participants and schools; they are used to conceal and protect their identity. The participants from the museum were Dana McCain, Julia Thompson, and Mary Brown. Dana McCain is one of the originators of the 2004 partnership between the art museum and the school district. While collaborating with other education directors she was introduced to the after-school museum partnership concept.

The Head of School Programs, Julia Thompson, joined the museum's education department three years ago from another museum in an urban city. She came with a wealth of knowledge and experience in partnerships. In a previous position she served as the arts director for a large-scale school-museum partnership. She holds a Master's degree in Arts Administration. Mary Brown has been one of the teaching artists for the partnership for four years. She conducts other classes for the museum education department throughout the day. She is a professional artist that provides a different perspective on art to the students.

The two schools that participated in the partnership and study were Winship and Hopkins Elementary Schools. Winship Elementary School serves grades pre-Kindergarten through five and has slightly over four hundred students; many of the students are African American with a small percentage of students who are of other races. The majority of the students at Winship Elementary receive free or reduced



lunches and nominal amount of students are disabled or has limited English proficiencies. Winship Elementary School met the NCLB's Adequate Yearly Progress during the 2010-2011 school year. The school is approximately six miles from the art museum and is a fifteen minute bus trip.

Hopkins Elementary School also serves grades pre-Kindergarten through five with an enrollment of over six hundred students. The population of the students is primarily African-American with the majority of them receiving free or reduced lunches. Unlike Winship, Hopkins Elementary did not meet NCLB's Adequate Yearly Progress. Hopkins Elementary is approximately sixteen miles from the art museum and they are very accessible to the interstate and the students would arrive at the museum in less than thirty minutes.

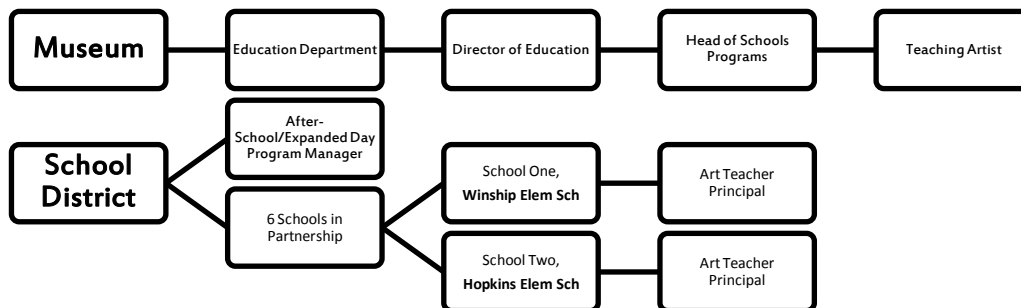
Participants in the study from the school district were Agnes Byers, David Bradley, Letitia Young, Rebekah Scott, and Clarence Campbell. Agnes Byers is program manager for the After-School Expanded Day department for the school district. She was approached by Dana McCain from the museum to develop a partnering relationship early 2004. At that time, the school district was involved in similar partnering relationship with a science museum. Ms. Byers provides a wealth of expertise as the partnership's liaison as she is currently managing several school-community partnerships.

The principal, David Bradley, of Winship Elementary School holds a Ph.D. in educational leadership with nine years of classroom experience and four years of administrative experience. Although Winship Elementary School has been affiliated

with the partnership for seven years, the principal has served at the school for the past two years.

Letitia Young is the principal at Hopkins Elementary School. This was her first school year at Hopkins; prior to this school year she served as the principal at a middle school in the same school district. Before her administrative roles, she was a high school math teacher who infused the arts in many of her lessons. This current partnering year served as Hopkins second year in the partnership.

The art teachers in the partnership were both new for the 2011-2012 partnering year; they are Rebekah Scott and Clarence Campbell. Rebekah Scott is the art teacher at Winship Elementary School and has her Master's degree in Art Education. The art teachers were new to the partnership this year after a restructuring of the school-museum partnership. Ms. Scott attended each week on Winship's designated day. Clarence Campbell is the art teacher at Hopkins Elementary School. Mr. Campbell participated in the partnership indirectly as he had prior obligations which prevented him from attending on Hopkins' designated day.



*Figure 4: The Research Sample*

This figure shows a relationship for all eight of the participants in the study. It also demonstrates a quasi-hierarchical scale of the participants.

#### Overview of Research Design

This list summarizes the steps used to execute the research.

1. Before the actual collection of data, a thorough review of literature was created in the areas of educational, art educational and cultural policies with effective partnerships.
2. An informal meeting with the museum's education department was held to learn of the partnerships that were available to research. The selected partnering program was included in the research proposal.
3. After the prospectus defense, I acquired approval from the school district and the IRB to proceed with the research. The school district and IRB's approval process involved outlining all procedures, processes, foreseen risks and informed consent.
4. Additional research participants were contacted by telephone and email seeking an agreement to participate.
5. Data collection components were employed.

- a. A focus group was conducted with five of the eight participants with data collected through interviews.
  - b. Individual interviews were conducted with eight participants.
  - c. Archival documents were gathered.
6. Data was analyzed and reported.

A detailed research timeline (see Appendix C) is located in the appendix section of this dissertation.

### Methods of Data Collection

#### Interviews.

I obtained permission from all participants to conduct interviews at their respective job sites. The prospectus outlined two individual, one-hour, semi-structured, face-to-face interviews were conducted with the art museum's education director and Head of School programs at the museum, and with the After-School/Expanded Day Program Manager at the school district's office. An individual, one-hour, semi-structured, face-to-face interview was conducted with the two teaching artist at the museum, the two principals and two art teachers at their respective school locations after their schools have participated in the after-school program.

Each participant was asked ten to twelve initial questions and several follow-up questions. The interview questions presented a continuum of topics from the description of the partnership through the lens of each participant and their affiliation with the partnership. Participants were asked to describe the benefits of

the partnership based on their prior knowledge and to evaluate others roles in the partnership. It was important to understand if the partnership could be expanded to include more students how would that design look. The participants described elements of the partnership that were successful, or if not successful, they described how could they be improved upon. With the suggestions for improvement, participants were also asked what was important for policy makers to learn from the partnership.

All interviews took place face-to-face in a conversational manner, which allowed them to voice their views and perspectives. Each individual interview took place in the participants' natural settings whether it was the art museum's education department conference room, the school district central office, and respective elementary schools' offices or classrooms. The semi-structured interviewing approach was utilized, as it uncovers the most amount of information yield from a limited amount of participants in both of the institutions. This allowed the interview process to be tailored specifically to the museum and school district. The data generated from the interviews was analyzed and coded into patterns and themes then triangulated with documents.

All interviews were digitally-recorded to ensure the preservation of the data collected. Digitals were transferred to the researcher's computer for storage and then sent to the transcriber. I took hand-written notes during the interview sessions to record reactions and gestures evoked from certain questions. After the interviews were transcribed, I provided a copy to the participants for member

checking through email offering participants to make corrections or add clarifications. In member checking process, it is a critical technique for establishing credibility, the researcher solicits participants' views of the credibility of the findings and interpretations (Creswell, 1998). None of the participants provided corrections or any additional responses.

#### Focus Group.

A one and one-half hour focus group interview was conducted at the art museum's education center with five of the eight research participants collectively discussing picture-elicited images referring to NCLB, RTTT, arts education, and partnering contexts. Ten questions based on seven images were designed to gather a thorough understanding of the partnering relationship between the two institutions (see Appendix D). The participants responded to questions and prompts about the professional and educational aspects of the partnership.

#### Audio-visual materials.

I utilized visual methods, in particular, image-elicitations in the study by providing a series of political and editorial cartoons with educational policies, collaboration, and art education as the context. This technique involved using images in the focus group interview to evoke comments on the images from the participants. Inserting an image into the research interview evokes deeper human consciousness than do words; producing more comprehensive interviews (Harper, 2002). Image elicitation interviews can include any visual image. This study incorporated the use of editorial and political cartoons as a form of visual imagery

(see Appendix D).

The images selected were five editorial and two political cartoons with varying context of relevant issues in education, art education and partnerships. Image One illustrates a girl who looks out of her classroom window as she tries to escape to be included in a bright and colorful world that includes the arts, science and social studies rather than the constant standardized assessment of NCLB in a neutral, muted classroom. In Image Two, a girl exclaims to her mother to provide more support to the arts by purchasing more refrigerator magnets to display her daughter's artwork. Image Three demonstrates a partnering relationship whereas one figure fills his glass that will automatically fill the other glass simultaneously.

In Image Four, a bullseye target has been placed over a teacher to represent teachers are the target in the *Race to the Top* initiative. Image Five is set in a prehistoric cave which represents the philosophy of 'The House' represented by a husband who responds with "We killed The National Endowment for the Arts" to his wife when she asks about his day at the office. Image Six shows a conversation lead by a partner discussing the ever-changing progression of partnerships and the other partner replies with frustration and but states he will continue to complain. In the last image, Image Seven, it displays the consistency of arts being cut as a solution to balance educational budgets. In the image is a dumpster filled with arts related imagery such as musical instruments, dance shoes, theatre masks and an artist's paint palette and canvas.

The purpose of this format was to promote a more direct involvement of the participants in the research process and to encourage and stimulate the collection of qualitatively different information to those obtained in conventional interviews. Political and editorial cartoons are sources that can provide informal ways to criticize current events. Harper (2002) states photo elicitation can connect individuals to experiences even if it does not pertain particularly to the participants lives and connect core definitions of the participants to society, culture, and history. I used this method in the focus group interview, to be conducted in the art museum's education center, as it sparks collaboration among all participants, similarly "When two or more people discuss the meaning of photographs they try to figure out something together" (Harper, 2002, p. 23).

#### Documents.

Documents can be as significant as speech in social research (Prior, 2003). The written documents that I obtained for this study were private and public in nature. The private documents retrieved from the school district and museum were an original partnership proposal, budget and funding plans, letters to parents, demographics of the participating school, and museum lesson plans. The public documents used were from the museum's and school district's websites. "Documents make 'things' visible and traceable" (Prior, 2003, p.87 ). The artifacts' quality will be assessed on their authenticity, credibility, representativeness, and meaning. Prior (2003) uses Garfinkel's theory of using documents to serve as a function to mediate social relationships. The data generated from documents were



triangulated with the interviews and focus group then analyzed and coded into patterns and themes. Thirteen documents pertaining to the partnership were collected from both the museum and the school district, they were:

Documents Retrieved from the Museum	Documents Retrieved from the School District
Two email correspondences from participants in partnership but not in the study	Partnership's introductory letter to district personnel and principals introducing the joint venture between the art museum and district (2004)
Lesson Plan: Sketchbook Cover	Partnership's introductory letter to principals who has agreed to participate in the inaugural partnership (2004)
Lesson Plan: <i>Miro</i> Automatic Drawing	Partnering agreement between art museum and school district (2008)
Student Reception Invitation to Parents	Partnership's policies and procedures for parents (2004-2005; 2011)
School Plan for one Participating School	Partnership's registration forms with program dates (2004)
Culminating Parent Letter	District's webpage highlighting the various after-school program partnerships (2012)
	District's webpage expanded description of the partnerships (2012)

Figure 5: Documents Retrieved from Art Museum and School District

This figure outlines thirteen documents which were retrieved from the art museum and the school district. The documents from the museum were specific to the current partnering year; while the documents retrieved from the school district provided information over the span of several years, which illustrated the partnership's development.

#### Procedure

The span of this research lasted over a four-month period from November 2011 through February 2012 for data collection. I met informally with the museum's education department in May 2011 to discuss research plans, learn of the existing partnerships and to seek permission to conduct the study at the site. An informal telephone meeting was conducted with the After-school/Expanded Day

Program Manager during the Summer 2011 to gather additional information pertaining to the partnership to be included in the research proposal and to seek and an agreement to participate in the study. After the approval of my prospectus, I met with and submitted a research request to the school district's Research and Accountability department on August 1, 2011 for an approval.

The school district's research department tentatively approved the study mid-August pending an agreement from each selected elementary school principal and art teacher. The after-school/Expanded Day Program Manager provided me a list of six schools selected to participate in the 2011-2012 partnership. I sought out schools with males in either the principal or art teacher roles to help round off the participants. Formal letters were sent to the potential participants in August 2011 which introduced them to me and the study. After the participants agreed to participate, the school district's Research and Accountability department approved the study mid-September. The proposal protocol was submitted to IRB mid-October and I received an approval in early November.

After the IRB approval, I formally invited the eight participants to the study through an approved IRB consent form outlining (see Appendix H):

- The explanation of the purpose of the research and the expected duration of the participant's involvement
- No foreseeable risks
- A description of benefits to the participants and the arts community as a whole

- A statement of extent of confidentiality of records
- A statement that participation is voluntary

Initially in the study asked the eight participants to commit to two-and-a-half hours of time during the course of the research. This included the one-and-a-half hour focus group meeting and one one-hour individual interviews. Two of the participants were asked to make documents accessible as they are pertinent to the partnership. I was engaged in a total of eleven individual interviews and one focus group session. Photographs were taken during the focus group session for document analysis.

The participants received an email inviting them to the focus group session November 2011. I conducted an image-elicited focus group session in the museum's administrative board room for ninety minutes. The five of the eight participants who attended were: the museum director, the Head of School Programs, school district's program manager, an elementary school principal and the teaching artist. The focus group session was to set the stage of partnership concerns and current policy issues facing art education and arts. I served as the moderator and invited a co-facilitator to take notes during the focus group and to take photographs. I introduced myself, explained the purpose of the study, explained why each participant was invited to attend and outlined the expectations of the focus group. Each participant introduced themselves and explained their role in the partnership to the group.

Participants responded to ten questions and prompts which were parallel to seven different political and editorial cartoons with significant content related to partnerships,, policies, and art education in general. These images were projected on a wall in the museum's boardroom. I gathered over thirty images from various Internet sources and narrowed them down to seven. My goal was to select images that would evoked strong emotions or responses and aligned with the four research questions. A copy of the images is located in the Appendix D. The session lasted forty-five minutes and was digitally recorded. After leaving the focus group site I reflected on the session while driving home. There were epiphanies shared during the session, clarifications of misconceptions and misunderstandings about the partnership from the participants. I jotted down notes as they revealed themselves and as she thought of them after her drive home.

The digital audio was downloaded and saved to my computer to ensure the preservation of the data collected by using *Express Scribe*, a transcription software program. After each interview seesion I emailed the digital file to the transcriber and the interview session was transcribed and a copy of the transcript was sent to the participants for member checking. This allowed the participants to make corrections, add omissions or additional views they thought of after the session.

The following week I conducted four one-hour individual interviews with the two elementary school principals and art teachers at their school locations. All individual interviews ranged in length between twenty-five to forty-seven minutes. When I visited each school on two different days, both the art teacher's and

principal's interview occurred after-school. I asked each participant a different set of ten key interview questions tailored for their role in the partnership. Follow-up questions differed for each participant as they interpreted and responded to the questions.

At Winship Elementary School, Rebekah Scott, the art teacher's interview was conducted in her classroom; the interruptions made during the interview were from the telephone ringing and the intercom paging staff members. I made notations on gestures and responses throughout her interview. Ms. Scott seemed very comprehensive yet candid in her interview session. She was thorough in her responses and she provided many different scenarios to support her claims. After Ms. Scott's interview, I went to the main office and waited for David Bradley, the elementary school principal, for his interview in his office. Of the eleven interviews, Mr. Bradley's was the shortest. His responses appeared politically correct or less candid. In many cases he provided very short responses even after I probed further and asked follow-up questions.

The next day at Hopkins Elementary School, Clarence Campbell, the art teacher and Letitia Young, the school principal were interviewed separately in the principal's conference room. Ms. Young was interviewed first and Mr. Campbell was interviewed last. During Ms. Young's interview, it was clear she was genuine about her appreciation and support of the arts. That same enthusiasm was displayed during the focus group session. Her responses were filled with passion as she spoke of the benefits the partnership offered to her students. In Mr. Campbell's interview,

a different perspective on the partnership was provided. He did not accompany the students to the art museum and what he understood about the partnership was based on his students' testimonies and the testimony of the adult chaperone from the after-school program. However, he responded to each interview question and supported the efforts of the partnership.

The following week, an interview with Agnes Byers, the school district's program manager was conducted in her open-spaced cubicle. Ms. Byers was asked twelve key questions with a few follow-up questions about the origin of the partnership and her participation. Ms. Byers' responses provided a different perspective on the partnership. She was one of the original partners and her role in the partnership has been instrumental. She provided me a chronological journey of the partnership from its inception. Ms. Byers also spoke of the many concerns the partnership has faced throughout the years. There was a sound distraction from an individual in an adjacent cubicle with paper shredding three times. After the interview session, Ms. Byers provided me with five different types of archival documents dated from 2004 through 2011. These documents ranged from letters to principals and parents, original project proposals and participants' registration forms, an outline of the documents under the Data Collection section in Chapter Three.

