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This is to certify that the thesis prepared by Lanette Wever McNeil entitled THE EDUCATIONAL ROLE OF THE ART MUSEUM AND ITS COLLECTIONS IN THE TEACHING OF UNDERGRADUATE AND GRADUATE STUDENTS has been approved by her committee as satisfactory completion of the thesis requirement for the degree of Master of Art Education.

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May 2010

THE EDUCATIONAL ROLE OF THE ART MUSEUM AND ITS COLLECTION IN THE
TEACHING OF UNDERGRADUATE AND GRADUATE STUDENTS

A thesis submitted in partial fulfillment of the requirements for the degree of
Master of Art Education at Virginia Commonwealth University.

by

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TABLE OF CONTENTS

Acknowledgements.....	ii
List of tables.....	vi
Abstract.....	vii
Chapter 1: Introduction.....	1
Background to the problem.....	1
Perspective/theoretical framework.....	2
Statement of the problem and research questions.....	3
Literature review.....	3
Types of programs.....	4
Challenges.....	4
Gaps in existing literature.....	5
Method.....	5
Design of the study.....	6
Participants/location of the research.....	6
Methods of data collection.....	6
Data analysis.....	7
Findings.....	7
Limitations.....	7
Suggestions for further research.....	8
Conclusion.....	9

Chapter 2: Review of the Literature.....	10
Introduction.....	10
Historical perspective on the educational role of the museum.....	11
Benefits of collaboration between museums and universities.....	12
Internship programs.....	13
Preservice art education collaborations in art museums.....	14
Service learning.....	15
An interdisciplinary look.....	16
Other “literature”.....	18
Challenges.....	19
Conclusion.....	20
Chapter 3: Method.....	21
Introduction.....	21
Design of the study.....	22
Pilot testing the questions.....	23
Participants and location of the research.....	24
Method of data collection.....	25
Data Analysis.....	27
Conclusion.....	27
Chapter 4: Findings.....	29
Introduction.....	29
Demographic data.....	30
Institutional context.....	30

Participants years of experience.....	33
Audiences participants serve.....	34
Types of educational programs, services, and collaborations.....	35
Course related programs.....	36
Internships.....	40
Social events.....	40
Challenges.....	42
Resource challenges.....	43
Logistical challenges.....	47
Disconnect.....	51
Conclusion.....	55
Chapter 5: Conclusions.....	57
Introduction.....	57
Results.....	58
Significance of the study.....	59
Limitations.....	60
Suggestions for further research.....	61
Final thoughts.....	62
References.....	64
Appendices.....	69
Vita.....	82

LIST OF TABLES

Table 1. Total number of objects in art museums' permanent collections.....	31
Table 2. Total number of visitors annually to the art museums represented.....	32
Table 3. Participants' years of experience in the museum field.....	33
Table 4. Please indicate all audiences your position directly serves.....	34
Table 5. Types of educational programs, services, and collaborations.....	35
Table 6. Types of course related experiences.....	37
Table 7. General types of challenges.....	43
Table 8. Resource challenges.....	44
Table 9. Logistical challenges.....	45

ABSTRACT

THE EDUCATIONAL ROLE OF ART MUSEUMS AND THEIR COLLECTIONS IN THE TEACHING OF UNIVERSITY STUDENTS

By Lanette Wever McNeil, M.A.E.

A thesis submitted in partial fulfillment of the requirements for the degree of
Master of Art Education at Virginia Commonwealth University.

Virginia Commonwealth University, 2010

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The purpose of this study is to gain understanding of the types and purposes of art museum educational programs, services and collaborative projects that have been developed by art museum educators for university audiences. Additionally, this study examines the challenges in creating and sustaining these educational experiences. This study presents results from an exploratory qualitative web survey administered to art museum educators from public, private, and university art museums. This study provides insight into the relationships between the art museum educators and the university audiences. Additionally, this study underscores the importance of understanding theoretical differences from which art museum educators and university audiences view the educational role of the art museum and its collections.

CHAPTER 1: INTRODUCTION

The purpose of this study is to learn about the types of art museum educational programs, services, and collaborative projects that are created for university audiences. This study examines the educational role of art museums and their collections in teaching university students. Public, private, and university art museums are represented in this study. Using a qualitative survey methodology, I collected data from art museum educators about the types of and purposes of the programs, services, and collaborative projects they offer. Additionally, I examined the challenges in creating and sustaining high quality educational programs for university audiences.

Background to the Problem

Over a decade ago, I was a new art museum educator in a university art museum. To me, it was obvious why I should create educational programs for college students because I was surrounded by them every time I stepped outside the museum doors. Inside the museum was another story. Most days, I weaved through groups of school children, docents and other adults from the community. Individual college students worked hard as interns to help make the museum run smoothly, but groups of college students did not crowd the museum like those from the surrounding community. School children from as far as sixty miles away came by the busload to see exhibitions on a daily basis. Families crowded festivals with performers and

hands-on workshops. Older adults filled most of the seats at lectures and could be found mingling with their peers at art openings sipping wine and discussing the current exhibition, but college students rarely made their way to these free events. The exception to this was when professors gave lectures because they often required students to attend. This was the only time college students outnumbered community members. To better understand this scenario, I reviewed literature that explored the types of educational programs art museums develop for university students. The information contained in this study illustrates the types of programs, services, and collaborative projects that are created for university audiences.

Perspective/ Theoretical Framework

As a former art museum educator who has worked in both community and university museums, I approach this research from a constructivist perspective. I acknowledge my bias and the role my previous experience plays in the interpretation of the data collected during the study. Constructivism relies on the views and responses of the participants and acknowledges multiple realities. According to Creswell (2009), “Individuals develop subjective meanings of their experiences.... These meanings are varied and multiple, leading the researcher to look for complexity of views rather than narrowing meanings into a few categories or ideas” (p. 9). Through the use of open-ended questions of art museum educators, my goal is to gain an understanding of art museum educational programs created for university audiences. I collected data about the educational programs and services offered by art museum educators to university students and faculty, and collaborative projects created by art museum educators and university faculty. The analysis of data is shaped by my experiences and values, and by the experiences and

values of the participants. Creswell (2008) stated that from a constructivist paradigm, “researchers recognize that their own background shapes their interpretation. . . . the researcher’s intent, then, is to make sense of (or interpret) the meanings others have about the world” (p. 8-9).

Statement of the Problem and Research Questions

The purpose of this study is to learn about the types and purposes of art museum educational programs, services, and collaborative projects for university audiences. Additionally, this study examines the challenges art museum educators experience in creating and sustaining these educational experiences. This study investigates three questions: 1) What types of programs, services, and collaborations are being offered? 2) What are the purposes of the programs, services, and collaborations being offered? 3) What are the challenges to creating and sustaining successful educational experiences for university students?

Literature Review

The literature reviewed focuses on historical writings, which address broad views of how universities and art museums should cooperate, as well as more recent research and a few case studies of partnerships between universities and art museums. Relevant areas of research include: art education, museum education, higher education, and educational partnerships. Many of these areas of research tend to overlap. For example, Sandell and Cherry (1994) reported that the Maryland Institute College of Art (MICA) faculty and an educator from the Baltimore Museum of Art collaborated to give preservice art education students experience using the art museum. The results of this program were published in an art education journal; however, this study also relates to museum education, higher education, and educational partnerships.

To gain perspective of the scope and history of these programs, I reviewed literature on how museums and universities have worked together spanning back to the late 19th century. There is little research reporting specific details about collaborations before the latter half of the 20th century.

Types of Programs

The literature revealed some specific examples of art museum programs for university audiences. For example, there are a few articles about collaborative projects for preservice art education students, which provide mutual benefit to both the students and the museum staff (Kuster, 2008; Sandell & Cherry, 1994; Stone, 1996; Zeller, 1987). When these students become art teachers, they are more likely to use the museum as a resource (Stone, 1996). Many museums offer internships for college students, and this is a primary way students gain valuable experience, especially if they plan to enter a future career in museums (Bonner, 1985; Burcaw, 1997; Stevens, 2008). Another type of museum educational experience addressed in the literature is university curriculum-structure programs, which bring classes from various disciplines to study objects. Villeneuve, Martin-Hamon, and Mitchell (2006) explain that this type of program offers a “unique experience for the students—one they speak of highly and remember after graduation” (p. 12).