When the digital audio of Ms. Byers' interview was forwarded to the transcriber, the transcriber informed me of the poor quality of the audio after a few minutes of listening to it. Because of the lack of privacy in Ms. Byers' confined

space, the recorder read her whispers as silence making the audio was extremely fragmented. An additional interview was conducted via telephone with the school district's After-School/Expanded Day Program Manager as a result of the lack of clarity created from her cubicle space. The program manager was asked the same twelve questions but with a different set of follow-up questions. These follow-up questions were presented differently, by this time I had gained a thorough understanding of the partnership after interviewing the other seven participants. The interview session was transcribed and a copy of the transcript was sent to the participants for member checking. This allowed the participants to make corrections, add omissions or additional views they thought of after the session. This was the last interview conducted in the study.

Four weeks after the focus group session, I conducted the remaining interviews with the personnel from the museum. The three interviews were held at the museum, the first interview of the afternoon was with Julia Thompson, the Head of School Programs, was held in a small conference room on the second floor of the museum's administrative building. Ms. Thompson was asked a different set of twelve questions based on her role within the partnership. She was asked specific questions about the museum's curriculum and lesson plans development. The mood of the this interview was very relaxed and comfortable, I met Ms. Byers on another occasion in May 2011 when she and Ms. McCain shared the various partnering relationships with me. Her interview was the longest individual interview of them all perhaps due to the comfort level between us. Ms. Thompson forwarded five electronic archival documents to me a couple of weeks after the focus group session.



The content of these documents were lesson plans, letters to parents regarding the culminating reception and student exhibition, and the partnership's contact information which was distributed to the partners.

The second interview on the same day was with Dana McCain, the director of education and was held in the same boardroom as the focus group session in November. Although I prepared twelve different questions (see Appendix F) for Ms. McCain, some of my questions were unanswered because she was no longer knowledgeable in those aspects of the partnership. However, her responses were the most impactful. She took me through the conception phase, the implementation phase and the evaluation stage. Ms. McCain provided an overview of her role as museum's education director as it relates to the partnership. She also disclosed information about the budget without revealing a specific dollar amount for the partnership.

Mary Brown, the teaching artist's interview was conducted in the museum's education department two days later in her classroom about forty-five minutes before a toddlers' art class she facilitates every Thursday. I decided to use a slightly revised set of questions from the art teachers' set of questions (see Appendix F). After understanding the nature of the teaching artist's role in the partnership, using the teachers' questions were not appropriate. Ms. Brown provided a wealth of knowledge about the partnership, with the exception of Ms. McCain and Ms. Byers she had been affiliated with the partnership for a number of years as well. Ms. Brown was the only participant to respond to my request to review and make

corrections on the transcriptions; she stated there were no errors found in the transcript.

Additional documents were obtained through both institutions' websites. The school district's and museum's websites were perused for additional document data. Screen shots of two pages for the school district's website were taken and printed for content analysis. The school website provided a synopsis of the various after school partnerships and the study's partnership in particular. The museum's site provides general information for its audiences; however, the site yielded no specific information about the partnership. I searched the local newspaper's archives for articles pertaining to the museum and school district's partnership; there were no articles found.

The assessment meeting that I proposed to observe did not happen during the study. The museum education staff scheduled a meeting for February 2012 to include the art teachers and teaching artists; the purpose of the meeting was to gather the art teachers' perspectives about their new role in the partnership and to collaborate with the teaching artists for the curriculum for the next year. Due to art teachers' school schedules, the meeting did not occur. In lieu of the assessment meeting, the Head of School Programs sent an e-mail message requesting responses to six questions the information to the art teachers. Of the six art teachers who participated in the partnership, the museum's education department received responses from two art teachers—none of which were the two art teachers participating in this study.

## Data Analysis

Data analysis is the process of making sense of the data, in other words, it is a process used to answer the research questions (Merriam, *Qualitative research: A guide to design and implementation*, 2009). Qualitative data analysis is a holistic, progressive, and iterative process, which is not linear, or fragmented. Therefore, it is recommended to collect data analyze the data simultaneously. All qualitative methodologies share similar steps to analyze and report data: data managing, reading and memo-ing, describing, classifying, interpreting and representing and visualizing (Creswell, 1998). Figure Six demonstrates it was necessary to complete these steps for a case study methodology.

Data Managing	Reading, Writing Memos	Describing	Classifying	Interpreting	Representing, Visualizing
Create and organize files for data	Read through text, make margin notes, form initial codes	Describe the case and its context	Use categorical aggregation  Establish patterns of categories	Use direct interpretation  Develop naturalistic generalizations	Present narrative augmented by tables, and figures

Figure 6: Steps to Complete, Analyze and Report Qualitative Data

Source: J. W Creswell, *Qualitative Inquiry and Research Design: Choosing Among Five Traditions*. (1998), pgs. 148-149.

Prior to the data analysis, the raw data was collected by conducting interviews from individuals and during the focus group, memoing, writing notes, digitally recordings, transcribing interviews, and gathering documents. Interview transcripts were checked for errors and omissions. Interviews were transcribed by a paid transcriber. I read the data with a discerning eye for what could be considered as themes or codes. Next, I produced a record of the elements noticed throughout the collection of data. In order to manage the data, I created and organized files using a traditional filing box. After receiving the transcriptions, I read the texts and noted words that were used repeatedly by the participants in the study. Many of the codes were generated from the review of literature, research questions and common terms and phrases noted from the focus group session and individual interviews.

Afterwards, I used a coding system to discern data into categories which included details of settings, types of situations observed, perspectives of

participants being observed, processes, and events. Later the codes were compared and contrasted to other codes to find a pattern among the codes. The coding system included highlighting and underlining the transcribed text, and reflective notes of documents along with the use of colored flags and post-it notes. Transcription and coding themes were placed in an Excel spreadsheet to quickly scan notes and compare and contrast data with other transcripts. Throughout the coding process, I found that data reduction occurred when there were common threads and patterns in the data which will lead into interpretation. I generated another chart that provided responses from all participants centered on the same topic, such as benefits and curriculum. The findings of the study and my interpretation of the data can be found in Chapter Four.

I used the most common elements methods of qualitative analysis which was descriptive and inVivo coding (Saldana, 2009) to summarize the findings of the study. It was imperative that I noted the partnering relationships to create a claim for the importance for developing policies for school-museum partnerships. The results were reported using descriptions, themes and assertions. Several tactics were used to analyze the data collected throughout this project including: (1) an extensive recurring reading of the data collected, (2) the coding of emerging categories, and (3) the development of assertions.

The process of carefully reading through the data corpus involved reading and re-reading transcriptions; cataloging and reviewing audio recordings, as well as reading , examining and re-examining the content of documents and artifacts that I

collected from the museum and school district. The documents and artifacts included letters, lesson plans, forms and internal documents regarding the partnership with the school district and the museum.

Due to the volume of interview data, transcriptions of the digital recordings were completed by a paid transcriber. The digital recordings were saved on a software program *Express Scribe* on my computer and was forwarded to the transcriber. The transcriber transcribed recordings of the eight participants, usually within one week of an interview. When the paid transcriber returned the transcriptions, they were formatted using a word-processing software and each line of the text was numbered for easier reference. I listened to each interview and read the transcription simultaneously, making corrections and changes to the transcriber's interpretation as necessary.

Each time that I listened to the digital recording and re-read an interview transcript, I saw patterns emerge and was able to begin to organize and interpret the data. I began to see patterns in their jargon and terminology used. The extensive re-reading of data began with *inVivo* coding and then descriptive coding which later became categories of findings.

*InVivo* coding, as defined by Strauss (1987), involves using the actual language from the text. In descriptive coding or topic coding, is defined by summarizing data in one word (Miles & Huberman, 1994). With the *inVivo* coding technique, I read each participants' responses and paraphrased them into my own voice. After reading and re-reading the data, I noticed that certain words were

included in several interviews which began the coding process. Many of the words I sought to find but it was interesting to see the participants used the same terms. I also noticed that the words used had the same meaning from participant to participant. Examples of words used that had similar meaning from each participant were *interdisciplinary*, *communication*, *curriculum* and *equity*. Therefore, the inVivo coding focused on extracting the data verbatim containing certain words or terms; upon interpretation, these words were used to develop emergent codes that I shared with my advisor. In the description coding process, I placed the participants' responses under one of the thirteen theme headings. This process allowed me to group all of the participants's responses together that was specific to one theme. For example, benefits, when it was time to analyze the data for the benefits of the partnership I cut and pasted all responses in a different Excel spreadsheet and studied them simultaneously.

The museum and the school district provided thirteen documents collectively. A list of the documents retrieved is located in the Document section of this chapter. There were documents that were requested but never received. I requested budget and funding plans, museum program documents, and the museum's mission statement. After the initial reading of the documents, I was able to construct a full diagram of the partnership. The documents retrieved provided an untold set of information about the misunderstandings of the partnership. I created a document analysis worksheet using sources from a data collection course and an on-line educational source (see Appendix E). This form was used to examine the documents thoroughly and unbiased. It allowed me to examine the

historic context and the purpose the thirteen documents. The worksheet allowed me to closely investigate the documents' authenticity, functionality, and persuasiveness. It was also necessary to explore the relationship of the documents' composer to the partnership and how the document was produced and consumed.

On the onset, documents received a letter code to make it easier to refer to each document and then they were placed in piles according to their code relevance and coding category. The codes used for the documents were the same as the codes used in the transcriptions. Unlike in the transcriptions, the documents generated many codes and were filed under multiple codes. For example, the 2008 Special Projects Agreement document fell under *curriculum* because it outlined the academic component connections, it was located under funding because it provided details of the financial responsibility of the both the museum and district and it was placed under operations because it noted the independent and mutual responsibilities of the partners. Because of this, I needed to discover a relationship between the related codes. For example, documents with several codes like, funding and curriculum; I had to decide whether the code *funding* was as equal to the code *curriculum* for an accurate placement of the document. It was necessary to determine the strength of the relationship between funding and curriculum. The assertions of this study were made using the data collection plan discussed earlier; the variety of methods used and the triangulation has allowed me to reach assertions for the study.



## Ethical Considerations

This study is concurrent with ethical requirements of social research. After the IRB approval in November, I obtained informed consent from (see Appendix H) all of the participants. The research participants were fully informed of the purpose, methods and intended use of the study. The confidentiality of information supplied by participants and the anonymity of the respondents were respected. Participation in the study was voluntary and they were free from coercion with the right to withdraw from the study at any time. There was absolutely no harm to the participants.

## Limitations of the Study

At the outset, every study has limitations, regardless of how well it was conducted. Most limitations are two-fold, occurring with the methodological practices and with me. The following methodological constraints with this study begin with the number of participants; the number of schools represented in the study reflects one third of the actual partnership's participants. The decision to use two schools rather than all six elementary schools was based on the limited availability of school administrators and teachers and my belief as a researcher that the use of two schools would yield similar data results. The participant selection represents key players in typical school-museum partnerships: personnel from the school, the museum and school's liaison.

Another methodological limitation arose from the limited amount of research available that infuses all elements of this study: educational policy, art education, and arts organizations partnerships. Most literature sources included only two of the three major components. The findings validate the need for additional research.

Although the selection of methods for this research was typical for case study research scheduling of participants and accessibility of documents proved to be major limitations to the study. Some participants' outside obligations conflicted with the focus group session, one partnership assessment meeting was canceled as a result of scheduling conflicts, and financial-based documents were not released to the researcher from the museum.

## CHAPTER 4

### RESULTS

The purpose of this qualitative case study was to investigate features and operational logistics of successful partnerships between museums and schools. The study explored an existing partnership in an urban city school district and an art museum by investigating governing policies; program goals; and long-term goals, operation and funding. In this chapter, a summary of the data is abstracted with the review of literature regarding effective partnerships. The research questions that guided this dissertation were as follow:

1. What can those responsible for developing K-12 policies in art education learn from partnerships involving a museum and a school?
2. What aspects of museum partnerships can strengthen art education in Georgia?
3. What makes a positive, interactive collaboration between museum and art educators?
4. How do education, operational logistics, funding, and benefits align with the important aspects of the partnership's success?

The information gathered through this study's interviewing, and document retrieval data collection processes was organized into significant iterative units of analysis. The five common interrelated themes and eight sub-themes that provided

a better understanding of how the partnership's participants of this study could indirectly strengthen art education in Georgia. These themes are outlined:

#### I. Positive, Interactive Collaboration

A. Commitment-Involvement

B. Communication

C. Collegiality

#### II. Curriculum

#### III. Benefits

A. Strengthening Art Education

B. Teachers

C. Students

D. Parents

E. Community

#### IV. Funding

#### V. Operations

These five core themes and eight sub-themes were generated from the review of literature, the deconstruction of the research questions, and reoccurring terminology used in the interviews and focus group. Of the thirteen documents gathered from both the museum and school district, the codes were also used to

analyze those articles. The presentation and discussion of data in this chapter are based on a summary of the major findings that have emerged from the responses to interview questions and, discoveries from documents.

Within this chapter, the four research questions are investigated through the lens of the four primary collaborators of the partnership. The participants in the study represented individuals who were pivotal in the partnership: the museum education director, the museum's head of school programs, a teaching artist for the museum, the school district's after-school/expanded day program manager, two elementary school principals, and two elementary school art teachers. The demographics of the eight participants created a very diverse makeup of the study with gender, race, education level and participation. There were two males and six females; three whites and five African-Americans and a span of educational certification from none at all to a PhD recipient. All names of schools and individuals stated in this chapter are pseudonyms to protect the identity of the participants.

The partnership originated in 2004 with the museum education director and the school district's after-school/expanded day program manager who are the key originators and are directly involved in the partnership. Elementary schools participated in the partnership during the previous school year, one elementary school has participated seven times in the partnership and the second elementary school has participated twice. Three of the participants were new to the partnership this year. One elementary school principal participated in the

partnership for the first time this year as the new principal of a school due to a reassignment from a middle school. Both art teachers are new this year; the partnership was redesigned to include them this current school year. One of the art teachers attended each session with the students; whereas, the second art teacher was unable to participate due to prior commitments. In that case, the after-school program hired an adult substitute who accompanied the students each week. The teaching artist for the museum has no teaching credentials but has been affiliated with the partnership for four years. The head of school programs has been employed with the museum for four to five years.

Question One: What can those responsible for developing K-12 policies in art education learn from a partnership involving a museum and a school?

The participants represented in the study created four distinct player roles in the partnership: teachers, principals, museum educators, and school district's partnership liaison (program manager). Each player in the partnership viewed the partnership through a different set of lenses; therefore, the issues they believed policy-makers could learn from the partnership pertained widely to the role the participants play. Six different suggestions were identified with most participants contributing two or three suggestions (see Figure 7: Partners' Suggestions to Policymakers for Sustainable Partnerships). The figure demonstrates policy issues participants wished policymakers could learn was shared by the participants during their individual interviews. Three different partners mentioned "clear financial responsibility" as a policy suggestion. Participants want district or state policy

makers to provide explicit funding guidelines between the grantor and the grantee for educational partnerships.

Policy Suggestions	Teachers	Principals	Museum Educators	School District Program Manager
Curriculum Driven Interdisciplinary Track	<b>A, B</b>	<b>A, B</b>		
Equity of Schools and Students	<b>A, B</b>			
Funding: Clear Responsibilities	<b>TA</b>		<b>X-1</b>	<b>X</b>
Logistics: Clear Responsibilities				<b>X</b>
Rewards to Arts Organizations with Partnerships			<b>X-1</b>	
Commitment: Schools and Parent Involvement	<b>TA B</b>		<b>X-2</b>	

A=Winship Elementary School  
 B=Hopkins Elementary School  
 TA=Teaching Artist  
 X-1=Director of Museum  
 X-2 =Head of School Programs

*Figure 7: Partners' Suggestions to Policymakers for Sustainable Partnerships*

*Teachers' Suggestions for Policymakers*

Art teachers involved in the partnership participated by supporting the Teaching Artist's weekly lessons which were presented to the after-school program participants one day a week for ten weeks at the museum. Although the partnership was never formally introduced to the two elementary school art teachers, they shared common responses regarding their suggestions to policy makers to sustain them. Overall, the teachers demonstrated an appreciation for the benefits the



partnership offered. Analysis of their one-hour individual interview generated two policy suggestions for art education partnerships:

1. Create equity among the participating schools and students.
2. Develop a policy for the development of content and activities of the partnership program that are curriculum-driven.
  1. *Create equity among the participating schools and students.*

During each interview, teachers were asked if they could recommend a guideline to policy-makers to make partnerships equitable in other districts or among other arts organizations, what would they suggest and why. In each interview with the certified art teachers, they centered their responses on equity, Ms. Scott said the partnership provides an “evening the playing field. Throughout the dialogue, one thing was apparent: teachers by nature look for opportunities that are fair and equal to all students.

During her interview, which took place in her classroom, Ms. Scott discussed a reason students may not participate in many activities:

I think that students on the opposite end of the spectrum may be intimidated and [may not] want to participate just because there's not much of an interest there and especially with this particular school there are certain students that do everything all the time.

During his interview, which took place in the principal's conference room, Mr. Campbell, an art teacher, noted, “if [partners] could open it up a little more to kids...they [may] have some more people that are willing to stay after school”.

2. *Develop a policy for the development of content and activities of the partnership program that are curriculum-driven.*

While art teachers sought to have partnerships that are equitable, they also recommended a policy that would be centered on curriculum-based instruction for their art classrooms. This means creating curriculum requirements that incorporate learning objectives and learning outcomes that align with both the museum and school. Mr. Campbell shared his thoughts of the partnership's educational benefits: "It's an extension to the art classroom [providing] a more detailed understanding of the things that I'm not able or have time to go over with the [students]". Ms. Scott suggested creating "Guidelines adhering to state standards". She made further comments in her interview regarding the curriculum: "My first inclination is to say within this partnership the should include some type of lessons that relate to the curriculum because of the state in which the arts are in now".

#### *Teaching Artist Suggestions for Policymakers*

The teaching artist, Ms. Brown, who is not a certified teacher, suggested to policy-makers different elements for sustainability. She identified policy recommendations as a commitment from art teachers, students and funding resources. Perhaps her suggestion for funding is based on the actuality that museums' programs depend on NEA's funding, contributions from private donations and grants. Ms. Brown, the teaching artist, would like to create a policy that would include more financial resources to be made available: "You need the money". During Ms. Brown's interview, which took place in her classroom at the museum, she recalled a personal experience when she was excited to attend a public

school as a student transferring from a private school in the tenth grade; she transferred to the public school because it offered a variety of art courses. Ms.

Brown commented about the program:

They cut back on the art program [that year]; I was so into visual art and you couldn't do [art] until high school. I saw clay and all these things; I was so excited when I got there. When they cut the [visual] art program, now it's only performing arts. It broke my heart. I had to take mechanical drawing.

Ms. Brown concluded her story with, "I just find it as such a shame to have them (administrative decision-makers) playing with money [in] that way, it seems like they're playing with it".

Her next comment connected important ideas in this study:

They're [policy-makers] not really thinking about the consequences of the individual students. If you're looking at *No Child Left Behind* (NCLB), for a child who already feels left behind to say we know best. If you know best, don't leave me behind, let me explore the world and find out new things.

During the focus group session, which took place in the museum's administrative office boardroom, participants were asked to offer suggestions to Congress to change their perceptions about art to increase funding. Ms. Brown suggested that Congress would need to see the children's art process, rather than the final art product, "Which is the kid's own experience. That's where the learning comes".

Also during the focus group session, I elicited political and editorial cartoons, which were used to connect the participants' experiences. The first elicited-image presented to the participants was centered on the NCLB policy; it illustrated a young girl trying to escape the classroom of reading, writing, and math assessments to join the outside world of the arts. In the illustration her teacher tries to usher her from the window where she sees a world of arts and other non-tested subjects asking "...Do you want to be left behind?" The young girl in the illustration replies, "*Sounds good to me*" (See Appendix D). When asked at the focus group meeting what are some positive things about NCLB, Ms. Brown responded that the educational policy does however "includes all children and the goal is success."

Ms. Brown's second suggestion for sustainable partnerships to policy-makers is to have a commitment from students and the art teachers. She defined commitment as being present at the museum. Because the museum is an actual educational institution, Ms. Brown added, "the museum has all that education, all that information just sitting there". However, she specifically said, "the students have to be here, and the classroom teachers have to be here to experience it".

#### *Principals' Suggestions for Policy Makers*

Both principals were clearly interested in having policy-makers create regulations that are curriculum-driven which can be infused with other core subjects. With schools' ongoing pressures of accountability and performance measures, principals want such opportunities to benefit students across the board. Analysis of their individual interview generated an additional policy suggestion for arts education partnerships. Along with the art teachers, principals sought to

incorporate a curriculum-driven policy—specifically an interdisciplinary track. Though each principal maintained a focus on the interdisciplinary studies, each principal viewed interdisciplinary studies with a different lens; this impacted the study.

Principal Bradley felt his responsibility to partnership was to “Expose students to as much as possible”. Principal Bradley’s school, Winship Elementary, participated in the partnership seven times, although he did not serve as principal each year. Principal Bradley’s suggestion to policy-makers was only to incorporate connections to math, which was less inclusive than Principal Young’s reasoning for a policy recommendation. Principal Young’s stated her school’s goal:

That all stakeholders understand the importance of keeping arts in education and overall academics because they are the parallel; it teaches [students] how to communicate, it teaches them how to show how they feel, it teaches them math; you can get math in there as well.

Principal Young’s recommendation to policy-makers was that partnerships should be “tied to the three R’s—reading, writing, and arithmetic-- in order for the [partnership] to be sustained”. Although the principals’ appreciation for the arts was not a requirement to participate in the partnership or the study, Principal Young’s admiration for the arts was apparent in her interview and was also supported in Mr. Campbell’s interview responses.

Perhaps Principal Young’s idea of an integrated curriculum policy was derived from her participation in a special project a few years ago at the museum, it supported her belief in arts integration. She mentioned in her interview, “As a

former math teacher [I worked on a special project] with the museum's da Vinci art exhibit; we learned about the golden ratio and how math is integrated into art and paintings". In a 2008 archived document from the school district, it outlined the core academic component to be implemented in the program but it did not describe the interface with art teachers and core-area teachers. The academic connections were in reading, language arts, science and social studies aligned with the state's performance standards; this interdisciplinary study was without mathematics as a component. The proposal document explained:

Through careful observation of selected works of art, students will gather clues, by noting visual details and texture evidence, draw inferences in the quest to find answers and make meaning through their own prior knowledge and classroom learning. Subjects of the works of art relate to historical understanding.

Principals' support is extremely crucial for the sustainability of partnerships. Through the analysis, Principal Young's passion for the arts was made apparent in the focus group session and her individual interview which could reinforce her policy suggestion for partnerships. Principal Bradley's support for the partnership appeared moderate and sometimes indifferent. Principal Bradley stated, "The principal is going to drive the direction of or everyone is going to take the principal's lead, if I don't believe in it then the people that I delegate or that I have running it they're not going to believe".

*Museum Educators' Suggestions for Policy Makers*

The museum's education director was integral in getting the partnership started in 2004, but she is not as involved with the day-to-day operations today. Unlike the art teachers and principals, the museum operates with a free-choice learning environment, which varies from the formal learning environment influenced by NCLB and other educational policies. The museum does not typically feel the pressure of high-stakes testing directly or need to maintain accountability in the classroom; therefore, the museum educators' policy suggestions and ideals differ from the school staff.

Museums and other arts organizations all face one basic problem: how to generate resources to achieve the organization's mission and program goals. When asked Ms. McCain to suggest a policy during her individual interview, which was held in the museum's administrative office's boardroom, the director of education proposed to include funding requirements and to offer incentives to museums with such partnerships. She said, "If policy makers would mandate, recommend or reward museums for utilizing after-school programs, I think we'd be a lot busier; there are a lot of organizations that could be utilized".

The director of the education, Ms. McCain, saw her contribution to the partnership as an advocate. She also believed that a policy should include a stability of funding sources. Most school-museum partnerships are solely depended on the museum. She stated, "There has to be funding for something like this. Because the funding is one key element for sustaining partnerships, Ms. McCain added "I am

more involved in the fundraising...I'm trying to find funds and resources for [the partnership]”.

The Head of School Programs at the museum, Ms. Thompson viewed her role in the partnership as a supportive one rather than a supervisory one. She viewed the partnership as:

An opportunity to [provide the kids] a long time relationship with art and the museum. We really want the [students] to feel comfortable, feel like they belong; sort of own the place and like it enough that they bring their families and friends back.

She recommended a commitment from the schools and parental involvement as a policy suggestion. Ms. Thompson said, “It is a commitment with principals; it is a commitment with the art teachers[s]; I mean everybody is committed”.

#### *School District's Program Manager Suggestions for Policy Makers*

The role of the district's program manager is crucial to the overall success. This was mentioned repeatedly in the focus group session and by both educators at the museum. Ms. Byers was one of the originators of the partnership the focus of her role has been on the logistical or operational arrangements. She selects the elementary schools that will participate each year based on their ease to reach the museum on the school bus, and she coordinates the transportation for those schools for ten weeks. Because she realized her contribution is integral to the partnership, her recommendation to policy-makers is to create guidelines that would provide both clear funding and logistical responsibilities.



Her original in-person interview, which was held in her cubical office, created a poor-quality audio for transcribing; therefore, an additional interview was conducted via telephone. In terms of a policy for logistical responsibilities, she again mentioned transportation. Ms. Byers stated policy-makers should “ensure that sufficient transportation is going to be a part of [the partnership]...part of the policy [is] getting [a plan] signed off [on] from the transportation department on how it will work”. There has to be enough buses made available to drop non-partnership participating students off at their homes while at the same time provide transportation for the partnership participants to the museum. Another policy recommendation would be to implement funding guidelines, “[making] it clear on the financial responsibility on both sides”.

#### Question One Conclusion

The data analysis indicates that the partners would recommend six policy suggestions to policy-makers, one of which was shared by four of the eight participants. First, the partnership should be curriculum-driven. The recommendations that were made by the art teachers and principals focused on the need for an interdisciplinary curriculum or a standards-based curriculum. The school personnel focus on a policy that would benefit students, the schools themselves and perhaps art education as a whole.

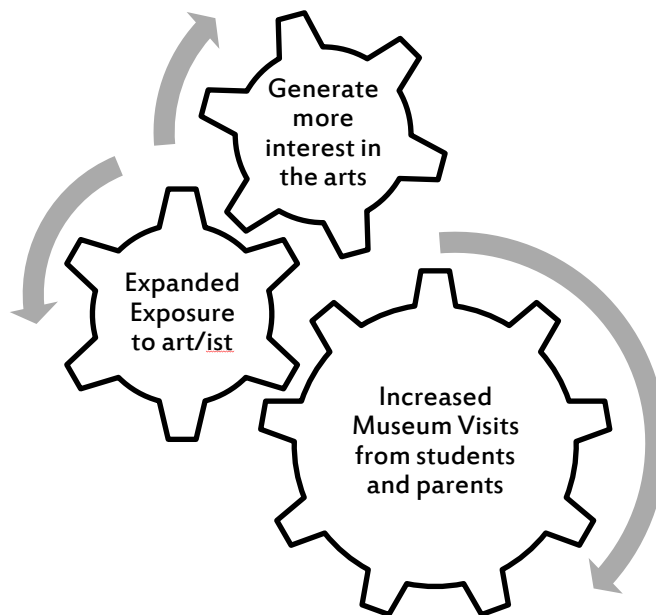
One policy, outlining clear funding responsibilities, was suggested by a variety of different partners: the teaching artist, the museums director, and the school district’s program manager. These suggestions seem to reflect the need for standardizing some guidelines that might support the implementation of a

partnership program, with examples of related inter-disciplinary standards at a variety of grade levels, so that important information for initiating a partnership program could be easily accessed by educators, administrators and policymakers.

Question Two: What aspects of museum partnerships can strengthen art education in Georgia?

The second question considered in this research flows from the first question regarding the impact of school-museum partnerships. When analyzing the data, it became evident that the impact of the partnership had a great deal to do with the policy suggestions which each partner made and experiences that were unforeseen results of the partnership.

All participants agreed that the partnership offers exposure to visual art with the possibility of strengthening public school art education. There is some research indicating that when students are exposed to art through various learning opportunities, the experiences can assist with achievement improvement in other subjects by interrelating and integrating the arts. The partnership activities can also increase museum visitation for families which in turn generates more interest in the arts (see Figure 8: Aspects of Museum Partnerships Which Can Strengthen Art Education). The figure displays an ever-evolving cycle of how one interlocking result affects another interlocking aspect to strengthen art education in the state.



*Figure 8: Aspects of Museum Partnerships Which Can Strengthen Art Education*

All partners agree that the partnership heightens exposure to the arts, whether it is through exposure to the arts, exposure to more teachers or artists, or exposure to the museum. Figure Nine illustrates three distinct groups who believe the partnership strengthens art education because it creates more opportunities for students and their families to visit the museum.

<b>Exposure to Arts</b>	<b>Learn from Artists</b>	<b>Increase Museum Visits</b>
Teacher RS, CC	Teacher CC	Teacher RS, CC
Principal DB, LY	Teaching Artist	Principal LY
		Head of School Programs
		Museum Education Director

*Figure 9: The Benefits of the Partnership according to the Participants*

*Exposure to the Arts*

The two art teachers and two elementary school principals shared their perspectives of the benefits of the partnerships during their interview; they expressed similar benefits from the museum experience for the students. Collectively, the art teachers and the principals viewed the partnership as a means to expose more children to the arts. The art teachers view art as an additional opportunity to provide students with art appreciation and art history as well as a way to advocate for the arts.

During his interview, Mr. Campbell stated, “[The] partnership [is] great because it’s a driving force in pushing the arts in the district”. The partnership satisfactorily provides more art exposure to the participants than the non-participants. In addition Mr. Campbell said, “We see them once a week or once every other week, with the [partnership] kids [going] every week [and] extra hours”. Documents retrieved from the museum included two e-mail responses from other art teachers who participated in the partnership this school year. Art teachers were asked to respond to six questions pertaining to the benefits, successes and logistics of the partnership. This format of generating information was a substitute from the original assessment meeting to be held by the museum’s education department including the art teachers and teaching artists. One teacher responded in an email:

My students expressed on a weekly basis how excited they were to go to the museum. It is[a]great advantage to see real works of art by professional artist[s]. They learned about art and artist[s] first hand. They also love

having an opportunity [to] be young artist[s] works of art for the museum.

This experience is invaluable and I'm sure my students will remember this experience for years to come.

Another archived document allowed an art teacher who participated to share the benefits of the partnership through an e-mail correspondence:

The after-school program was a great benefit to all the children that participated. "It served to motivate and excite them and become an integral, weekly part of our art program. They were able to view art in an environment that stimulated the senses and promoted creativity. I witnessed our students as curious and absorbed in all of the art history, technique and culture that was offered to them .

Although Ms. Scott agrees the partnership is beneficial because it provides more art exposure, during her interview, she added the communication of the benefits was not conveyed to the students. Ms. Scott stated, "Explain to the children how [the partnership] is a benefit [and] how this is enriching them and not just having the experience but how can they take this and apply it to other areas or in the future".

Both principals agree that the partnerships create art exposure by developing the whole-child. Principal Young shared her observations:

The children have an understanding ...as to how beautiful art can be, how expressive they can be, how they can be their true selves and all of this is in their back yards. The program allows them to know what is in their

community and in order for children to be successful you have to expose them to art.

In addition, Principal Bradley understands the partnership's benefits as a way "to expose students to something that they wouldn't normally take [to learn about] different artists and different forms of art". Principal Young's perspective aligns with Principal Bradley but she provided additional commentary:

[The students] have more knowledge and understanding who the artists are and what some of their pieces mean..., so when the [art] teacher is teaching about those same artists, now they have an understanding. They can feel as if I'm the 'big man' on campus.

Principal Bradley further supports the partnership because he wants students to be exposed to more opportunities. Contradicting some of the other participants' suggestion for a standard-based curriculum, Principal Bradley supported the partnership because "it doesn't focus on the standards [nor] does it focus on the tests; it touches another part of the child that schools are getting away from, the whole-child. This partnership fell in line with my vision of trying to create a well-rounded child".

Principal Young said we should "Focus on educating the whole child and the [partnership] will benefit them in the long run—the balanced whole-child [is what] we're trying to develop". By ensuring that all students have some art education, Principal Young appeared to believe the whole-child development is being cultivated.

An original partnership document dated in 2004, retrieved for the school district, supports the mission of the partnership and aligns with the mutual goals of the partnership. This document outlined the purpose of the partnership and outlined the partnership's policies; it was provided to parents of potential student participants along with a student registration form. The archive document supports the 'exposure to the arts' as a benefit:

This project will provide quality art education experiences for students including daily contact and exposure to works of art in the Museum, methods of interactive viewing that strengthen critical thinking skills, and quality hands-on studio creative experiences that will enrich and extend the classroom-based learning experiences received in school.

#### *Learn from an Artist*

Learning art from an individual other than the school's art teacher was another benefit to strengthen the partnership. The analysis revealed that not only students benefited from working with and learning from a teaching artist, but so did the art teachers. In the interview with the teaching artist, Ms. Brown said, "art teachers enjoy seeing their students in another setting, they enjoy the museum [and] they enjoy working with other art teachers—teaching artists'. She supports her claim by recalling a teaching artist success story in her interview:

There's this one student that was [working on his] painting and the art teacher was in [the] painting and afterwards [the art teacher] says well I can't believe that's his work—I think really benefited from [my art instruction]...she was definitely just as excited.