Challenges

The literature uncovered some challenges to creating and sustaining collaborative educational programs for university students (Bonner, 1985; Frost, 1998; Robin, Jenkins, Howze,

& O' Connor, 2001). The challenges described in the literature are related to scheduling (Robin, et al., 2001) and theoretical differences (Bonner, 1985; Frost, 1998). Understanding the challenges art museum educators experience when developing programs for and with university audiences provides further insight into the relationships between art museum educators and university audiences.

Gaps in the existing literature

According to Wetterlund and Sayre (2003), many art museums and universities develop partnerships; however, little has been written to describe these partnerships. Thus, there is a need for more information about the educational role art museums have in teaching university students. The goal of my study is to gain a better understanding of the types of art museum education programs, services, and collaborative projects offered to university audiences.

Method

A qualitative survey was used to examine the types of programs, collaborations, and services art museum educational departments offer university audiences. Some of the questions were closed-ended to determine demographics, but most of the questions were open-ended to allow participants to provide their own responses to the questions. Art educators and museum researchers commonly use survey methodology to collect data about educators and the programs they offered (Anderson, et. al., 1998; Burton, 2001; Ebitz, 2005; El-Omami, 1989; Galbraith, 2001; Klein & Milbrant, 2008; Milbrandt, 2001; Thompson & Hardiman, 1991; Wetterlund & Sayre, 2003; and Zeller, 1985). Additionally, the survey methodology is useful for this study

because I am collecting data from museum educators who are geographically dispersed throughout the United States.

Design of the study

A web survey was used to gain understanding of the types and purposes of art museum educational programs, services, and collaborative projects that are created for university students. Additionally, the survey addressed challenges to creating and sustaining high quality programs for university audiences.

Participants/location of the research

The survey was disseminated to museum educators through the National Art Education Association (NAEA) Museum Education Division, the Association of College and University Galleries and Museums (ACUGM), and the museum-ed.org listservs. Additionally, targeted emails were sent to art museum educators, which were gathered from the American Association of Museums (AAM) list of accredited art museums

Methods of data collection

A pilot test was first conducted on a small sample of educators to determine if the questions and instructions on the survey were clear. After the questions were revised, an e-mail solicitation for participants was sent to the listservs and to individuals. These e-mails contained a link to the survey on the Survey Monkey website, which was used to deliver the survey. The participants provided responses using their own computers and on their own time.

Data analysis

Survey Monkey statistically compiled the data collected from the closed-ended questions on the survey. I analyzed the qualitative data from the open-ended questions through a process of coding the text. The text data was coded by categorizing text segments to form themes (Creswell, 2008). To divide the text data into text segments, I analyzed the information by highlighting the key points of the responses. I created codes for the text segments, and combined the codes to develop themes. Additionally, I kept a reflexive journal to help clarify ideas and themes that emerged while analyzing the qualitative data.

Findings

This study revealed that course related educational experiences and social events were the most common types of art museum educational activities created for university audiences. The most common types of challenges reported are the lack of resources, logistical problems, and theoretical differences between art museum educators and university audiences. This information may be transferrable to other art museums and universities to gain a better understanding of collaborations.

Limitations

All studies have limitations, and so did this survey. The data collected was self-reported by the participants, and there were no follow-up site visits to observe and verify the findings. This research focuses only on universities and art museums, not on other types of museums. The

art museums represented include private, public, and university art museums. I acknowledge that the particular mission (in terms of audience demographics) and governance structure may influence the level of interest and commitment that a museum has to university audiences. Additionally, only museum personnel were contacted for this study. Thus, neither university faculty nor students were contacted.

Suggestions for Further Research

This research could be extended in many ways. For example, a longitudinal study could be conducted to understand the relationship between art museum educators and university audiences over time. An example of a trend study would be a longitudinal survey conducted annually, which collects data from art museum educators about the educational programs, collaborative projects, and services they offer to university audiences. However, this example of further research offers only the art museum educators' perspective. Examining the art museum educational experiences from other perspectives, such as from the view of university personnel or college students would provide additional insight to the subject.

Another way to continue this line of study would be to conduct a case study. A case study of a specific art museum would provide a deeper understanding of how and why the museum offers college programs. This would offer the opportunity to examine the programs from the perspective of the museum personnel, university faculty, and students.

Conclusion

This survey of art museum educational programming for university audiences offers information that could be transferrable to other art museums. This study identifies the types and purposes of programs, services, and collaborative projects created for university students. Furthermore, this study explores the challenges in creating and sustaining quality programs for university audiences, and it offers insight into the relationship between art museum educators and university audiences.

CHAPTER 2: REVIEW OF THE LITERATURE

Introduction

In order to effectively study the educational role of art museums and their collections in teaching university students, I conducted a review of relevant literature. This literature review discusses and explores the educational relationship between art museums and universities, and identifies programs, services, and collaborative projects created by art museum educators and university faculty for university students.

Major themes in this chapter include the historical perspective of the educational role of the museum and institutional cooperation between universities and art museums. According to the literature, museums and universities share a common educational purpose and the cooperation between the two institutions is beneficial to both (Bonner, 1985; Burcaw, 1997; Goode, 1895; Hammond, Conkelton, Corwin, Franks, Hart, Lynch-McWhite, Reeve, & Somberg, 2006; Handley, 2001; Monro, 1949; Sandell & Cherry, 1994; Seaver, 1949). The focus of the contemporary literature review is on four areas of collaboration: internships, preservice art teacher preparation, service-learning, and interdisciplinary cooperation with other university departments. The major areas that I explored include museum education, art education, and higher education. The focus of this study is on art museum education; however

museum education literature that discusses university programs from a history museum perspective revealed applicable insight into the obstacles to creating and sustaining successful collaborative projects.

Presentation/Critique of the Literature

Historical Perspective on the Educational Role of the Museum

Museums, in general, can be defined as educational institutions that provide care for collections (Bonner, 1985; Burcaw, 1997). Early writers stated that educational philosophy and aims should permeate every department of the museum (Low, 1948; Neilson, 1949). This literature recognized the importance of serving all members of the community, including universities (Elliott, 1926; Goode, 1895; Munro, 1949; Seaver, 1949; Valentiner, 1959). In 1926, Huger Elliott, Director of Educational Work at the Metropolitan Museum of Art reported:

Cooperation with the city's educational institutions is encouraged by every means in our power, so that those who are studying the history, the theory, or the practice of art may feel free to use the treasures gathered here as may best fit their needs. Those who wish to use the Museum as a laboratory are given every privilege compatible with the proper safeguarding of the collections (Elliott, 1926, p. 204-205).

Valentiner (1959) explained that museums should be not only educational institutions for children and adults of the community, but also for “institutions of learning whose influence is radiated over and beyond the nation through scholarly works” (p. 65).

Benefits of Collaboration between Museums and Universities

Historical Perspective. The relationship between museums and universities brings mutual benefit to both due to the common educational purpose of each institution (Goode, 1895; Munro, 1949; Seaver, 1949). Cooperation between faculty and the museum “pay all sorts of dividends” to museum staff, university faculty and students (Seaver, 1949, p. 186). The university faculty assists the museum staff members, in their educational effort. In turn the museum staff members assist the university faculty members, in their need for educational resources, by providing access to the museum's collection (Goode, 1895). Monro (1949) explained that art faculty members are familiar with the collections of local art museums. Thus, faculty members are able to guide students through the museum galleries and help them analyze the works of art without the assistance of museum staff. Monro (1949) suggested that every department on a university campus could use the materials found in museums, and collaboration could occur between museum staff and the professors from other disciplines, not just university fine art departments.

Contemporary Perspective. The contemporary literature also supports the concept that the cooperation between museum staff and university audiences is beneficial to both groups (Bonner, 1985; Burcaw, 1997; Hammond, et. al, 2006; Handley, 2001; Sandell & Cherry, 1994). Having university students working on projects in art museums help the museum staff accomplish more than they could do alone (Bonner, 1985; Sandell & Cherry, 1994; Hammond,

et. al, 2006). Hammond, et al. (2006) explained that students who have the opportunity to work in larger museums during the summer come back to university art museums and share what they have learned. Wyona Lynch-McWhite of the Eleanor D. Wilson Museum at Hollins College stated, “We’re not just teaching them, they’re teaching us!” (p. 28). Additionally, university students that give lectures in museums attract other university students to museums (Hammond, et. al, 2006).

Jacobs, Andrews, Castel, Meister, Green, Olson, Simpson, and Smith (2009) promote the value of museums as a teaching resource across the university curriculum. “We have the great freedom to do in gallery spaces what professors can’t do in their classrooms” (Hammond, et. al, 2006, p. 25). Museums offer primary source material that should be used by universities for teaching and learning (Hammond, 2006; Jacobs, et. al, 2009; Kuster, 2008). Additionally, art museums offer university students experience that is useful for their future careers (Bonner, 1985; Burcaw, 1997; Danilov, 1994; Lewis, 2007; Stevens, 2008; Stone, 1996; and Zeller, 1987).

Internship Programs

According to Bonner (1985) and Burcaw (1997), the most successful collaborations between museums and universities are the internship and training programs. Danilov (1994) points out that the practical experience students gain during a museum internship is an integral part of museum training. Neilson (1949) and Stevens (2008) described the museum as a “laboratory” that offers students the unique opportunity to work with and study original works of art. Smaller museums offer a college intern the “golden opportunity to get his nose into

everything” because staff at a smaller museums have many tasks to complete (Neilson, 1949, p. 187).

Bonner (1985) and Lewis (2007) offered advice to university faculty for initiating and sustaining successful museum internships for their students. Bonner (1985) suggested developing a written contract and ensuring the university student interns are aware of rules and the ethical standards set forth by the American Associations of Museums. Lewis (2007) explained that faculty should encourage museum staff to work with university students to help them build a network and be available for career counseling. Bonner (1985) acknowledged that interns require a great deal of oversight by museum staff, but the benefits of having interns allows many museums to accomplish projects they may not be able to otherwise complete (p. 293). University students participating in internships gain career experience and entry into the museum sector (Bonner, 1985; Burcaw, 1997; Danilov, 1994).

Preservice Art Education Collaborations in Art Museums

Stone (1996) advocated for art education preservice students to gain experience in how to use art museum collections. According to Stone (1996), if preservice art teachers are involved with museum activities during their training, they are more likely to use the museum resources in their teaching. Stone (1996) stated, “art education coursework should be designed specifically for assisting prospective art teachers in becoming accomplished in using art museums. Art teachers, unlike museum educators or volunteers, are in a good position to teach students in galleries” (Stone, 1996, p. 85). According to Stone (1996) and Zeller (1987), university courses

should be developed for preservice art educators that teach them how to utilize the museum as a resource and learning environment.

Sandell and Cherry (1994) presented an example of a collaborative project designed for university art education students. This collaboration involved a faculty member from The Maryland Institute, College of Art (MICA) and an art museum educator from the Baltimore Museum of Art. The aim of this program was to teach the preservice teachers how to help children develop multicultural visual literacy skills. The university course focused on developing teaching strategies using objects. The university students gained experience teaching in the galleries of the art museum, which allowed them to use original objects, rather than the reproductions usually used in an art classroom. The students developed an on-going family program for the art museum. Thus, this collaboration created benefits for the museum educational staff, museum visitors, and the university students (Sandell & Cherry, 1994).

Kuster (2008) described a collaboration between Arkansas Arts Center and University of Central Arkansas. The students developed art curriculum around six works of art from the museum's collection. These works were reproduced to create a teaching poster set. The students conducted research in the museum's library and they had access to original works of art, from which they designed lessons. Kuster (2008) stated, "The value of the investigative process using primary sources was exemplified in our trips to the museum because the students experienced first hand the support and cooperation of the museum staff" (p. 36).

Service Learning

Jeffers (2000) described another example of a project designed for preservice education

in an arts method class learned to guide middle and high school students through the university art museum. Jeffers (2000) explained that this was a service-learning project, which was founded on Dewey's principles of experiential learning and on Giroux's theory of border pedagogy. According to Giroux (1992) students must cross borders of our society in order to understand themselves in relation to others. Jeffers (2000) described college students' changes in attitudes toward art and art teaching after they participated in the service learning project. Their experience with service learning changed their views of art and gave them confidence to teach art to young people (Jeffers, 2000).

According to Handley (2001), art museums need volunteers to operate and students need to learn from role models in the arts community. Handley (2001) argued for bringing arts service learning into university courses by explaining the importance of teaching students that there is "a vitality to the arts in community life" (p. 57). According to Dewey (1935), art helps to unify and bring order to communities. Individual expression and community are interconnected. By creating this connection, the art object unites people in a collective, creative process (Dewey, 1935).

An Interdisciplinary Look: Collaborations with Other University Departments

Jacobs, et al. (2009) explored the pedagogical value of museums for interdisciplinary higher education. Jacobs, et al. (2009) made suggestions for how university faculty from across university campuses could utilize art museum, such as having theater arts faculty use museum portraits to teach history of costume design and having sociology faculty assign museum visits to study group behavior in social settings. Additionally, Jacobs, et al (2009) suggested that English

faculty could develop courses on writing in museums and religious studies faculty could use ritual material and culture to reflect and illustrate religious practice and worship. Jacobs, et. al (2009) advocated for museums as sites for repeated engagement so that students can develop museum literacy, which is defined as competence in reading objects and using the museum's collections and services purposefully and independently.

Villeneuve, Martin-Hamon, and Mitchell (2006) described collaboration between the Spencer Art Museum education staff and pharmacy faculty at the University of Kansas. The purpose of the program was to increase pharmacy students' observational skills as they examine works of art. The university students examined works of art that depicted the relationship of healthcare and society, and how the images of doctors and pharmacists have changed over time. The pharmacy program served as a model for demonstrating to university faculty the interdisciplinary possibilities of the art museum. The faculty training program, *University in the Art Museum* was designed to bring faculty from the humanities together to explore ways to use objects from the art museum in their teaching (Villeneuve, et al., 2006).

Robin (2004), McKay, Rapp, Robin, and Smith, (2003), Robin, McKay, Schneider, McNeil, and Smith (2002), Robin, Jenkins, Howze, and O'Connor (2001) described an instructional technology design course offered at the University of Houston College of Education, where graduate students learned technology skills by working on educational web projects. The first project the students in the course created was for the Bayou Bend Collections and Gardens at Museum of Fine Arts, Houston (MFAH). The faculty members and the university graduate students created a website which included lesson plans, a research guide, and other interactive elements (Robin, et. al, 2001). The course was designed for Master's and

Doctoral students in the Instructional Technology Program; however, students from art, art history, social studies education, and history enrolled in the course, as well (Robin, 2004). Because the projects take longer than a single semester, the different classes of students come into the project at different stages of development (Robin, 2004).

Other “Literature”: Museum Websites

Other examples of university curriculum-structured programs can be found on museum websites. According to the Smith College website, Smith faculty from any discipline are invited to engage the resources of the museum in their teaching. To encourage such collaboration, the museum requests proposals and offers stipends to the faculty and reimbursement for expenses incurred for the development of museum-based courses. On the website, there is a listing of over 30 course descriptions that have been developed from 1993-2006 (Smith College Museum of Art, n.d.).

Another example of collaboration is the Virginia Museum of Fine Arts (VMFA) and the Virginia Commonwealth University's Department of English program, *Beyond the First Impression*. In 2007, the students wrote several short pieces of fiction inspired by art on display in the museum's galleries. According to Cokal and Rusak (2007), the class was “not a workshop per se, but a chance for students to study different literary modes as both critics and creative writers” (para. 1). The stories are posted online on the VMFA's website and Cokal and Rusak (2007) stated, “We are pleased to bring their work into the world through this collaboration, perhaps to inspire future writers and painters in an ongoing conversation” (para. 3).