Ms. Brown believed, “The art teachers benefits for the partnership by seeing their students in another setting; [the art teachers] enjoy seeing the museum, and they enjoy working with [the] other teaching artist”. Ms. Scott from Winship Elementary responded when asked to describe the art teacher's benefit of this partnership:

I think the art teacher have the added benefit of being able to reinforce what the children are learning, have someone that they are comfortable with already because I've already taught them so they're more comfortable and essentially the kids are a lot comfortable when I was there and I think they felt free to express themselves more in a less threatening environment and not that [it] would have been before and I just think introducing them to someone they didn't know and going there and they not being there would probably made it a different experience for them.

According to an email correspondence, another art teacher described her experience as a studio assistant as enjoyable, “[I] learned from the teaching style of our instructor”.

Mr. Campbell from Hopkins Elementary provided another benefits to strengthen art education outside of art exposure. He agreed that being exposed to the teaching artist is a benefit:

Imagine if we would have [more students] going to [the museum to] work with some of the working artists, [the students] only see me but to see somebody else...and them a fresh look on how to do some art, that would be great.



### *Increased Museum Visits*

Exposing students and their families to the museum was considered to be an important benefit that could possibly strengthen art education. This benefit was described by three of the four types of participants. The museum educators noted this benefit singularly; whereas, the art teachers and elementary school principals identified this as a benefit along with other benefits. Naturally the museum educators would place *increased museum visits* as a benefit because it aligns with the museum's mission statement. The museum's mission is to exhibit works of art to the community while simultaneously increasing attendance to fulfill its goal.

During her interview, Ms. Thompson stated that the museum's mission, "is bringing people in here, to see the real thing whereas there are other institutions that align more on outreach—we think it's important to stick with the original". During Ms. McCain's interview, the museum's education director, when asked to describe the museum's mission, she stated, "that [it] is to exhibit great works of art and to educate people about them [and serve as a] resource for the community that we hold and trust".

Museums achieve their goal by, according to Ms. McCain:

Provide[ing] as many different kinds of programs as we can to bring various artists, bring various works of art. The after-school audience is just one [of] many target audience list that we have...this program really fills the niche of getting students who are able to come into the museum and experience some artwork.

Ms. McCain also added in her interview the benefits of the partnership:

Having children in our community involved in cultural institutions whether [it is] at [our] museum or any other cultural institutions...There's [a] great benefit to the community, [to] our students across the city participating in various institutions that are here for them. And hopefully it prepares them to use cultural institutions as they grow up in their adult lives.

At the end of the partnering year, according to the museum, the school district and archived documents, the museum invites each student participant and their families to the student exhibition and reception at the museum in the winter. A letter is sent over two months in advance informing parents about the upcoming event. For the museum it's an opportunity for students and their families to view the artwork they created over the ten-week partnership span. The artworks are on display at the museum's education center for six weeks. This also provides the students a chance to share with their families what they studied and learned during the ten weeks. The student participants receive a certificate of participation and a special gift.

At Ms. Thompson's interview, she elaborated that, "Aunts and uncles come and grandparents...it's just a lovely occasion; we give everybody a certificate and we give them some sort of gift—we have a plaque for everyone". At the end of each partnering year, Ms. Thompson gave further favorable comments:

I think that one of the most rewarding things is probably to see the kids engaged in just having fun and learning, but when the families come for the reception, it's really special and it makes me cry every time. The kids are

just so proud of themselves and the families are just beaming standing in front of their work—[it's] magic .

During the telephone interview with Ms. Byers, the school district's program manager, she celebrated the museum's family component of the partnership: "You [are] pulling in parents, you're pulling in the family, and you're pulling in the students".

Ms. Scott was asked about how this partnership changed the students' cultural experience:

[They] were very excited about passes to come back for the reception, some were going to bring their families to the museum—some of them had already gone to the museum before...they were excited about having the opportunity to come back to the museum.

Mr. Campbell acknowledged the museum's strategies to bring parents into the partnership by having them attend the museum as well:

Parents in this neighborhood take their kids to get some cultural enrichment and [because] the museum is partnering with the schools, [the parents] experience that and it might push other parents [to go to the museum] with [their] kids...it branches out, it's a real thing.

Principal Young's strong interest in the arts was made evident in both the focus group session and her individual interview. Generally speaking, her students would not visit the museum frequently, but accepting the opportunity of the partnership this year was a "No brainer, I would have never turned it down". Visiting the

museum is “something that our children possibly don’t go to do on a frequent enough basis—if we could provide that type of outlet why not, [because] we never know who the next van Gogh is”.

#### Question Two Conclusion

Three benefits of the partnership were identified by the group of participants. Some participants were aware of the prescribed benefits because they developed the partnership in 2004; others formulated benefits based on what they learned from their experiences of the partnership and based on what they knew to be apparent from their expertise as an educator. These three named benefits are arts exposure, learning from a working artist and increased museum visits, all representing three interlocking ideals that create a continuous cycle. The art teachers expressed an appreciation for more exposure to the arts at the museum. They wanted an experience that was compatible with the classroom experience and wanted the students to be aware of the benefits. The art teachers valued their experiences at the museum to be able to collaborate with, assist, and observe the teaching artist. The museum educators, the district program manager, the art teachers and one of the elementary school principals noted the benefit of the partnership as a means to increase attendance among children and their parents. Participants believe this creates a visitation cycle starting with the student’s interest that will ultimately create an interest among families and their friends to increase museum attendance.

Question Three: What makes a positive, interactive collaboration between museum and art educators?

The data analysis reveals what should be done in order to achieve a positive collaboration between the teachers at the schools and museums.

As a part of the study, a meeting with the art teachers, teaching artists and the museum education department was proposed. This meeting would have served as a place of collegial practice for the educators to reflect and discuss the strengths and weaknesses of the educational realm for the partnership, and to plan and prepare lessons for the upcoming school year. The portion of the data analysis would have been reflected here. The meeting did not transpire due to scheduling conflicts with the elementary school art teachers. What this section provides instead is the recommendations of what should be done in order to achieve a positive collaboration between the museum education department and the art teachers.

The museum director of education, Ms. McCain, believed the art teacher component wasn't added to the original partnership in 2004 because as an after-school program, "there wasn't a lot of interface between the after school and school day staff...the art teacher maybe wasn't as integral with the after-school program". When asked of the head of school programs, Ms. Thompson, how important has it been to add the school's art teacher's participation to the partnership, she responded with the following:

It's really been a critical piece...we saw where the art teacher wasn't involved [and the partnership] wasn't as successful, and from the art teacher's point of view...they loved it [be]cause they got to see their kids in a different way.

The school district's program manager, Ms. Byers, believes the addition of the art teacher was beneficial. In the past, she said in her interview with her logistical lenses, "we needed an adult to be with the students—I think the way they have it set up now is that the art teacher is actively walking around, hands on [and] backing up the artist". Ms. Thompson stated by adding the art teachers to the program, "this is a great way to support [the museum] teachers".

Although the art teacher's role is vital to the addition of the partnership; however, proper measures were not put in place to communicate the purpose, the benefits or defined the role of the art teacher in the partnership. This year's start of the partnership yielded some mixed reviews because it lacked a pre-planning opportunity and prior communication among the art teachers and teaching artists. One teaching artist, Ms. Brown recognizes the newest addition including the art teacher to the partnership, is a "work in progress". She also added: "It would have been more beneficial for [the art teachers] to help communicate the students' needs to us". The lack of prior communication initially created an environment that mirrored "this is what we're doing at the museum and it has nothing to do with what you're doing in [the] school". When asked what should the art teacher be doing as a partner in the collaboration, Ms. McCain added her solution:

It would be wonderful if the art teacher is experiencing what the students are doing here at the museum and is so excited about it then they would want to try to find ways that all of the students can do this in an after school program...If there's a way that the art teachers' involvement here can work back to impact the students at the school that would be terrific.

When asked the teaching artist, Ms. Brown, her advice for sustaining the partnership from the museum's point of view, she replied, "Have somebody in the museum because we're not communication with the schools at all; we have no contact so it really is paramount that the museum's programmer is right there saying this is what we're going to do". Ms. Thompson, Head of School Programs also admitted, "We did our thing, and the art teachers really didn't know what we were doing". As a suggestion for the upcoming years, Ms. Brown said " we have to get the classroom teachers on board to get that communication going, to say what do you need [and] what can we help you with [that ] you already do". Principal Young stated in her interview that the conversations of communication should include everyone:

In order for the partnership to sustain, we're basically going to have to meet, if not more meetings just more time to talk to see if the intentions of the program is actually meeting the goal they set out to meet. What is the goal? Is that goal being met at eh school? And her at the school the art teacher is saying he can't differentiate.

As it was later understood, the art teachers' role was not to serve in the co-teacher capacity, but to assist the teaching artist with weekly lessons. As the art teacher, Ms. Scott enjoyed her role in the partnership; "It was really just to be a back up for the resident art teacher,...just to be a supporting role". Principal Bradley of Winship Elementary, believed the art teacher's involvement in the partnership is more than a physical presence, but his school's art teacher reinforced in the art class what occurred in the museum providing the students with background

information and preparing them for their museum trip with reference information. Ms. Scott did not overstep her role as the co-facilitator or as the studio assistant: “I really left it up to [the teaching assistant] I really wanted her to feel like she was facilitating the class and I was there to support her”. Mr. Campbell did not fully respond to the questions related to the area of communication and experience in the interview. His participation in the partnership in terms of the interaction with the students at the museum or with the teaching artist was nonexistent.

In reality, Ms. McCain added, “the art teacher is [at the museum] as a facilitator of the lesson ...in a[n] instructional role working with the teaching artists who has designed the lesson”.

Cooperative lesson planning is critical to the future of the partnership. The teaching artists make use of lesson planning collaboration and reflect routinely on their lessons. Ms. Brown said in her interview, “We definitely work real close together so that we are always collaborating...I constantly reflect, even while we’re doing a project”. Ms. Thompson attested to the collaborative work of the teaching artists, “It’s very collaborative between [the teaching artists];they work really well together and formulate their ideas collaboratively—we didn’t design it that way that’s just the way they worked and they’ve been working together for a long time now”. Prior to the 2011-2012 school year, the museum’s education department did not receive any suggestions from art teachers from any schools. The Head of School Program recalled, “We never had any input—so we used the judgment and experience of our teaching artists [who] have been doing it for a long time. We have focused on helping them understand the elements of art”.



Sample lesson plan documents were retrieved from the museum for two lessons for one teaching artist. After analyzing the documents, it was made apparent that the museum educators and teaching artists could benefit from the expertise of the art teachers. Both lesson plans included only the materials and procedures sections. The premise of the partnership was to improve student achievement in various subjects. In archived documents dated 2004 and 2011, the school district's program manager's letter to the elementary school principals stated, "This program will enhance student's reading, science, and mathematical skills for 3<sup>rd</sup>, 4<sup>th</sup>, and 5<sup>th</sup> graders".

The curriculum used by the museum's teaching artists does not support the academic vision of the partnership. When the teaching artist was asked this partnership affected change in the school curricular, Ms. Brown responded, "I have a little more freedom because I don't have all those boxes on the curriculum [to check], but I can tie that curricular into the bigger world". The lesson plans were without basic lesson planning elements—it lacked evidence and alignment with the performance standards, connections to other subjects, and objectives and goals. Being aligned with the standards was a key elementary art teacher Ms. Scott stated in her interview:

Having a particular set of curriculum requirements of what's going to happen when they go [to the museum] and these are the things that they are going to learn and these are the they're going to study...these are the things we expect then to learn.

As a suggestion for the curriculum development and alignment for the partnership, Ms. Scott would like for the future curriculum to have a “diversity of art work...we did see some sculpture but it was two-dimensional work. If we could have included some visual culture so that the kids can see how it really links to their everyday life”.

#### Question Three: Conclusion

Although the collaboration piece with the museum educators and the classroom art teachers is in its infancy, the participants were thrilled about the new relationship. Ms. Thompson, the Head of School Programs, stated: “It’s a critical piece to have the art teacher participate in the partnership; without them the partnership wasn’t as successful”. They admit this year’s partnership began without any pre-planning and having much to be desired; however, they are looking forward to the future collaboration. The teaching artists and the museum’s education department design and implement lessons that are used in the partnership. To strengthen the curriculum aspect of the program, input from the art teachers is needed. In the future, professional development sessions will also be necessary before the start of the program for the school year. This will provide opportunities for the art teachers and teaching artist to design lessons that align with state standards and support classroom curricular. The sessions would also build a rapport among colleagues prior to the start of the partnership and potentially develop roles as co-teachers rather than teaching artist and teaching artist’s assistant. Documents and individual testimonies prove the lesson planning is an area that can also be enhanced.

Question Four: How do education, operational logistics, funding and benefits align with the important aspects of the partnership's success?

In question one the partners had their own perspectives of a policy to recommend to policy makers. Their policy recommendations transcended from their role in the partnership. This was found to be true in question four, with each partner sharing a somewhat different view in the collaboration. Collectively each partner agreed the partnership has important beneficial aspects, as discussed in question two, which attributes to the partnership's success. However, in the areas of education, operational and funding are where it differed slightly regarding the partnership's importance.

#### *Education*

The three teachers, two art teachers, and one teaching artist agree that the educational component is important for the partnership's success. Considering this is the first year the art teachers have been directly involved in the partnership, their views aligned with the teaching artist whose involvement has extended over four years.

The teaching artist, Ms. Brown, believes there are two educational aspects that add to the success of the partnership. "One, they get to see and experience the artwork in an environment that's unique and the second [aspect] is we have materials, to use more freely, and space". Ms. Brown believes the museum's curriculum offers fewer constraints to the students. One of the art teachers, Ms. Scott, added the educational aspects:

Gained an appreciation of actually being able to put a name with the piece of artwork, museum etiquette, how to behave in a museum, how to ask questions and what they learned [in the classroom] was being enforced.

The second art teacher, Mr. Campbell, recalls a student's conversation about the educational experience: "...we are learning about some modern artists [like] Matisse, Picasso and [we are] actually going in trying to duplicate some of [their] work". The students further explained, "I had fun Mr. Campbell and it was great to be in there and just work in the museum. We got to walk around and to actually draw all the [art]".

When art teacher Ms. Scott was asked about the students' feedback regarding their museum experiences, she responded, "They really enjoyed both looking at the art work and making their own artwork, they were surprised at the things we learned as were again being taught outside the class.

### *Operations*

The particulars of the logistical aspect of the partnership runs the gamut of the program's management, which includes the selection of the elementary schools to participate based on their proximity to the museum; the coordination and travel routes of the buses; maintaining the museum's student participants quota, proving in-kind contributions, and continued advocacy for the partnership to maintain sustainability. These concerns fall on the shoulders of the school district's after school program manager. She manages several partnerships for the district including the partnership with museum. Her expertise is valued among the other

partners. When asked at the focus group session, what advice you can give to another art organization or school system that was interested in creating an arts partnership, the Head of School Programs responded, “You have to have an Alicia Byers, I am totally serious”, referring to the invaluable service the program manager provides to the partnership. Ms. Thompson further explained the necessity:

We’re totally dependent on [the program manager] to identify the schools that will be committed and that might want to do it and it’s in the right way. Transportation, it’s a huge [piece], they can’t be too far away where they can’t get here and back..

Archived documents prove that the program manager informs elementary school principals of the goals, expectations, scheduled times and dates, procedures and student registration forms. An additional document provided contact information of the key players including their names, email addresses and telephone numbers, pick-up and drop-off times and special notes about snacks, student vacancies, and the protocol in the event of an emergency. The *Policies and Procedures* document verifies that parents are informed about the purpose and philosophy of the partnership, it outline steps for registration, health, safety and emergency procedures and discipline procedures. This document is created by the museum but is disseminated through the district’s program manager.

The program manager selects elementary school based on their proximity to the museum and the accessibility to the museum. Ms. Byers responded regarding the selection of schools in her interview:

I set up the schools [in] the after school programs that are going to participate in the museum's program...Schools are picked based on the distance and based on the number of students who are enrolled in the [school's after school] program.

The museum education director recognized logistical challenges of the partnership: "Some of the challenges are just the logistical aspects of getting students from one building to another , so things like buses...are really important". In an archived email correspondence that provided feedback for the partnership, one art teacher shared, "The only thing I would like to see changed would be to have [the school district] have the bus arrive on time at our school on time...it would help maximize the opportunity that the museum is affording us". It was discovered in the interview with the program manager, many schools may never participate in the partnership based on their location to the museum.

The program manager disseminates information or concerns from the school district and parents to the museum. One major change in the partnership was its scheduling—originally six schools would participate in the program for three weeks at a time throughout the school year. With the change, students received one day a week for ten weeks over a daily experience in a three week period. Ms. Byers communicated this concern to the museum:

Parents want their [children] to complete homework during the after school program...when the program was held Mondays through Thursdays over three weeks, the child was [returning to school] just in time for parents to

pick them up, so no homework [was] done. The change has been a big plus because now [parents] do not have to stress with [it] one day out of the week.