Challenges

Through reviewing this body of literature, I uncovered some challenges to creating and sustaining collaborative educational programs for university students (Bonner, 1985; Frost, 1998; Robin, 2004, Robin, et al., 2001). Bonner (1985) explained that programs created collaboratively by museums educators and university faculty “are more often the exception rather than the rule” (p. 288). This is in part due to what Zolberg (1984) described as the conflicting vision in American art museums by which these institutions state they have educational missions; however, often the leadership in the museums view educational programming as a low priority. Additionally, there are boundaries created by the educational systems. According to Bonner (1985) university faculty think of collections on view at museums as supplementary resources, and often choose not to use them. Logistics are also an issue because museums and universities operate on different schedules. Exhibitions can take years to plan, and are often only displayed for six to eight weeks. Courses in the universities, on the other hand, last four months. Even university museums find it hard to get a class of students involved in the planning and in the development of exhibitions (Robin, et al., 2001). Additionally, Frost (1998) pointed out that the attitude of some museum personnel toward college students is ambivalent. While students can provide useful services to museums, many museum staff members regard the training of students as a drain on their resources and an impediment to their own research (Frost, 1998).

Conclusion

This literature review discussed and explored art museum and university collaborative educational programs created for university audiences. The cooperation between art museum staff and university audiences is beneficial to both groups (Bonner, 1985; Burcaw, 1997; Goode, 1895; Hammond, et. al, 2006; Handley, 2001; Monro, 1949; Sandell & Cherry, 1994, Seaver, 1949). The most successful collaborations between museums and universities are internship and training programs (Bonner, 1985; Burcaw, 1997). Preservice art education students are especially well served by programs and service learning projects with art museums (Jeffers, 2000; Kuster, 2008; Sandell & Cherry, 1994; Stone, 1996). When these students move on to become art teachers, they are more likely to use the museum as a resource (Stone, 1996). These programs bring classes from many disciplines to study objects and they offer “unique experience for the students—one they speak of highly and remember after graduation” (Villeneuve, et al., 2006, p. 12). However, scheduling conflicts and lack of museum resources for the training and supervising university students present challenges to creating collaborative programs between universities and museums (Bonner, 1985; Frost, 1998; Robin, et al., 2001).

CHAPTER 3: METHOD

Introduction

For this study, I chose to use survey methodology because it provided a way to collect data from a specific population dispersed throughout the country. The purpose of survey research is to collect data that describes a specific characteristic of a population (Jaeger, 1997). A population is a group of people or institutions that have at least one characteristic in common (Jaeger, 1997). Surveys are usually used to gather information at a specific point in time to describe existing conditions or to determine relationships (Cohen, Manion, & Morrison, 2007). Surveys are useful in that researchers can gather data at one time thus making surveys economical and efficient. Additionally, surveys can provide descriptive, inferential, and explanatory information (Cohen, et al., 2007).

Many art educators use survey methodology in their research. For example, Anderson, Eisner, and McRorie (1998), Burton (2001), Galbraith (2001), Klein and Milbrant (2008), Milbrandt (2002), and Thompson and Hardiman (1991) collected demographic data about the field of art education through surveys. According to Falk and Dierking (1995) most survey research conducted in museums is designed to evaluate individual programs and exhibitions, thus the research is not intended for publication or broader circulation. Research about the professional preparation of art museum educators is an example of the type of art museum

education survey that has been published (Ebitz, 2005; El-Omami, 1989; Zeller, 1985).

Additionally, Wetterlund and Sayre (2003) conducted a survey of art museum educators across the country. Data from 85 art museums were collected through an on-line survey to record information about museum education programming. Wetterlund and Sayre (2003) identified seven areas of educational programs: tour programs; informal gallery learning programs; community, adult, and family programs; classes and other public programs; partnerships with other organizations; school programs; and on-line educational programs. Wetterlund and Sayre's (2003) survey served as a motivation for this study. According to Wetterlund and Sayre's (2003) survey, a majority of art museum educators report that they have "partnerships" with other organizations, including universities; however, their study does not offer specific information about what types of programs are offered.

The purpose of this study is to explore the types of educational programs art museums offer for university audiences. There are three main research questions directing this study: 1) What types of programs, services, and collaborations are being offered? 2) What are the purposes of the programs, services, and collaborations being offered? 3) What are the challenges to creating and sustaining successful educational experiences for university students?

Design of the Study

A cross-sectional survey instrument was used in this study to gather information from art museum educators at a single point in time. According to Creswell (2008), a cross-sectional survey examines current attitudes, beliefs, opinions, and practices. The survey developed for this

study provided a snap shot of the types of programs, services, and collaborative projects created for university students, and gave art museum educators an opportunity to express the purposes and challenges they experience creating and sustaining quality educational programs for university students.

This survey is exploratory in nature because little research has been done to determine the scope of museum educational programs for university students. I utilized Survey Monkey, a tool that creates and stores the data from surveys on the Internet. According to Andrews, Nonnecke, and Preece (2003), web surveys have advantages, including that they are relatively inexpensive to administer, can be delivered to participants quickly, and the data collected can be easily transferred into a database program. Although there are costs associated with the use of a web survey tool, they are relatively inexpensive due to the elimination of costs such as postage, printing, and phone services. Additionally, the web survey could be completed when it was convenient for the participant. Both close-ended and open-ended questions were used to collect data.

Pilot Testing the Questions

Before disseminating the survey, I conducted a pilot test of the questions on the web survey. The main purpose of the pilot test was to improve the quality of the questions and the physical design of the web survey. I sent e-mail invitations to 15 participants who were graduate art education students or former art museum educators. I chose not to invite current art museum educators to participate in the pilot study because they would then be ineligible for participation in the final study (Creswell, 2008). In an e-mail message, I asked the pilot study participants to

click on the active hyperlink to participate in the web survey. I also requested feedback so that I could determine if the questions and instructions on the web survey were clear. Based on the suggestions, the number of questions was reduced, some questions were combined, and specific questions about college advisory committees were removed. Additionally, I re-organized the questions around themes, and clarified the questions.

Participants and Location of the Research

The survey was disseminated to art museum educators through the Museum-ed listserv, the National Art Education Association (NAEA) Museum Education listserv, and the Association of College and Universities Museums and Galleries (ACUMG) listserv. The e-mail messages sent through the listservs were addressed specifically to art museum educators. The Museum-ed listserv has approximately 1,900 members, all of whom are museum educators, but not necessarily art museum educators. The NAEA Museum listserv has 477 members, all of whom are art museum educators; however, this listserv is the least active of the three used to distribute e-mail invitations. The ACUMG listserv has 2,366 members who are all university museum professionals, but not necessarily working in art museums as educators. Additionally, a target population of over 332 art museum educators was gathered from the nationally recognized American Association of Museums' (AAM) list of accredited art museums, and e-mail invitations were sent to them. There is no way of knowing if the individual e-mail messages were received by the appropriate people because many of the messages were sent to general education department e-mail addresses and to general museum addresses. Two weeks after the

initial invitations were sent, a follow-up e-mail reminder was distributed to each of the three listservs and to individuals.

The sample for this study is 115 art museum educators. Survey Monkey received 119 submissions, however, two did not respond to any of the questions. Additionally, two submissions were from participants who are not art museum educators. One participant indicated that she represents a children's museum, which does not have a permanent collection and does not serve a university audience. Another participant indicated that she is an art educator who has no museum experience. Thus, these four submissions were omitted from the sample.

All of the participants are college educated and have Internet access at their jobs. There is no way of determining where participants completed the survey. I set the survey tool to allow multiple responses from the same computer because I did not know if multiple people share computers. One survey question asked participants to list the museum with which they are affiliated. Of the 115 participants, 78 chose to indicate the museums they represent. (See Appendix A for the list of museums represented.)