### *Funding*

Funding of partnerships is the perhaps the most important element to sustainability. Historically art programs in schools are generally the first to be eliminated from funding, and arts organizations are faced with limited resources and tend to seek support from outside supporters. The total budget for the partnership was never disclosed in any of the interviews or retrieved documents. In the focus group session while viewing the second image of a daughter exclaiming to her mother if she supported the arts, she would by more refrigerated magnets so the child could hang more of her artwork, the participants were asked to describe how the NEA could enhance access for art education for America's youth. The museum's education director, Ms. McCain, responded, "Most of the NEA funding that we're involved in there's always a part to [show] our educational components to [show] the support we are [given]. That needs to continue to be a requirement from NEA for funding". The museum designed a program with a format which transported students from their school to the museum for several weeks after school. The museum wrote a grant to obtain funding to support the program. The museum's education director disclosed in her interview:

There are several key components that had to be covered by the budget, first was the teaching artists of the staff who are [going to provide] the program to the students while they are at the museum, second it was

transportation for the students from the school to the museum, third was supplies [and] fourth component was a snack needed to be provided.

Ms. McCain added, “The transportation costs are among the highest, probably the biggest part of the budget”. The school district’s program manager added in her interview, “[The] transportation is paid by the museum ...the museum offer snacks to the kids... [and] the art teacher is paid out of the museum’s budget”. An archived school district’s document of the 2004 after school program proposal itemized the financial responsibility of the partnership. Personnel, supplies and materials, food and transportation are responsibilities of the museum, and in-kind contributions were the responsibility of the school district. Original 2004 details of the proposal were as follows:

The museum will pay for their staff members conducting the activities. The after-school provider will pay for their staff member. All supplies/materials needed for the program will be provided by the museum. The museum [will] provide snacks on the days the students visit the museum. The after school program will provide snacks on the days the program is held at the school.

The museum will pay for the transportation to and from the school and museum.

In order to support the financial expenses of the partnership, the museum’s education director’s daily responsibilities involve the fundraising. Challenges with the funding of the program has enabled the museum education director and her staff to be responsive to the funding realities, “There’s been times we’ve had more



funding then there's been times that there's not, so we've tried to be flexible and make adjustments to the program so we can service as many students as possible". One example of the program's flexibility was offering it during a four-week session and sometimes for a three-week session. The museum education director stated, "In order to continue to serve the same number of students, we've made adjustments like that".

The teachers and principals alike understand if the museum were not the financial contributor to this partnership, it would not exist. With the many cutbacks in the school district, many believe the partnership would be impossible to sustain if the museum could no longer provide funding. Principal Young responded to how successful partnerships provide the experience needed to affect change in school curricula:

The first thing that comes to mind definitely is funding, because it takes money to pay people to bring buses over, it takes money to pay the teacher to go down to the museum, for the teacher [who] work at the museum to teach the children; it takes money to get the supplies for children to have to make the exhibits or make the types of art or whatever they're working on that particular week;...the first thing I think about is funding and I know that being a public institution that is something that we could not provide.

Ms. Scott affirmed without the funding of the partnership she would not have been able to make the trip to the museum, "It's really about the funding". The benefits that align with this after school's partnership success was analyzed in Question Two.

#### Question Four: Conclusion.

The data analysis in Question One slightly mirrors the data in Question Four. Overall the players who are concerned about education are teachers and principals. The players concerned with operational logistics are the museum educators and the museum's education director. Their responsibilities are to ensure the partnership's links are interwoven. The director of the museum's education department major role is to secure funding to sustain the partnership year after year. Although each player and his/her area of expertise is individually driven, sustainability results collectively in the partnership which is successful.

#### Conclusion

The data in this chapter indicates the partnership between the school district and the museum had effective and ineffective elements which led to the participants' policy suggestions to possibly sustain such partnerships in the state. What can be considered an effective element is the partnership's longevity—this partnership has sustained itself for seven years despite personnel changes, funding realities and scheduling conflicts.

The partnership players in this study came with different views and experiences, but their perspectives aligned evenly with the four research questions. What has revealed itself is the partnership's offering many benefits and advantages; however, the overall communication piece among the teachers and the teaching artists, the museum and the principals and the school district's official and the teachers and principals can be improved. Analyses show communication efforts

were made consistently in earlier years, but the same efforts have been minimized particularly this year after the inclusion of the art teacher to the partnership.

In the next chapter, the data will be discussed in relation to the literature. The strengths and weaknesses described in the data, along with pertinent connections to the literature, will be used to support the recommended suggestions that could strengthen art education to maintain effective partnerships among schools and museums.

## CHAPTER 5

### DISCUSSION

The premise of arts partnerships was to improve the quality of learning in the arts. Successful and long-surviving partnerships are characteristic of commitment, consistency and communication along with mission-centeredness and responsibility (Stone, 2001). So far, establishing and maintaining partnerships to contribute to the sustainability of art education appears to be more elusive than imaginable. The research questions are:

1. What can those responsible for developing K-12 policies in art education learn from partnership involving a museum and a school?
2. What aspects of museum partnerships can strengthen art education in Georgia?
3. What makes a positive, interactive collaboration between museum and art educators?
4. How do education, operational logistics, funding and benefits align with the important aspects of the partnership's success?

This chapter connects major findings from this study with existing related literature for successful partnerships. It is with hope that these findings would evolve into recommendations for future arts partnerships and potentially create a discourse for policy suggestions. The purpose of Chapter Four was to analyze qualities of this particular partnership while gathering perspectives as they relate to the four research questions.

An analysis of the published literature indicates that there are twelve conditions for successful school-museum partnerships. The conditions are basic and five of them can be documented in this study: benefits, funding, curriculum, logistics and collaboration. Figure Ten illustrates how the twelve conditions correlate with the five themes generated from the study's data. Two themes, collaboration and benefits, were deconstructed into smaller areas.

<b>Hirzy's (1996) Conditions</b>	<b>Themes Generated from Collected Data</b>	<b>Deconstruction of Themes Generated from Collected Data</b>
Early commitment		
Involvement between staffs		
Curriculum needs	Curriculum	
Shared vision		
Accommodate different organizational cultures		
Set Goals. Evaluate.		
Human and Financial Resources	Funding Operations	
Define Roles		
Promote dialogue	Collaboration	Communication, Commitment, Collegiality
Real Benefits	Benefits	Art Education, Students, Teachers, Parents, Community
Flexibility, Creativity, Experimentation		
Parental and community involvement		

*Figure 10: Pairing of Research and Themes Generated from Collected Data*

The findings from this study are used to document and support the characteristics of each of these elements. Figure Eleven illustrates how each research question aligns with the relevant themes. These elements are then used to illustrate and heighten the suggestions for policy recommendations to possibly sustain art education Georgia. The chapter concludes with recommendations for how future

partnerships might achieve assist with the preservation of art education in our schools.

Research Question	Relevant and Prescribed Themes
What can those responsible for developing K-12 policies in art education learn from partnership involving a museum and a school?	Curriculum, Funding, Logistics, Parental Involvement
What aspects of museum partnerships can strengthen art education in Georgia?	Benefits Art Education, Teachers, Students, Community
What makes a positive, interactive collaboration between museum and art educators?	Positive, interactive collaboration Commitment, Involvement, Communication, Collegiality
How do education, operational logistics, funding and benefits align with the important aspects of the partnership's success?	Curriculum, Funding, Operations

*Figure 11: Research Questions and Research Themes Alignment*

The College Board's National Taskforce on Arts in Education recommended to both build partnerships and to affect policy at the national, state, and local levels to advance arts in the twenty-first century (*Arts at the Core*, Fall 2009). Specifically, this can be achieved through collaborations with policy makers to promote policies that initiate and sustain alliances with arts and educational institutions that lead to effective collaborative practices and quality programs in the arts. The study builds on these recommendations from one of the country's influential educational agencies.



## Research Question One

Question One: What can those responsible for developing K-12 policies in art education learn from partnership involving a museum and a school?

Theme: Curriculum, Funding, Parental Involvement, Operations

It is not enough for an art educator to complain and discuss among peers art policies that are not favorably implemented because it does not change anything. The best strategy to affect change is to get involved at the state and district levels by attending board meetings, voting and writing letters to legislators (Arnold, 2006).

The 1984 Report of the Commission on Museums for a New Century recommends consideration of museum-school partnerships include leaders at every level: government, business, education and museums (AAM, 1984). Almost thirty years ago, the AAM urged that special attention be given to nurturing the elements of a successful museum-school relationship (AAM, 1984).

Research reveals that best practices in policymaking come about when the people whom they affect are involved in their creation. Therefore, it was necessary to pose a question to the participants in the study regarding the role of policy in sustaining partnerships. If these specific art education recommendations for constructing numerous opportunities for school-museum partnerships were accepted as policy, the practice of such guidelines by arts educators, arts organizations and arts advocates could help to strengthen the field of art education.

As fine a possibility as school-museum partnerships may be in assisting in the strengthening of arts education in the state of Georgia, there are some challenges that are involved. Some obstacles can be avoided or their effects diminished with careful planning and consistent evaluation. But there are always some minor difficulties museum educators and school leaders would probably share to anyone who is interested in starting an arts partnership. Although not exhaustive, the study found issues of:

1. Curriculum
2. Equity
3. Funding
4. Operational Logistics
5. Acknowledgment
6. Parent Involvement

Each of these issues are also significant to the success of the school-museum partnership, participants noted these issues as something K-12 policymakers could learn from such partnerships.

#### *Curriculum*

The partnership's educational plan proposed it would enhance students' reading, language arts, social studies, science and mathematical skills allowing students to use clues, critical thinking and literary skills which was documented in 2004 and 2008. Participating principals were thrilled the partnership would expose students to a cultural institution, but as importantly they wanted the curriculum to be fused with interdisciplinary studies. Principals agreed to these

core subject connections it they would assist in increasing academic achievement. The findings revealed principals were concerned with developing the 'whole-child' through the students' instruction and experiences.

The area of mathematics seemed to be a particular concern for the two principals in the study, understandably so, in the era of accountability and high-stakes testing in schools. Both principals provided examples of how the incorporation of art with geometry could be used, they cited it could be merged with line symmetry and the golden ratio. To successfully and strategically infuse interdisciplinary learning into partnerships is an issue principals believed would be noteworthy to discuss with state K-12 policymakers. Principal Bradley stated: "Some students may not fully comprehend math functions until it has been infused with art; the same is true with other core subjects".

On the other hand, art teachers agreed the partnership should be curriculum driven, not necessarily with an interdisciplinary track, but with a curriculum that align and supports the art classroom curriculum. Art teachers noted their students' amazement when art terms and concepts mirrored those in class. Teachers also shared their students' excitement when they were in class and could respond 'we learned about that at the museum'. Teachers witnessed a fragmented reinforcement of the art curriculum at the museum, they admitted that they expected more structure from the museum's curriculum.

### *Equity*

Teachers and principals want what's best for all students. However, the issue of equity in this partnership was suggested by the art teachers. In their schools art

teachers observed a certain class of students generally participated in programs and extra-curricular activities, this practice reinforced an elitist system. Students who excelled in academics or were more economically fortunate than others were provided access to more activities. “Numeric and anecdotal data suggest that undeserved students often have fewer opportunities to participate in consistent, high-quality arts course work in middle school than their counterparts who attend schools with greater access to resources (*Arts at the Core*, Fall 2009). The College Board suggests that schools and school districts “utilize arts programming as an effective tool to improve education as a solution to achieve access and equity to all students” (*Arts at the Core*, Fall 2009, p. 13).

Principal Young thinks it’s essential for some of her male students, especially those in the special education program to use this partnership to shine. She believes even though those students may not shine in academics, this partnership is an opportunity to improve both their verbal and non-verbal communication skills. Collectively, the school educators believed the partnership should be made available for all students. They did not criticize this partnership for its lack of or equity, but they wanted policymakers to insist that equal access to programming should be required.

### *Funding*

Art education programs in schools are generally the first to be cut during a budget crisis. Museums are constantly seeking public assistance to continue to offer traveling exhibitions and enrichment programs to the community. Public opinion has made it extremely difficult for the arts to secure funding and to have

an role in society. The public wavers about its views on the need for art education. Americans do not think the arts are a frill subject in school; they do however believe it isn't necessary to have had arts education to appreciate the arts (Chapman, 1982).

Interestingly enough, Americans are willing to financially support arts education for field trips to the art museum, which received the highest endorsement over attending a concert or play (Chapman, 1982). The major reason many partnerships do not continue through the following year is due to the lack of funding. Although this partnership has successfully sustained the funding for several years was from a large corporation, not from the NEA. The museum's education director would expect policymakers to understand that these educational programs, offered to the community are extremely costly and beneficial, but requires hours of fundraising and grant writing.

A specific recommendation for funding would be to establish clearly defined responsibilities for grantors and the government. Although the National Endowment for the Arts is the primary grant maker for arts programming in the country, program proposals must be innovative and unique to obtain funding from the agency (Korza, Brown, & Dreeszen, 2007).

### *Logistical Operations*

There is limited research available about the logistical operations of school-museum partnerships; while each partnering relationship is different, it is difficult to outline the multifaceted aspect of operations. Although Hirzy (1996) and Sheppard (2007) do not explicitly cite logistics as an essential element for a school-

museum partnership, they do however suggest *planning, human resources* and *role definition* which could be considered as logistical operations. In a school-museum partnership in New York, Hochtraitt, Lane and Bell Price (2004) discussed the role of the school's cultural visits coordinator is establish dialogue with the nearby cultural institutions and handle the aspects of taking students out of the schools for field trips.

In this study, the program manager's major responsibility in the partnership is to serve as the liaison between the two partners, this is done by making connections usually through phone conversations and e-mail exchanges. Findings indicate the role of the program manager is crucial to the success of the partnership. Findings also show the ideal individual in this role should have an interest in the partnership's mission and goals. Ms. Thompson, the Head of School Programs in this study cited: "We depend on Ms. Byers, the program manager; she does all of the leg work—she talks to the schools and the principals and make sure that schools want to genuinely participate in the partnership and not use the partnership as an excuse to send students out after school". In the partnership between the Heritage School and the Metropolitan Museum of Art in New York with Hochtraitt, Lane and Bell Price, the school's cultural visits coordinator's responsibilities ran the gamut of organizing meetings with personnel and scheduling transportation to developing lesson objectives and documenting the project.

The study's school district's program manager cited her responsibility included the selection of schools to participate in the partnership and the

organization of the transportation for students. Other documents confirmed the program manager's role is more extensive, including debriefing the school community by uploading pictures and documents on the school district's website. For the school district's project manager, it is important K-12 policymakers understand there needs to be clearly communicated operational responsibilities to sustain the effective of the partnership.

### *Rewards*

The National Endowment for the Arts has sought to aid museums and arts organizations for their work to reach new audiences and to assist them in determining new ways to increase community involvement (Bauerlin, 2009). As a result, many museums across the nation have partnered with other organizations to provide meaningful programs to their communities.

The museum's education director, Ms. McCain was concerned that many museums and arts organizations do not always receive recognition or acknowledgment for establishing partnering relationships with school and other arts organizations in the community. She would like state policymakers and leaders in the field of education and in the arts to provide rewards to arts organizations that are consistently offering educational partnerships. Ms McCain stated: "If policymakers would reward after school programs utilizing an art museum, we'd be a lot busier than we are right now".

### *Parental Involvement*

Parents and teachers share the responsibility for the education and development of their children. Educational policies created credence for parental

involvement which began in the 1960s with pre- and elementary school programs. Many of these policies at that time emphasized family and community conditions and were designed to link schools, communities and families together.

Mr. Campbell, an art teacher shared: “This partnership utilizes the students’ excitement as a marketing tool for parents. The students show their parents what they created at the art museum and ask ‘*Can we go back?*’”. He also added, “parents are asking me when are we going back to the museum and stating ‘*I would like to chaperone*’”. Members of the partnership would like for K-12 policy makers to be informed that parental involvement is key for the success of the partnership. The parental involvement in the partnership is not at all minimized. Although parents were not involved in the partnership’s development or implementation directly, they serve in an instrumental role by agreeing to allow the child to participate in the program; they have shared informal assessments at the culminating student exhibition and reception. Parents communicated concerns and issues to the partnership’s program manager. It was with the parents’ voice that spearheaded discussions to alter the partnership’s schedule. Parents were concerned that the original format left little to no time for completing homework after school. In essence, the parents’ communication resulted in a change in the partnership. The key players of the partnership decided to implement a once-a-week session for ten weeks which satisfied the parents with having only one day a week where homework may not be completed during the after school program opposed to four days.



## Research Question Two

Question Two: What aspects of museum partnerships can strengthen art education in Georgia?

Theme: Benefits: Art Education, Teachers, Students, Community, Parents

An effort to strengthen art education is possible with increased art exposure in schools during the day and in the community afterwards. Through the provision of the *No Child Left Behind*, many low performing school districts extend the school day with supplementary academic support programs. This study's aim was not to measure the said benefits of the partnership against the students' social and academic outcomes or problem behaviors. However, participants cited what they believed the benefits were in the partnership based on prescribed literature, prior knowledge, assumptions or expertise. The overarching benefit for the participants was exposure. A triad of the benefits was:

- a. Exposure to the arts
- b. Exposure to another teaching artist
- c. Exposure to the museum

### *Exposure to the Arts*

Decades ago, art exposure was considered as having opportunities to make art and hoping students would gain an appreciation for artists' work and would stimulate an interest to attend exhibits and other cultural events (Chapman, 1982). In the late twentieth century, specialized art exposure began by introducing students to an art experience which infused not only art production but art

criticism, art history and aesthetics in DBAE. In the 1990s, there was a push to expose students to the arts which highlighted the role of art in other cultures and diverse populations which emphasized cultural pluralism and cultural equity (Joo, Keehn II, & Roberts, 2011) through multiculturalism. Social reconstructivism surfaced which centered on art learning that encouraged the students' voice and promoted cultural diversity; it was another way to expose the students to art.

Today's art exposure includes the dominance of visual culture. This arts phenomenon is mainly fueled through the Internet, technological advances, and contemporary art. Although many participants agreed the partnership exposed students to art, none the less thought about art exposure to this extent. Ms. Scott, one of the art teachers in the study believed the partnership's scope and sequence was limited and could have included more diversity. It was noted the students could benefit more if there were more three-dimensional art, non-Western art, and art which centered on visual culture so that the students could relate and link their experience to their everyday life. Art teachers are constantly staying abreast of the trends and movement for art education pedagogy and an art teacher cited the need for more in-depth, broader range, or art experiences.

#### *Exposure to the Teaching Artist*

They were once known as *visiting artists* in school or as *artists-in-residence*, but today they are referred to as *teaching artists*. Remer (2010) shares there is a place and a need for practicing artists in our schools. However, their effectiveness as a partner should be measured on if they serve as a reliable and viable resource to

the classroom art teacher and as a part of the team to help develop an understanding and an appreciation of the arts to students.

The teaching artist in the partnership believed not only do students benefit from the teaching artist so did the art teacher. The teaching artist recalled instances where she was able to motivate a student to produce a work in the museum setting that he otherwise wouldn't have produce at school. The teaching artist impressed another student who then decided they'd like to become an art teacher. One art teacher commented in an email that she enjoyed her role as the teaching artist's studio assistant.

It is with hope that another art teacher would like for many more students to be able to experience the expertise of a working artist. One of the art teacher that participated in the study said that she appreciated that the teaching artist reinforced art skills and concepts that were presented in the regular art classroom. Principal Young commented on Mr. Campbell's use of differentiated instruction in the classroom for grades three through five due to the new found knowledge the students received from the teaching artist at the museum.

#### *Increased Museum Visit*

The museum is probably considered the most defining public institution in communities across the nation, but they have to continue to strategize to attract and maintain audiences (Walsh, 2006). Most people's first visit to a museum was perhaps while on a school field trip with their elementary school class; those experiences will have a profound effect on their attitude towards museums later in life (AAM, 1984). Museums anticipate that early museum experiences cultivate life-

long, regular attendance. Falk and Dierking (2000) cited people who attend museums in their past will most likely attend in their future. One desire of Ms. McCain, the museum's education director, is that the partnership prepares the students to use cultural institutions as they grow up in their adult lives. She stated through this multiple visit museum experience, students are involved in four basic activities of looking, reflecting, discussing and then making art. Ms. McCain added:

“When the students visit the museum through this partnership, they hear the other opinions about art, they visually respond to the works and there are other skills and activities which are a part of the student's experience at the museum—like creating themselves in the artwork that they make”.

Many participants in this study agreed a major benefit to the partnership increased not only student visitation but also increased parents and families visitations. Carole Henry wrote in *Understanding the Museum Experience* in 2007, families that attend the museum together view their experience as an opportunity to learn about art together (Henry, 2007). Several studies have been conducted on the value of museum experiences and the impact of such experiences on family groups and individuals. Museums are places for life-long learning—places to learn about oneself and the people who accompany the visitor. But other than learning, museums provide “increased interest in topics, higher motivation to learn about [the topic], increased attentiveness and exposure to subsequent reinforcing experience” (Anderson, Storksdieck, & Spock, 2007, p. 199). Museums offer memorable and transformative experiences to its visitors, “these experiences determine the value assigned by the visitors to their visit and, in the aggregate,

determine the value of the museum for the communities” (Anderson, Storksdieck, & Spock, 2007, p. 200).

The museum prides itself on creating opportunities for the community to visit the museum. In an effort to increase museum attendance, the museum sponsors a monthly visitation day which allows county residents free admission. The partnership afforded students an opportunity to view and explore masterpieces in the museum on a weekly basis. Both the school district’s program manager and the museum’s Head of School Programs cited the culminating activity of a reception and student exhibition generated attendance from the parents, families and students. To further support increased museum visits, the museum provided each family a discounted parking voucher, complimentary museum admission for the day and an additional museum family pass for the future.

### Research Question Three

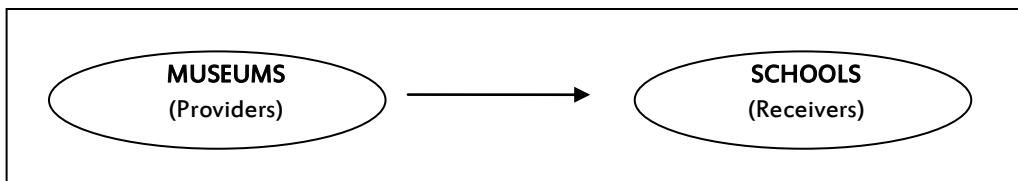
Question Three: What makes a positive, interactive collaboration between museum and art educators?

Theme: Positive, Interactive Collaboration

Clear, open and good communication is an element both Hirzy and Sheppard consider essential for partnering relationships (Hirzy, 1996; Sheppard, 1993). Collaborative efforts among institutions can offer mutual support and enrichment, if done correctly; it can enhance the abilities of each participant and provide a unified, focused component for achieving goals (AAM, 1984)

But the nature of museum-school relationships can sometimes be problematic. This is because collaborations are difficult to prescribe and control (Lawson, 2003). In Wan-Chen Liu's *Working Together: Collaborations between Art Museums and Schools*, she illustrated several partnering relationship models. When institutions partner together, it does not always mean the relationship is a collaborative, which means having full commitment and responsibility to each other (Liu, 2007). In many instances, it is not common practice for museums and schools to all have strong, committed relationships.

Prior to the 2011-2012 school year, the museum offered its program to elementary students in grades 3-5 to visit the museum in the afternoons for art enrichment and core subject achievement; this partnership was without the assistance and collaboration of the school's art teacher. In a 2008 archived document from the school district, it outlined the core academic component to be implemented in the program but it did not describe the interface of the art teachers and core-area teachers. The relationship didn't allow any communication or collaboration among the two institutions regarding the school's curricular. This relationship mirrored Liu's 'Provider-Receiver' model (see Figure 12) as an interaction among institutions rather than collaboration (Liu, 2007).



*Figure 12: Liu's Provider-Receiver's Model of Collaboration.*

In Figure Twelve, Liu demonstrates a relationship whereby the museum provides the school, the receiver, with its services; and the school provides nothing in return. Consequently, it describes the collaboration model of the partnership through this current school year. A discussion of collaboration was not a part of the initial or subsequent conversations regarding curriculum for the partnership. The 2011-2012 school year's partnership included art teachers as key players, the addition still reflected Liu's *Provided-Receiver Model* since there were no initial or subsequent conversations throughout the school year. As a result, three key topics were introduced to generate positive, interactive collaboration for the partnership. They are:

1. Program Evaluation Professional Development
2. Lesson planning
3. Communication

There is no substitute for effective collaboration. Collaboration is a process of educators working together to achieve opportunities for students to have meaningful and engaged learning experiences (Sheppard, 1997).

What schools want from museums differ from what museums want from schools. Typically, schools want museums to provide educational experiences, like learning and enjoyment opportunities, and logistical expectations; conversely,

museums want schools to provide collaborative planning that also includes logistical expectations (Sheppard, 1997). In this partnership, the teachers believed the partnership should be an extension of the classroom, therefore, the curriculum should align and adhere to state standards. And, the museum's expectation was to have students in attendance each week. The school district's program manager echoed the belief when she named certain schools as *'good partners'* if they were able to maintain the museum's student attendance expectations.

#### *Program Evaluation Professional Development*

In K-12 arts education programs as well as partnerships, professional development is essential to the partnership's infrastructure. Without professional development it will be difficult to develop and maintain successful partnerships. Teaching artists should meet with the art teaching staff in workshops, meetings or conferences aimed at improving their skills for delivering instruction in and through the arts. Time is taken to evaluate and analyze the partnership each year. Ms. Thompson stated: "Every year Ms. McCain and I have a follow-up meeting with Ms. Byers to discuss that worked, what did not, what are the partnership's strengths and what improvements to the partnership are needed". She also mentioned the museum's education department plans to include all art teachers and teaching artists in the next assessment meeting. Ms. Thompson believes "this meeting would be good for all involved".

#### *Lesson Planning*

Winston Churchill's, "He who fails to plan is planning to fail" is appropriate to understand the importance of collaborative lesson planning. The art teachers and



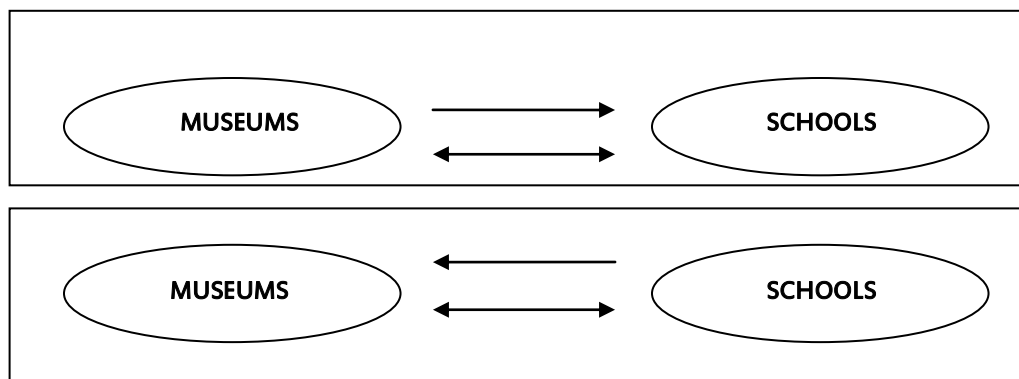
principals believed the lessons administered at the museum should be curriculum-driven and aligned with the state's standards. Specifically, principals suggested lessons should either be centered on mathematics; reading, writing and arithmetic; or lessons that would develop the whole child. In a typical school setting, teachers created lessons at that the start of a school year with colleagues or individually. There was no plan in place to for professional learning; therefore, the museum educators and art teachers were not afforded an opportunity to plan lessons for the 2011-2012 partnering year.

A lesson plan is an outline that structures the content to be presented in class. The plan typically includes goals, objectives, concepts, visuals, supplies and equipment, teaching procedures and an evaluation. Two archived lesson plan documents retrieved from the museum confirmed the plans lacked essential elements, they included the teaching procedures and supplies to be used for the art lesson. In the case of this partnership, the teaching artists are not certified teachers have designed and implemented lessons to the students to aid in academic achievement.

A reasonable extension of professional development is teaching artists working alongside art teachers to develop curricular strategies to extend the development of lesson plans and interdisciplinary instruction. Interdisciplinary instruction was one area elementary school principals wanted to see implemented in the partnership.

### *Communication*

Communication is key for any relationship to sustain itself; and a successful partnership begins with communication (Sheppard, 1993). In many cases, communication isn't generally identified as a major obstacle in partnerships. The findings for communication in this study are elusive and limited and documentation does not justify any communication, formal or not, has occurred to discuss expectations, goals and vision. However, the new partners to this program believed the museum and the school district's liaison could improve the communication measures for delivering the partnership's purpose and benefits. After this year's inception of the partnership's addition, perhaps the players will cultivate a collegial relationship or the foundation for one. Figure Thirteen illustrates the potential collaborative relationship between the museum educators and the art teachers. If these elements are cultivated and practiced throughout the span of the partnership, it could mimic Liu's *Museum-Directed Model* or the *School-Directed Model*. In the museum-directed model (top) museums invite schools to participate the workshops; whereas, in the School-Directed Model (bottom) the teachers play the active role through initiating the curriculum (Liu, 2007).



*Figure 13: Liu's Museum-Directed Model and School-Directed Model*

Museums and school partners want different things. Museums want the students in the program to have regular attendance; schools want the curriculum and instruction to align to meet standards. When expectations differ opportunities are needed to discuss and collaborate until mutual goals are established. The three ideals of professional development, lesson planning and communication have to be consistently maintained because different art teachers will revolve in and out of the partnership each year.

#### Research Question Four

Question Four: How do education, operational logistics, funding and benefits align with the important aspects of the partnership's success?

Theme: Curriculum, Funding, Operations

In the *Abbreviations and Definitions* section of this dissertation, *successful*, the adjective of success, is described as having obtained something desired. The final research question deals with how do education, logistics, funding and benefits accomplished the partnership's goals. Each distinct player considered a different

aspect of the partnership to be a success based solely on their area of interest or expertise. There is much crossover for Question Four with Question One, and not to be completely redundant, I chose to focus on the highlights for Question Four.

### *Curriculum*

Normally curriculum design is the task of school educators when new standards or textbooks are adopted or the current curriculum is out-dated. When museum educators create educational programs it is generally done without any input from the classroom teacher. Museum educators generally refer to the state's standards or curriculum guide for assistance in designing their program, however, their guide lack pedagogical references. The findings did not reveal an actual curriculum guide to support the partnership's goals and objectives; it did provide sample lessons implemented in the museum's classrooms. Principals and art teachers alike stressed the importance of a curriculum that is aligned with the state's arts standards and infused with interdisciplinary connections.

As a suggestion, Ms. Scott provided an idea to truly extend the partnership into the school's curricular. She stated: "Have the teaching artist provide workshops at the school with art history lessons to create a broader spectrum of art learning and experience the museum through a virtual tour before the actual field trip". Ms. Scott also recommended the teaching artist could provide additional lessons to classroom teachers that can be applied in other areas of the curriculum.

### *Funding and Operations*

One of Hirzy's conditions to partnership success is having sufficient resources, partnerships must allocate enough human and financial resources to

sustain themselves (Hirzy, 1996). In this partnership the museum secures a yearly grant that completely funds the expenses. With the grant, the museum compensates the teaching artists and art teachers involved in the partnership. The museum's expenses also include student transportation, art supplies and snacks. The bottom line figure to sustain the partnership was never disclosed nor was a percentage break-down of the budget revealed. Of the four expenses, transportation, salaries, art supplies and snacks mentioned by the museum's director of education, the transportation expense was the largest. Transportation services can fluctuate with fuel costs, routine maintenance and drivers' salaries. The second largest expense for the partnership is salaries for the teaching artists and art teachers.

Partners recognize if the museum could no longer obtain funding, the partnership would be extinct. School district personnel realize the current state of budget cuts in their district and feel it will be impossible to maintain the partnership without the museum's financial backing. Although the partners made suggestions to continue the partnership in an event if funding were jeopardize.

They were:

1. Implement a virtual-learning museum.
2. Reduce the number of museum visits.
3. Incorporate a more traditional artist-in-residency program.

Due to schools excessive budget cuts, Principal Young proposed an initiative to utilize schools' Promethean Boards and Skype, a voice-over Internet protocol,

to deliver the partnership experience to every school and every student in the district.

Prior to the 2011-2012 school year, the school district provided in-kind contributions, which are gifts of goods and services to museum which allowed teaching artists to use classroom space when they visited the schools one day out the week during the three- or four-week sessions. The district's after school project manager believed the partnership is evenly divided in a fifty-fifty relationship. Even though no new in-kind contributions were needed during the 2011-2012 partnering relationship.

Hirzy (1996) suggests appointing a liaison between the museum and school district to serve as project administrator and "define those roles and responsibilities clearly" (p. 56). The museum's education department affirmed the school district's program manager's role as invaluable and her contributions to the partnership as indispensable. The major tasks of the project manager are to:

1. Select the schools to participate
2. Arrange transportation
3. Disseminate information to parents through the school's principal
4. Serve as the point of contact for parents
5. Channel information from parents to the museum

These logistical tasks performed by the program manager aligned succinctly with Hirzy's conditions for a successful partnership. Principal Bradley agreed that someone must be delegated with responsibility "to handle the partnership" and in

his words “Make certain the person is trustworthy and organized to ensure that the partnership runs smoothly”.