Method of Data Collection

Before collecting any data, I completed the IRB process in place at VCU and received approval for an exempt study. All data was collected by following the IRB Human Subjects process as set forth in the exempt study application. (See Appendix B for an approved copy of the application.) Information about consent was placed on the first page of the electronic survey.

The participants gave implied consent for their participation in this study through the action of completing the survey.

There were 21 questions included in the survey. (See Appendix C for a list of the survey questions.) The first 14 questions related to the art museum programs, services, and collaborative projects for university audiences. The majority of these questions were open-ended, which allowed the participants to answer in ways that reflected their opinions, and thus increased the number of insightful responses. The next five questions were used to gather demographic information about the audiences the participants serve, the participants' museum experience, and information about the museums they represent. The demographic questions were closed-ended, but included a free-response comment section to allow for a full range of possible answers.

I requested contact information from any participant who would allow me to conduct follow-up interviews; however, after I analyzed the survey data, I determined that follow-up interviews were not necessary. The survey responses provided data needed to answer all of the research questions.

Subsequent to the request for contact information, participants were invited to offer feedback about the survey. Of the 15 participants who chose to leave feedback, nine offered words of praise and requested a copy of the results. Three participants explained that they were concerned that they did not include everything. Two participants offered criticism about the survey. One participant commented that the survey was too "narrow" and the other misunderstood that the survey was directed specifically to art museum educators.

Data Analysis

Survey Monkey statistically compiled the data collected from the closed-ended questions on the questionnaire. The qualitative data I obtained from the open-ended questions were downloaded into a database and a word processing document. I analyzed the qualitative data from the open-ended questions through a process of coding the text (Creswell, 2008). I analyzed the information by highlighting the key points of the responses and placed notes in a margin of the word document. I created codes based on these notes, and put the codes into a codebook. I organized and reorganized data based understandings that emerged. I also kept a reflexive journal to record the emerging themes, ideas, and concepts throughout the data analysis process. Reflexive journal writing is used to clarify and expand the process of generating and integrating new understandings (Ortlipp, 2008). I acknowledge my understanding and interpretation of the data is based, in part, on my personal views. Therefore, I recorded my history, values, and assumptions, and stated them explicitly throughout the study. According to Creswell (2008), “Because qualitative researchers believe that your personal views can never be kept separate from interpretations, personal reflections about the meaning of the data are included in the research study” (p. 265).

Conclusions

This study utilized a survey methodology because it provided a way to collect data from art museum educators throughout the United States. Surveys are an established way of conducting research, as many art and museum educators use a survey methodology in their research (Anderson, et. al., 1998; Burton, 2001; Ebitz, 2005; El-Omami, 1989; Galbraith, 2001;

Klein & Milbrant, 2008; Milbrandt, 2001; Thompson & Hardiman, 1991; Wetterlund and Sayre, 2003; and Zeller, 1985). Wetterlund and Sayre's (2003) survey of art museum educators about educational programs in art museums served as a motivation for this study. A web survey was used as an exploratory study to gain an understanding of the types and purposes of art museum educational programs, services and collaborative projects that have been developed for university audiences. I also examined art museum educators' challenges to creating and sustaining quality programs, services, and collaborative projects. I analyzed the data through a process of coding the text and the closed-ended questions were compiled and analyzed through the web survey tool. Additionally, I kept a reflexive journal to help me to clarify ideas and themes that emerged while analyzing the qualitative data.

CHAPTER 4: FINDINGS

Introduction

The purpose of this survey was to understand what types of art museum educational programs, services, and collaborative projects are offered to university audiences. This chapter presents an overview of my findings related to the purposes of the programs and the challenges encountered in creating and sustaining these programs. The web survey consisted of 21 questions. The analysis of the data was based on 115 responses. Survey Monkey statistically compiled the data collected from the closed-ended questions. I analyzed the qualitative data from the open-ended questions through a process of coding the text.

I begin by presenting the demographic findings related to the size of museums, the experience of the museum educators, and the audiences that they serve. Following this, I present a review of the types and purposes of art museum educational programs, services, and collaborations that the museum educators describe in their open-ended responses. This section addresses the first two research questions: 1) What type of programs, services, and collaborations

are being offered; and 2) What are the purposes of the programs, services, and collaborations being offered? Next, I address the third research question: 3) What are the challenges to creating and sustaining successful educational experiences for university audiences?

Demographic Data

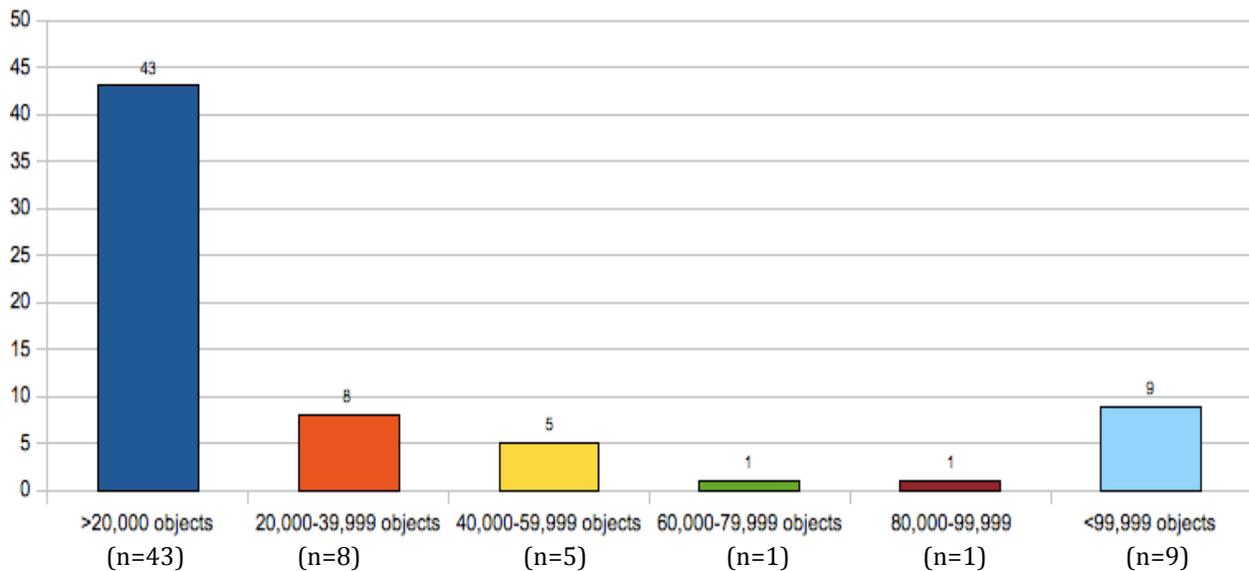
To put the subsequent findings into context, I discuss the demographic data here, at the beginning of this chapter even though the demographic questions were placed at the end of the survey.

Institutional Context

The museum educators indicated that they represent 78 different art museums, which represent a wide range of size. In order to gain an indication of the size of the museums, I requested information about numbers of objects in permanent collections and annual visitors. For a complete list of the museums represented, please see Appendix A.