## CHAPTER 6

### CONCLUSIONS

At the outset of this study, I posed four questions. Each research question will be addressed in this chapter by summarizing the findings in Chapter Four and the discussion in Chapter Five. Question One: What can those responsible for developing K-12 policies in art education learn from partnerships involving a museum and a school? In response to Question One, the participants revealed different perspectives about how to make partnerships successful and maintain success throughout the life of the partnership. Partners noted six different principles that could lead to the overall success of a school-museum partnering relationship. Partnerships should be curriculum-based, diverse and equitable, well-funded, logistically sound, involve parents and reward museums for collaborating with schools.

Principals and art teachers, were mainly interested in a partnership that focused on a program of study that was curriculum-driven. The principals favored a curriculum that included strategies for increasing achievement in mathematics and other core subjects. The art teachers agreed the program of study should be curriculum-driven but focusing more on the state recommended arts standards. Also, the art teachers support partnerships that are equitable and accessible for all students.

The museum's education director considered and the school district's program manager believe logistics and funding were key. In detail, the museum educators believed sufficient funding, parental involvement, and the community's



acknowledgment of museums with partnerships are necessities for successful partnering relationships. The school district's program manager's role is to serve as the link between the partners to aid in a successful relationship. If school-museum partnerships were equitably supported across school districts there could be the potential for increased learning in the arts, cross-disciplinary learning, parental involvement with students' learning and students (and sometimes families) exposure to the museum as an important cultural institutions.

Question Two asked: What aspects of museum partnerships can strengthen art education in Georgia? The findings revealed a triad of art exposure benefited the partnership. This included an increased exposure to the arts in the broadest sense, exposure to a professional artist and increased museum visitation among students and families. Principals and the art teachers want students to develop an appreciation of the arts through a multitude of experiences in the classroom and outside. Naturally, museum educators want to cultivate in-museum experiences for the students that will develop life-long museum goers. The teaching artist found students benefited from the expertise of and working alongside professional artists. If school-museum partnership programs were replicated across the metro Atlanta area and the state, all of these factors combine to strengthen visual art education in Georgia. The long term goal of educating a more culturally literate citizenry would be greatly enhanced.

Identifying that a collaborative relationship among museum and school educators is pivotal to partnerships answers Question Three. Specifically, a

collaborative relationship involves professional development, lesson planning and communication. Question Three asked: What makes a positive, interactive collaboration between museum and art educators? It is common practice in the education field for teachers to engage in professional development regularly. Such training provides teachers with opportunities for strengthening their pedagogical skills. Participants suggested professional development improved their communication and collegiality. It was also found that through professional development teachers had opportunities to collaboratively plan lessons with the museum educators, which could accomplish the curriculum goals of teachers and guide museum educators in the development of the partnership program activities. Ongoing community collaborations could provide teacher motivation for enhanced intellectual growth and professionalism.

Question Four asked: How do education, operational logistics, funding and benefits align with the important aspects of the partnership's success? The findings offered are a slight reiteration of the findings in Question One. Each research question was raised to better understand what makes educational partnerships successful. Success of a partnership is based on the effectiveness of its basic elements--education, funding and logistics. If the goal of the partnership is to increase academic achievement then a well-designed curriculum is the foundation; the program has to be well-managed, and adequate funding and resources must be available and all of these elements must work cohesively if the partnering relationship is going to sustain itself. If partnerships are to be sustainable,

equitable and accessible, policymakers, school leaders and arts organizations should make certain these three elements are in place to help sustain art education.

Members of the study participated in an image-elicited focus group session that included seven images which were parallel to ten prompts (see Appendix D). These images were political and editorial cartoons typically found in national newspapers and professional journals. Each cartoon represented the areas of policies and partnership in this study. These selected images were instrumental to the focus group session because they provided evidence of significant concerns of present-day society. It is important to note that this dissertation finds its roots in educational policy studies as a way to stimulate discourse about art partnerships. Building awareness and education about the value and structure of art partnerships could eventually lead to greater equity and sustainability of partnerships across the state.

The images that were clearly centered on federal educational policies were Images One and Four. With the prompts related to Image One, participants were challenged to share positive aspects about *No Child Left Behind* despite their personal views regarding the policy. This was difficult challenge for the participants because the premise of arts partnering relationships is to revitalize 'sagging' art programs, arts program would not 'sag' if it had the real support of the federal education policy, NCLB. However, the participants agreed the NCLB provided accountability, worthwhile intent, inclusion of all students and attention to education. In the fourth image about the *Race To The Top* initiative, participants were challenged again to respond to the two questions that preceded the image,

much was due to their lack of knowledge of the RTTT as a result of the initiative's infancy and the limited amount of literature available. Clearly from the image, participants were able to discern the initiative has a direct impact on teachers rather than the NCLB's impact on schools and students.

Images Two and Five were cultural policy-driven with the *National Endowment for the Arts* and Congress' perceptions about the arts as the focus. The participants realized in these images that the NEA is influential in cultural arts and in arts education. They agreed that NEA must continue to issue grants to arts organizations for future programming with a strong educational emphasis to provide access for arts education for all of America's youth. The educational component is significant for attracting arts organizations to school partnerships that will support educators' mission of increasing academic achievement. The participants in this study suggested that it is necessary to have the students to assist with advocacy in order to alter Congress' perception about increasing or maintaining funding for the arts.

Image Seven served as a reminder that the arts are constantly subjected to budget cuts. The image also reminded the participants of the public's perception of the arts that suggested dumpster quality. The image also allowed the participants to reflect on suggestions for moving art from the periphery of education. The participants decided the most important solution for improving art education to keep doing was to hire certified art teachers.

Images Three and Six were centered on partnerships and they provided the common denominator for the participants in the study. Unlike with the policy-

driven images, each participant felt comfortable in providing their perspectives to the partnership-type questions because each of them had experience a partnership first hand. Collectively they shared their ideas for the development of a successful partnerships both realistically and hypothetically. Many of their elements aligned with the current research and they provided others like *extension to more students*, *set higher standards for the expertise of the partner* and *experience with children*.

Depending on the lens each participant wore, the images had different meanings. Not every participant had equal perspectives for each image. The two partnership-based images provided the common link of the focus group session. The participants used the images from the focus group to generated additional dialogue about their partnership and an opportunity to reflect on each others' role and responsibilities. With the aid of the images, the session provided a sense of comic-relief at the end of each participants' day resulting in a more relaxed, collegial environment and making it easier to extract additional data for the third research question about positive, interactive collaboration.

There are national and state standards in art that have been established to aid schools and districts implement arts curricular and educational policies, like *No Child Left Behind* identifies art as a core subject. However, schools are not being held accountable for their art instruction; as a result schools' art programs are losing battle for funding and instructional time. If art partnerships between schools and art museums can play a role in education reform to strengthen art education, policies for sustaining these educational partnerships would need to be considered.

### Implications for this Study

This study was limited to one educational partnership between an art museum and an urban school district. The findings from this study regarding the school-museum partnership cannot be generalized to all school-museum partnerships, findings can provide readers a sense of concerns with partnerships to better understand specific elements of successful partnerships .

### Suggestions for Further Research

1. Further research is needed to determine more specific benefits of art museum-school partnerships. Longitudinal studies are needed to determine the long term impact of museum visits on students, parents, and communities.
2. Further research is needed to determine elements of effective school-museum partnerships that strengthen and support art programs.
3. Further research is needed to define strategies of both museum and art educators for working collaboratively to achieve educational goals. Art teachers and museum educators bring to the table a wealth of knowledge in their specialized classroom setting. With the true merging of both pedagogies, the extension of the classroom into the art museum for children can truly serve as an enriching life-long experience.
4. Further research is needed to determine ways that policies and guidelines for arts partnerships might be developed to assist future partnerships. An effective way to influence policy is through research. Current policy contexts in the arts include building partnerships as a means to advance the state of arts education in the twenty-first century. Such guidelines need not be tailored-specific for

any one partnership, yet it should provide financial and human support to schools and arts organizations that create partnerships that mirror the state standards in areas other than mathematics and science, including all core subjects by the definition of *the No Child Left Behind Act*.

In order for arts partnerships to yield the results in which they were designed to produce, basic equitable guidelines or standards will have to be nourished and with that nourishment comes a set of equitable guidelines that need to be implemented for all schools and arts organizations. This study provided an opportunity to examine the inner mechanisms of a successful partnership. It also provided a forum for the partnership's key players to make suggestions regarding policy development in accordance to their perspectives. Stankiewicz (2001) cited art education can not be left to grow by itself; supporters, advocates and educators must stay alert and remain committed for initiatives that can include and strengthen art education. School-museum partnerships are one such opportunity.

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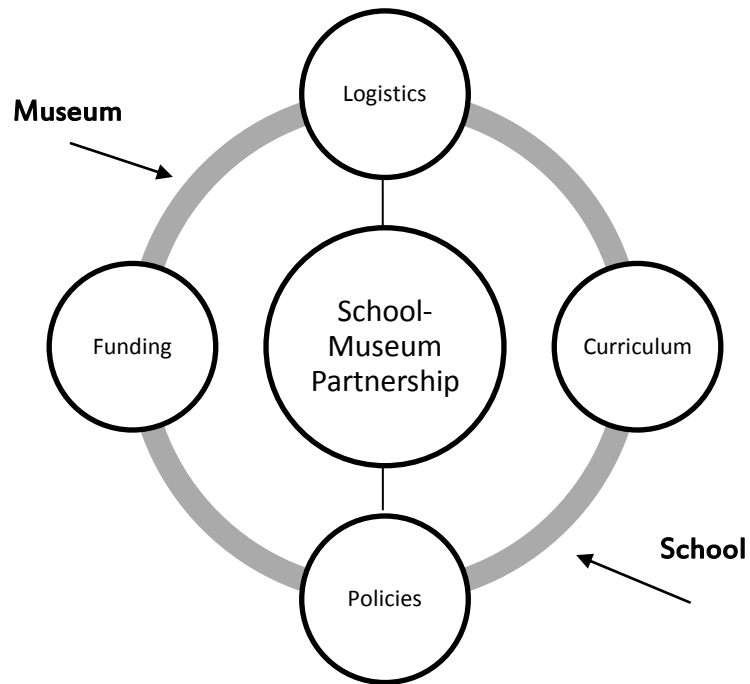
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APPENDIXES  
APPENDIX A  
CONCEPTUAL FRAMEWORK



## ISSUE

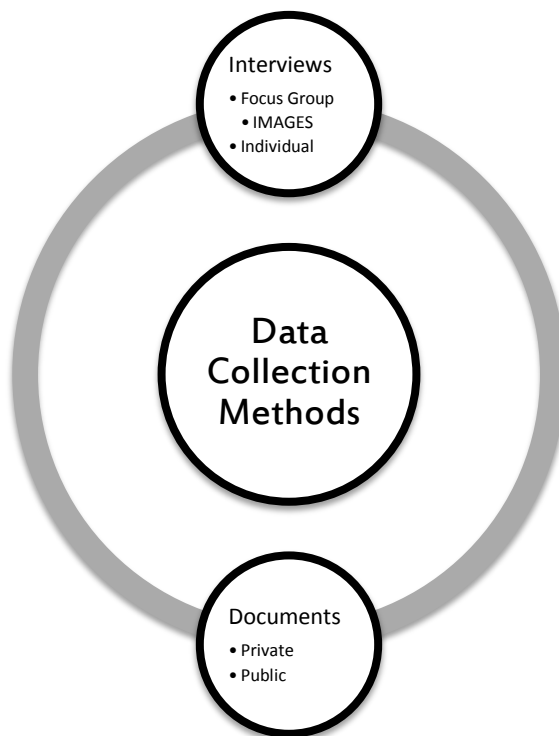
How to make partnerships equitable and sustainable to assist with strengthening art education in Georgia?

Create guidelines or policies in the following areas

- a. Education
- b. Funding
- c. Logistical Operations

APPENDIX B

DATA COLLECTION SCHEMA



## APPENDIX C

## DETAILED RESEARCH TIMELINE

<b>Date</b>	<b>Project Goal</b>	<b>Task</b>	<b>Duration</b>	<b>Outcome</b>
May 11, 2011	To gain informal permission to study and participants	Held an informal meeting with museum educators	1 day	Accepted
June 20, 2011	To gain Informal permission with potential participants	Held an informal conversation with school district's project manager	1 day	Accepted
July 21, 2011	To gain prospectus & research approval	Submitted and defended prospectus to committee	1 day	Approved
August 1, 2011	To gain research approval	Submitted proposal to school district research department	1 day	
August 27, 2011	To locate research participants	Formally asked for permission with potential participants	30 days	Agreed
September 19, 2011		Gained Approval from School District		Approved
October 15, 2011	To gain research approval	Submitted protocol to GSU's IRB		
November 10, 2011		Gained Approval from GSU's IRB		Approved
November 11, 2011	To gain research permission from participants	Sent Participants Consent Letter seeking permission	10 days to receive letters	Accepted

November 30, 2011	Data Collection and Analysis	Focus Group Interview with Visual Methods	90 minutes	
December 7-8, 2011	Data Collection, Member Checking and Data Analysis	Individual Interviews with School A and B principals and art teachers	2 days	
December 14-29, 2011 January 12, 2012	Data Collection, Member Checking and Data Analysis	Individual 1 hr interview: Ed Dir, HSP, PM and TA	4 days	
December 2011-February 2012	Data Collection, Member Checking and Data Analysis	Retrieval of Documents	30 days	
February 1, 2012	Data Collection and Data Analysis	Observation Assessment Meeting	1 day	Did not occur
February 1, 2012		Public Document Retrieval	2 weeks	
February 2, 2012	Report Data	Case Study Report Composed	4 weeks	

## APPENDIX D

## IMAGE-ELICITED REFERENCES AND QUESTIONS FOR FOCUS GROUP INTERVIEW

Image 1



Questions: On the paper in front of you, jot down three positive things about NCLB, no matter how small that positive thing is.

What would it take for NCLB to get a grade of an 'A'?

Image 2

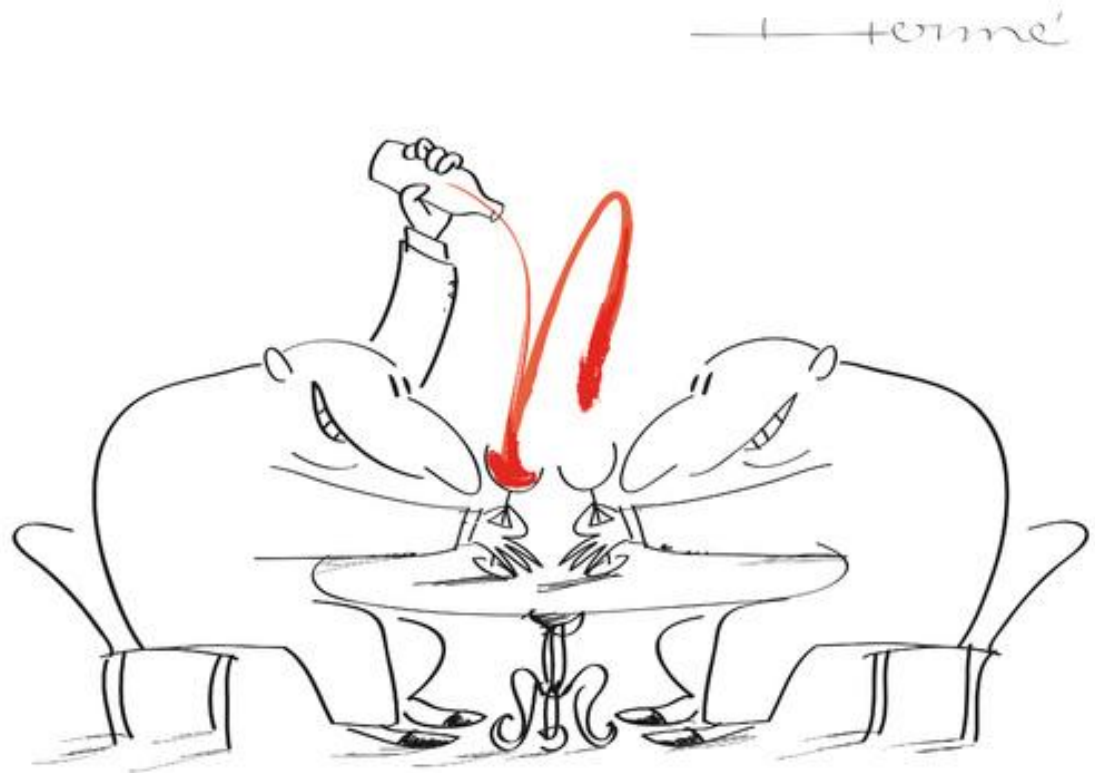


**"If you truly supported the Arts, you'd buy more refrigerator magnets."**

Question: Describe how the NEA can enhance access for arts education for America's youth.



Image 3:



Question: Assume partnerships could talk what would it say about itself.