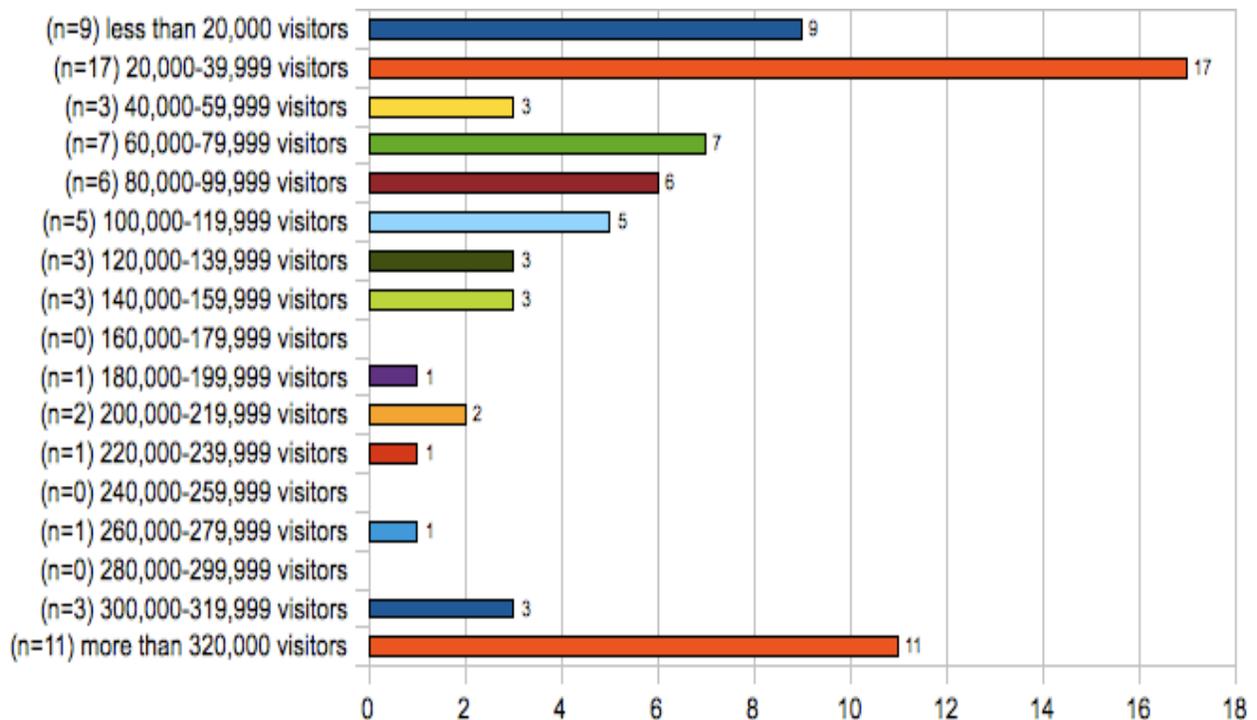
Number of Objects in Museum' Permanent Collections. A total of 67 museum educators responded to the question requesting information about the number objects in their art museum's permanent collection. The largest number of respondents, 43 of the 67, represents art museums with less than 20,000 objects in their permanent collection. The next highest number of responses indicated more than 99,999 objects. The range of sizes of collections of art museums represented is between 200 to 300,000 objects. The median size of collections in the sample of this survey is 12,000 objects, which represents a similar sample as Wetterlund and Sayre's (2003) survey of art museum educators. The median collection size of museums in that survey was 13,000 objects.

Table 1. Total number of objects in art museums' permanent collections.



Number of Visitors. Of the 72 respondents that replied to the request for information about the number of annual visitors, the largest number of participants, 17 of the 72, reported that their art museums have between 20,000 to 39,999 total annual visitors. The next highest number of responses indicated over 319,999 visitors annually. The range of responses is between 2,500 to 1.2 million visitors annually. The median number of visitors annually to the art museums represented is 80,000. According to the AAM financial survey, the median annual attendance to art museums in 2006 was nearly 60,000 visitors (Merritt, 2006).

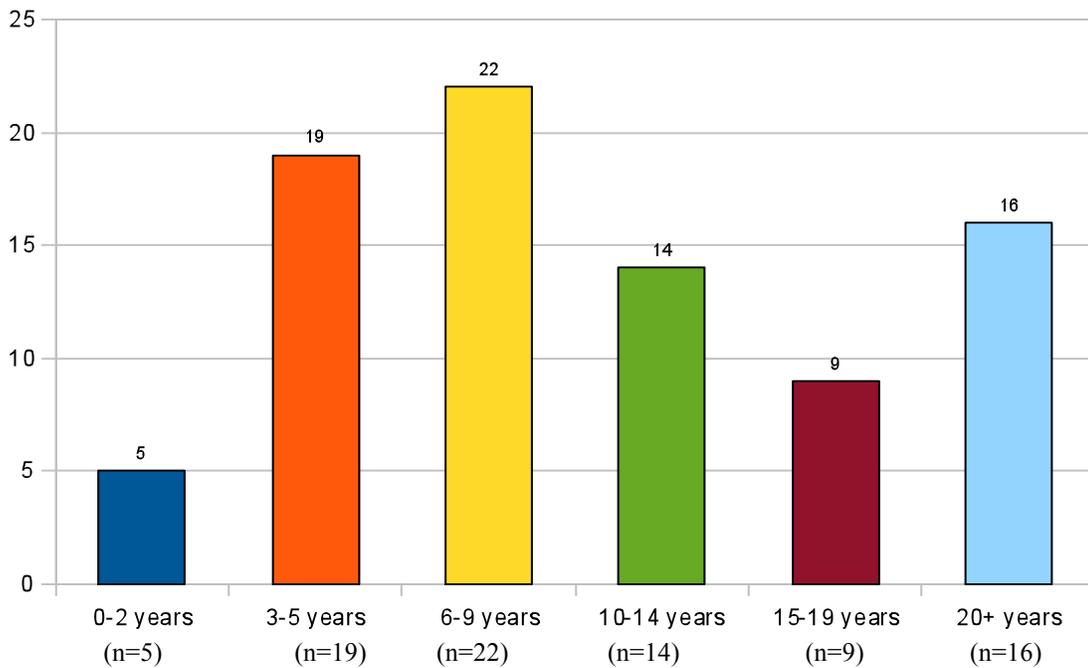
Table 2. Total number of visitors annually to the art museums represented.



Years of Experience

Of 85 participants that responded to the question requesting information about their years of experience in the museum field, the largest category includes 22 participants who indicated that they have between six and nine years of museum experience. The range of experience among the participants includes 16 museum educators, each with over 20 years of experience, and five with less than three years experience. The median experience among the participants is six to nine years.

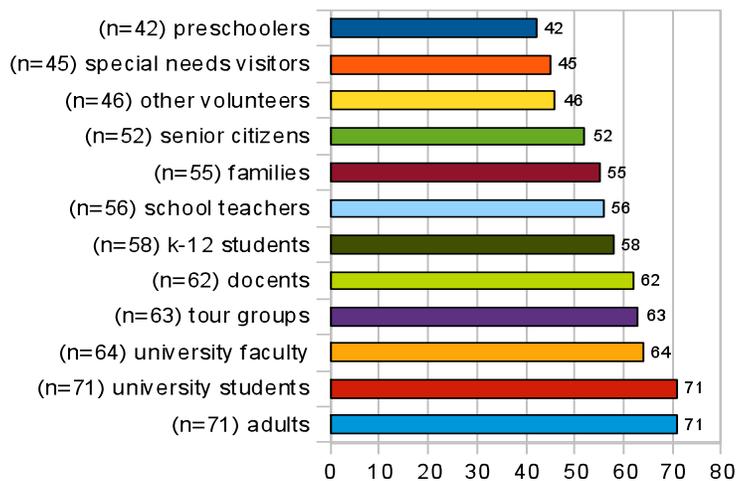
Table 3. Participants' years of experience in the museum field.



Audiences Participants Serve

To gain a better understanding of the participants' work, I asked them to indicate the audiences they directly serve. I recognize that these categories of audiences inherently overlap. For example, senior citizens are also adults. Of the 82 participants that responded to this question, the largest categories included 71 participants who indicated that they serve university students and 71 participants who indicated that they serve adults. Additionally, 64 participants stated that their position serves university faculty. Of the participants who directly serve university audiences, three museum educators indicated that they *only* serve university students and faculty. The remaining 68 museum educators serve other audiences as well. For example, one participant indicated that in addition to university students, she directly serves adults, tour groups, and senior citizens.

Table 4. Please indicate all audiences your position directly serves. (Respondents indicated multiple answers.)



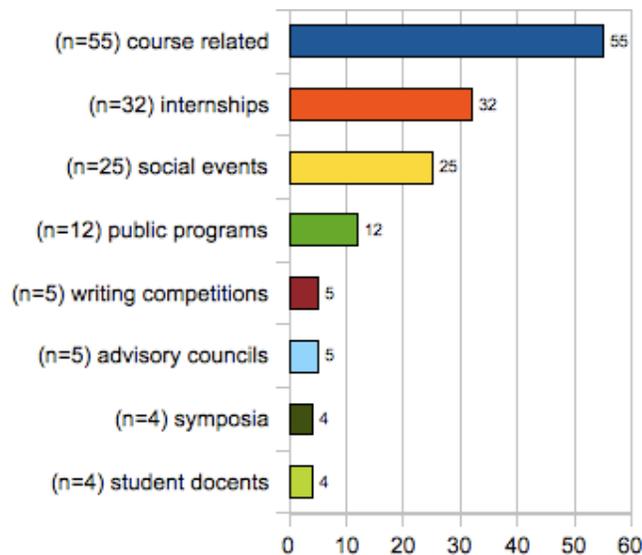
(Additionally, 2 or fewer mentioned the following audiences: homeschool groups, corporate groups, museum professionals, librarians, artists, board members, and funders).

Types and Purposes of Educational Programs, Services, and Collaborations

On the survey, through open-ended questions, I asked museum educators to list and describe the purposes of the educational activities for university audiences. The questions addressed three specific categories: 1) programs; 2) services; and 3) collaborations. However, many of the participants overlapped categories in their open-ended responses. Thus, I present the findings together, rather than dividing the responses by these three categories.

Through open-ended responses, 80 participants indicated that their museums engage university audiences through educational programs, services, and collaborative projects. Table 5, below, illustrates the frequency that the participants described specific types of educational programs, services, and collaborative projects for university students. Participants indicated multiple responses.

Table 5. Types of educational programs, services, and collaborations for university audiences.



(Additionally, three or fewer participants described lecture series, film screenings, faculty orientations to the museum, career events, and a hidden treasure tour/workshop.)

Course related educational experiences were the most common type of program and service reported. Access to the art museum library was the next most common type of service, which was indicated in 42 responses; however, the participants explained that this service is not limited to only university audiences. Internships were described by 32 art museum educators. Additionally, 25 participants described social events designed specifically for university students.

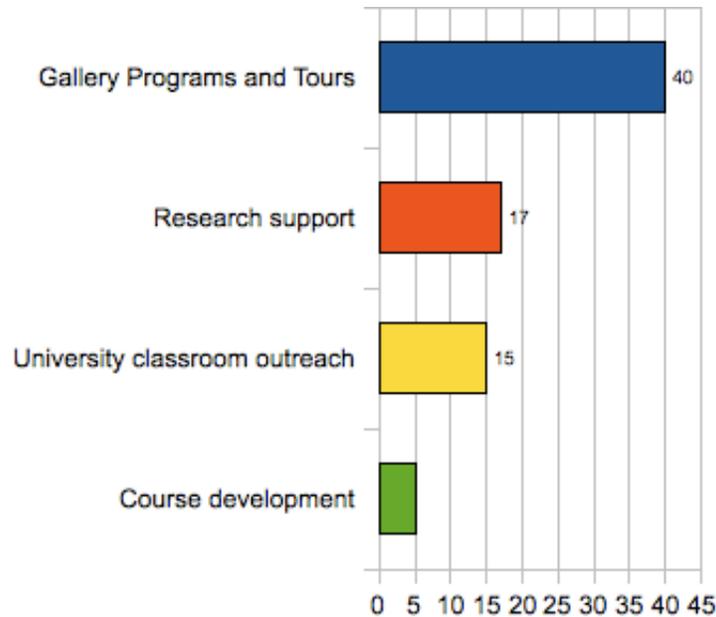
The responses indicated that public programs are not tailored specifically for the university audiences, and include gallery tours and talks, workshops, lectures, and events that are open to the general public; however, 12 participants included these in their responses. One participant explained, “While we always keep our student audience in mind when planning, these programs are not particularly targeted for them.”

Other art museum activities for university audiences reported by five or less participants are listed here in descending order of frequency: writing competitions; symposia; student docent programs; lecture series; film screenings; faculty orientations to the museum; career events; and a hidden treasure tour/workshop.

Course Related Experiences

I developed the umbrella term “course related experiences” to describe programs, services, and collaborations that support existing university courses. These types of programs, services and collaborations, as explained by a participant, allow students to use the museum as an extension of their classroom.

Table 6. Types of course related experiences.



Gallery programs and tours. Gallery programs and tours are the most common type of course related educational experience for university audiences as described by the participants. These gallery programs and tours are museum visits that are coordinated in collaboration with university faculty. For example, a participant explained that the “Curator of Education.... meets the faculty members and puts together the ideas and objects for the tour so that it fits into the syllabus of each teacher.” Another museum educator explained, “We work with faculty to provide tours and gallery experiences calibrated to the specific topics and educational goals of their classes.” The purpose of the gallery programs and tours, according to the participants, is to develop and expand upon ideas being taught in class. Museum educators described a range of gallery programs and tours that include one time gallery visits to 8-week long seminars. The

following are a few responses that illustrate the range of course related educational experiences:

- We do VTS trainings with pre-service education students. Of the five cohorts/groups of students in the education program at one of our local universities, one of them meets at the museum on a regular basis as their "home base." We see this group several times over the course of the semester, and see all the other cohorts at least twice each semester.
- Programs range from participation in training first year medical students in observation using works of art as their introduction to clinical medicine, to day-long programs looking at specific parts of the human body represented in art, to 8-week long seminars pairing the study of human development with art images.
- Business - four times a year I present a three hour program involving a gallery visit and subsequent art-making project for groups of MBA students and executives spending a week [on campus] attending special courses for business managers. Critical Thinking for students of psychiatric nursing - the gallery exercise for this group is very similar to the one created for the people in the business school. It involves learning to slow down the analytical process by carefully learning to separate the interpretation of ideas from describing what we see.

The course related educational tours and programs are created for a range of university departments. Seven participants described gallery programs and tours specifically designed for preservice education students, and five participants described gallery programs and tours specifically designed for medical science students.

Research support. Art museum staff members also provide direct research support to

university audiences according to 17 of the participants. One participant explained, “All the museum staff work to help university students in whatever ways they can. This may mean talking to the student, lending books, recommending books, suggesting other people to talk to, showing the student works of art not normally on display, etc.” Six of these respondents indicated that university faculty and students meet with museum staff to gain special access to archived records related to objects in their art museum’s permanent collection. Additionally, 11 of these 17 participants, stated their art museums also have a separate study space designed for examining works of art that are specifically brought out of storage for university classes.

University classroom outreach. According to five respondents, museum staff members are guest speakers in university classrooms. Also, six participants explained that museum staff co-teach university courses with university faculty, and four participants stated that museum staff teach university courses on their own. For example, a participant explained, “We have a long-standing partnership with the University of Washington, in particular their School of Art and the Museology Certificate Program. Some of our curators have taught at UW or co-taught classes with UW professors.”

Course development. According to five respondents, museum staff members provide support to university faculty to develop courses related to their art museum’s collections and exhibitions. Of these eight, five participants stated that museum staff members, who assist with the development of these university courses, give support. For example, one participant stated, “Exhibition-related courses are co-developed by museum staff and university faculty.” Another museum educator described a university course that was developed collaboratively between the museum staff and university faculty where “the students were involved with curating an

exhibition.... and the students had complete ‘curatorial’ duties and responsibilities.” Three other participants indicated that their museums give university stipends for developing courses using the art museums' collections and exhibitions.

Internships

After course related educational experiences, internships were the next most common type of educational program offered specifically for university students, and 32 survey participants indicated these. Museum educators explained that internships are competitive programs for students to work along side museum staff of various museum departments. According to six participants, the internships at their art museums offer university course credit. Also, four participants explained that students could gain work experience and career training if they wish to pursue positions in the museum field after graduation. For example, a participant explained, “The internship program gives students a broad overview of non-profit museum management. Students rotate through the education, development, marketing, and curatorial departments to learn about museum practices.” The participants explained that internships are “a mutually beneficial relationship” between the university students and museum staff members. The interns gain “real world,” hands-on art museum experience, and the museum staff receives “assistance with key projects and daily administration.”