Image 4:



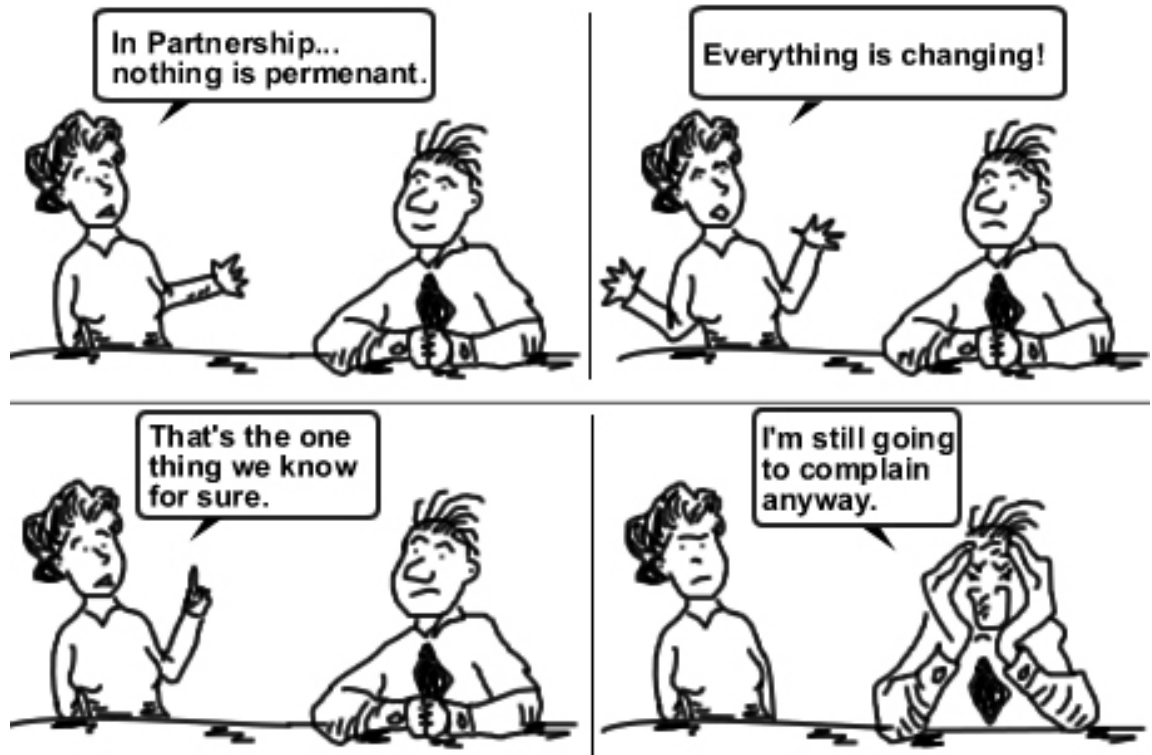
Question: What do you need to know about *Race to the Top* in order to accept it or reject it?  
If you were in charge what kind of changes would you make?

Image 5



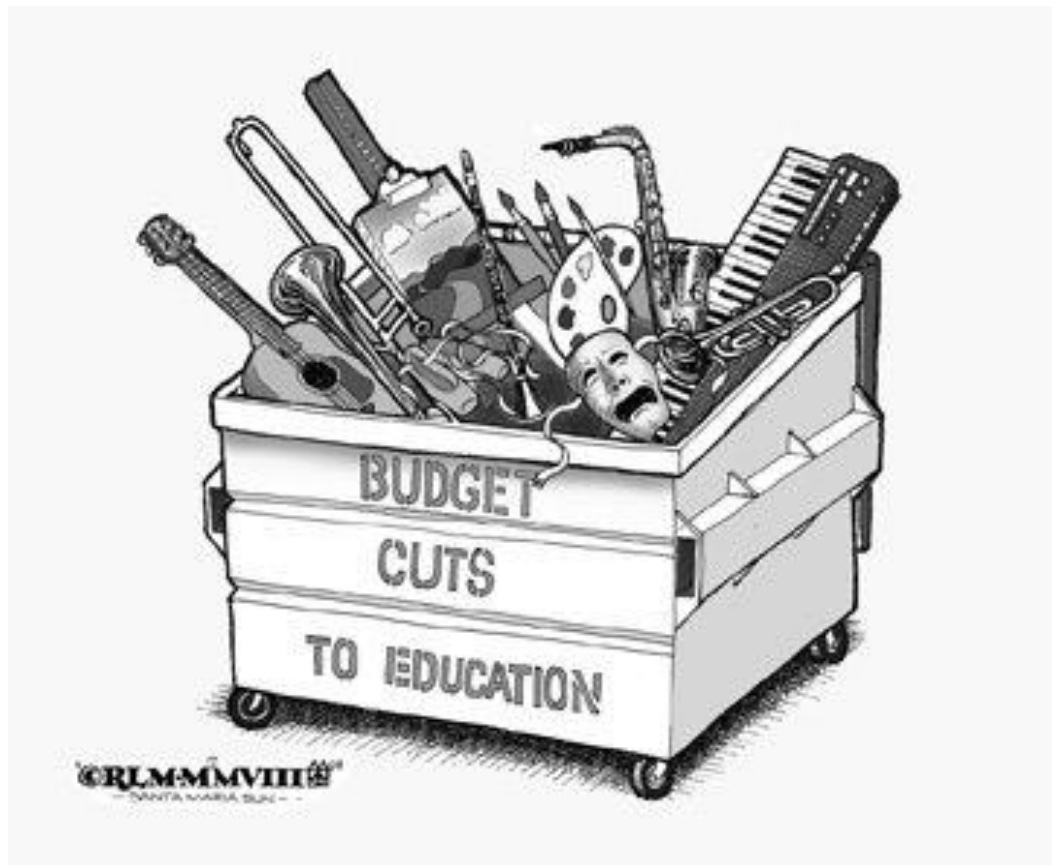
Question: The United States provides arts support reluctantly, give us some suggestions to change Congress' perceptions to increase and maintain funding.

Image 6



Question: Describe a successful arts partnership.

Image 7:



Question: Think about all that we have talked about today. What do you think is most important for art education to keep doing?

Have we missed anything?

## APPENDIX E

## DATA COLLECTION WORKSHEET FOR DOCUMENT ANALYSIS

**Written Document Analysis Worksheet**

## 1. Type of document (Check one):

- |                                     |  |   |
|-------------------------------------|--|---|
| <input type="checkbox"/> Newspaper  | <input type="checkbox"/> Map           | <input type="checkbox"/> Advertisement        |
| <input type="checkbox"/> Letter     | <input type="checkbox"/> Telegram      | <input type="checkbox"/> Congressional record |
| <input type="checkbox"/> Patent     | <input type="checkbox"/> Press release | <input type="checkbox"/> Census report        |
| <input type="checkbox"/> Memorandum | <input type="checkbox"/> Report        | <input type="checkbox"/> Other _____          |

2. Unique physical qualities of the document (*Check one or more*):

- |   |   |
|---|---|
| <input type="checkbox"/> Interesting letterhead | <input type="checkbox"/> Notations        |
| <input type="checkbox"/> Handwritten            | <input type="checkbox"/> "RECEIVED" stamp |
| <input type="checkbox"/> Typed                  | <input type="checkbox"/> Other _____      |
| <input type="checkbox"/> Seals                  |   |

3. Date(s) of document: \_\_\_\_\_

4. Creator of the document and Position (Title) \_\_\_\_\_

5. For what audience was the document written? \_\_\_\_\_

6. Is the document authentic? \_\_\_\_\_

7. What actions could be caused by influence of the document? \_\_\_\_\_

8. (How) is the document persuasive? \_\_\_\_\_

9. (How) is the document functional? \_\_\_\_\_

10. (How) is the document contextually situated? \_\_\_\_\_

11. How is the document produced? \_\_\_\_\_

12. How is the document consumed? \_\_\_\_\_

**13. Document Information**

**A. List three things the author said that you think are important:**

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**B. Why do you think this document was written?**

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**C. What evidence in the document helps you know why it was written? Quote from the document.**

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**D. List two things the document tells you about the PARTNERSHIP at the time it was written:**

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**E. Write a question to the author that is left unanswered by the document:**

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## APPENDIX F

## INTERVIEW QUESTIONS

## APPENDIX F-1: INTERVIEW QUESTIONS FOR ART TEACHERS AND TEACHING

## ARTIST

1. Describe your affiliation with the partnership?
2. How would you describe the art teacher's benefit of this partnership?
3. What do you believe would be an art teacher's best role in an after-school art partnership?
4. Describe the involvement of the principal in this partnership.
5. In general, how do successful partnerships provide the experience needed to affect change in school curriculum?
6. How can this partnership be expanded to into the regular school day?
7. What new knowledge did students gain through working with the art museum?
8. What is the students' feedback regarding their art museum experiences after the program's completion?
9. If you could design a new school-museum partnership, what are two aspects that you wish it would include?
10. If you could recommend a guideline to policymakers to make such partnerships equitable in other districts or arts organizations, what would you suggest and why?

## APPENDIX F-2: INTERVIEW QUESTIONS FOR ELEMENTARY SCHOOL PRINCIPALS

1. Describe your affiliation with the partnership.
2. As principal, what is your prime responsibility to ensure the partnership sustains itself at this site?
3. How does this partnership reinforce a commitment of schools and communities working together?
4. What personal and organizational relationships are necessary to ensure this partnership would evolve and sustain itself over time?
5. Describe the involvement of the art teacher's role in this partnership.
6. In general, How does successful partnerships provide the experience needed to affect change in school curriculum?
7. What new knowledge did your students gain through working with the art museum?



8. If school curricula could be transformed to incorporate more partnerships, what guidelines would be necessary to implement?
9. What advice can you provide to other principals in the district who were interested in participating in such partnerships?
10. If you could recommend a guideline to policymakers to make such partnerships equitable in other districts or arts organizations, what would you suggest and why?

APPENDIX F-3: INTERVIEW QUESTIONS FOR SCHOOL DISTRICT'S PROGRAM  
MANAGER

1. Describe your affiliation with the partnership.
2. Describe your role/participation in the original planning of the partnership.
3. Does the museum's mission align with the partnership outcomes?
4. Describe the professional development provided to principals prior to their participation in the after-school program.
5. What has been the key element for the longevity of the partnership?
6. How does this partnership reinforce a commitment of schools and communities working together?
7. How does this partnership benefit the community?
  
8. How much time is taken to measure the museum's educational content?
9. Share with me the educational value students experience through the art museum's partnership.
10. If this partnership could extend throughout the school day, what aspects of the partnership will need to be revised.
11. If the museum could no longer provide funding for the partnership, what resources are available to sustain this partnership?
  
12. What advice can you provide to other school districts in the area who were interested in cultivating such partnerships?

## APPENDIX F-4: INTERVIEW QUESTIONS FOR MUSEUM'S EDUCATION DIRECTOR

1. Describe the after-school with APS partnership. When did the partnership begin?
2. What was the premise (principle idea) of the partnership?
3. Share with me the goals and the benefits of the partnership.
4. Describe the mission, the budget and the operational logistics of the partnership.
5. Describe your role/participation in the original planning of the partnership?
6. Describe your affiliation with the partnership?
7. What specific expectations does the museum have for the school district to ensure success of the partnership?
8. Describe the art teacher's role in this partnership.
9. Describe the principle role in the partnership.
10. Describe the school district level administrator in the partnership.
11. If you had to rate how well the partnership was communicated to teachers and principals, on a scale from 1-10 (10 best) how would rate the communication component. Explain how or why.
12. How does this partnership benefit the community?
13. How does the museum's mission align with the partnership's outcomes?
14. How much time taken to analyze or evaluate the partnership each year for upcoming success?
15. How does this partnership reinforce a commitment of schools and communities working together?
16. What educational strategies does this partnership provide for assisting with academic achievement?
17. Describe how lessons are designed, implemented and evaluated to be used in the partnership?
18. I understand that the program has changed some with this current school year (*adding an art teacher and creating a weekly plan rather than a rotational schedule*) has this improve the program? How so or why not?
19. How does this partnership provide valuable new resources for schools?
20. What advice would you provide to other museum in this region who were interested in starting a partnership like this?
21. If this partnership could extend throughout the school day, what aspects of the partnership will need to be revised?
22. If you could recommend a guideline to policymakers to make such partnerships equitable in other districts or arts organizations, what would you suggest and why?

APPENDIX G  
RECRUITMENT INSTRUMENT

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Kymberly M. Cruz

27 August 2011

Congratulations on being selected to participate in the  
with program this school year.

Please allow me to introduce myself and state the purpose of this letter. I am Kymberly Cruz, an art education doctoral candidate at Georgia State University and a high school art teacher. I am conducting my doctoral research that will allow me to investigate features and operational logistics of successful partnerships between museums and schools. I hope that through this study a discourse about policy recommendations or policy-making eventually develops that could aid in the creation of successful partnering relationships to sustain art education in the state of Georgia.

I have submitted my doctoral research proposal to Department of  
Research, Planning and Accountability and it has been tentatively approved per  
. However, I need to obtain an informal agreement from both the elementary school  
principal and art teacher from selected schools that I would like to participate in the study. Your  
help is needed. I cannot begin this process without you.

With this research, you will have several opportunities to be as sincere, passionate, frank,  
and critical about your role in this school and museum partnership during a focus group session  
and an individual interview (2 ½ hours total). I invite you to become a participant in this empirical  
research that will help shape the future of the arts in the state of Georgia.

I would like an opportunity to speak with you more about my research during the week  
of August 29, 2011 via telephone or in-person. I strongly hope that you will agree to assist my  
efforts and me.

Supporting Arts Education,



Kymberly M. Cruz

993 Course Ridge Drive → Lithonia, Georgia 30058 → 770.498.7134 → kymcruzin@yahoo.com



## APPENDIX H

## CONSENT LETTERS

## APPENDIX H-1 CONSENT LETTERS FOR TEACHERS AND PRINCIPALS

Georgia State University  
 Department of Art Education  
 Informed Consent  
**Elementary Principals and Art Teachers**

Title: School-Museum Partnerships: Examining an Art Museum's  
 Partnering Relationship with an Urban School District

Principal Investigator: Dr. Melody Milbrandt

Student Principal Investigator: Kymberly Cruz

**I. Purpose:**

You are invited to participate in a research study. The purpose of the study is to gain a deeper understanding of the design and operational logistics of an effective art museum and school partnership as a solution to strengthen the art education. You are invited to participate because you are a member of an effective art museum and school partnership. A total of 8 participants will be recruited for this study. Participation will require 2.5 hours of your time over a four-month period, from November 2011 until February 2012. A total of 8 participants will be recruited for this study.

**II. Procedures:**

After IRB approval, researchers will send Informed Consent Forms to the eight participants via mail with a self-stamped addressed envelope for a return to the researchers. The eight participants are the Education Director, Head of School and the Teaching Assistant from the \_\_\_\_\_ and the After-school coordinator, 2 elementary school principals and 2 art teachers from \_\_\_\_\_

If you decide to participate, principals and art teachers will participate in an hour and a half focus group session discussing a series of political and editorial cartoons with educational policies, collaboration, and art education context at \_\_\_\_\_; and 1-hour individual interview at your place of employment. The individual interview session and the focus group session will be digitally recorded. Photographs will be taken during the focus group session.

**III. Risks:**



Consent Form Approved by Georgia State University IRB November 10, 2011 - November 09, 2012

## APPENDIX H-2 CONSENT FORM FOR MUSEUM EDUCATORS

Georgia State University  
 Department of Art Education  
 Informed Consent

**Museum Educators and After School-Expanded Day Coordinator**

Title: School-Museum Partnerships: Examining an Art Museum's  
 Partnering Relationship with an Urban School District

Principal Investigator: Dr. Melody Milbrandt

Student Principal Investigator: Kymberly M. Cruz

**I. Purpose:**

You are invited to participate in a research study. The purpose of the study is to gain a deeper understanding of the design and operational logistics of an effective art museum and school partnership as a solution to strengthen the art education. You are invited to participate because you are a member of an effective art museum and school partnership. A total of 8 participants will be recruited for this study. Participation will require 4.5 hours of your time, accessibility over a four-month period, from November 2011 until February 2012.

**II. Procedures:**

After IRB approval, researchers will send Informed Consent Forms to the eight participants via mail with a self-stamped addressed envelope for a return to the researchers. The eight participants are the Education Director, Head of School and the Teaching Assistant from the and the After-school coordinator, 2 elementary school principals and 2 art teachers from

If you decide to participate, museum educators and the after-school coordinator will participate in an hour and a half focus group session discussing a series of political and editorial cartoons with educational policies, collaboration, and art education context at the two 1-hour individual interview at your place of employment; accessibility to documents (partnership agreement, budget and funding plans, museum program documents, demographics of the participating school, school and museum curriculum plans, and lesson plans )and accessibility to observe your district's and museum's summative one-hour meeting which discusses the strengths and weakness of the partnership. The individual interview sessions and the focus group session will be digitally recorded. Photographs will be taken during the focus group session and the meeting observation.

**APPROVED**

*Consent Form Approved by Georgia State University IRB November 10, 2011 - November 09, 2012*