Social Events

Social events, which were described by 25 survey participants, are the third most common type of activity designed specifically for university students. These events have a party

atmosphere and are “designed to help attract a new and younger audience” to the museums. One museum educator explained that these events are “somewhat educational, but mostly social. They are designed to encourage students to come back after they experience the Museum as a fun social gathering location.” The following are a few examples of the museum educators' descriptions of these events:

- Annual College Night - free open house for area college students to visit the galleries, enjoy free jazz and snacks, and learn about our reference library and internship opportunities.
- Our premier student program is the semi annual Mix party, held each semester. Mix is a big art party in the museum with live music, art activities, tours, games, door prizes, food and more. Many of these programs are peer planned.
- These social events include the annual Jazz Night and Blues Night-student band plays in the lobby and all galleries are open. Scavenger hunts, art activities and gallery games are available. The new annual late-night event After Hours at the Museum (open until 1am!) with lively student performances in the lobby, all sorts of activities scattered about the galleries (all open!) and a movie screening on the top floor conference room.

The participants explained that social events are designed to attract students to their art museums. Three of the participants described that these programs are peer planned by their university student advisory committees. The goal of these programs, according to the participants, is to “create a welcoming and comfortable environment for students.” The art museum educators indicated that these social events are primarily created to increase university audience attendance numbers, rather than serve an educational role.

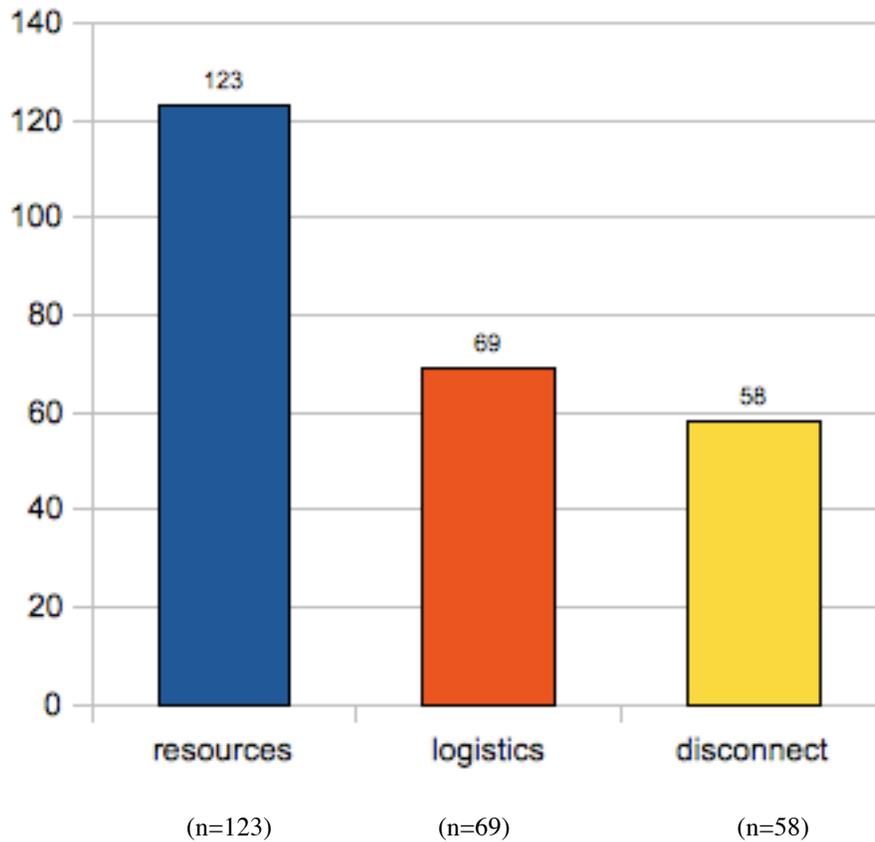
Challenges

Through open-ended responses, 87 participants indicated challenges to creating and sustaining successful programs, services, and developing collaborative projects with university faculty. Based upon my coding of the data, I divided the challenges, described in the responses, into three categories: 1) resources; 2) logistics; and 3) disconnect. These are overall categories, and participants indicated specific challenges; therefore, the challenges outnumber the participants. For example, a participant stated that the lack of funding and the lack of museum staff time were challenges to creating and sustaining a gallery project. Thus, I counted this participant's response as two resource challenges, a funding challenge and a museum staff time challenge. However, when a respondent repeated the same specific challenge, I counted the challenge only once. For example, a participant described that the lack of funding was a challenge to creating and sustaining a gallery program. The participant then repeated that the lack of funding was a challenge to creating and sustaining access into the museum's study gallery. Thus, I counted the lack of funding once as a challenge for that museum.

Lack of resources, indicated 123 times, is the most common type of challenge to creating and sustaining educational programs, services, and collaborations for university students. Logistical problems were the next most common type of challenge, which were described 69 times. Additionally, the participants described challenges related to theoretical differences that created a disconnect between museum staff and university audiences 58 times

Table 7. General types of challenges.

(Participants indicated multiple challenges.)



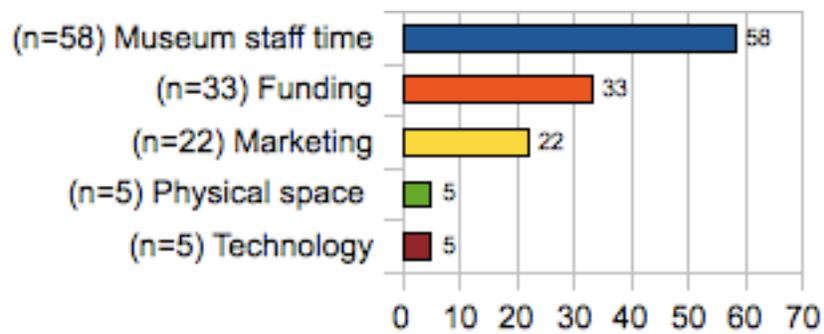
Resource Challenges

I use the term “resources” to describe the type of challenge that not only include funding resources, but also staff resources, marketing resources, technological resources, and physical space. The lack of museum staff time was the most common type of resource challenge, described by 58 participants. The lack of funding is the next most common type of resource

challenge indicated by 33 museum educators. Lack of funding is a pivotal challenge because it directly relates to other challenges. According to 22 respondents, marketing is a challenge due to the lack of marketing resources and because of the shifting demographics of the university student population. Additionally, five participants explained that the lack of physical space for university classes is a challenge. Five other museum educators described the challenge created by the lack of technical resources to make their museums' collections and educational resources more accessible. I address, in further detail, the three most common resource challenges: 1) museum staff time; 2) funding; and 3) marketing.

Table 8. Resource challenges

(Participants indicated multiple types of resources.)



Museum staff time. The lack of museum staff time was the most common type of resource challenge described. One museum educator stated, “Having enough time to do it all is always a challenge.” Another participant explained, “The Director of Education's job is 25.5 hours per week, and that includes running a studio art classes program, public programs, and

gallery interpretation. I'd love to go to the university to meet more faculty, but it's difficult to find the time.”

Developing course related educational experiences in the museum is especially challenging with limited staff time. Collaborating with university faculty requires time to build relationships, and a participant stated, “People and relationships are key.” A museum educator explained, “The challenge is in finding the time to address the needs of the individual classes and to create programs to address those needs.” Another participant explained, “College classes need to be taught by museum staff, not docents.” Thus, the lack of museum staff means that “often we are unable to accommodate collection visit and tour requests” according to another museum educator.

More museum staff, especially those dedicated to working with university audiences, could result in more educational programs, services, and collaborations. A respondent stated, “Additional programs specifically for university students could be developed and sustained if we had additional staff members.” According to another participant, the current economic situation has meant, “we have suffered staff cuts that have lessened our ability to offer educational programs and services.” A museum educator explained, “It takes a lot of staff time to collaborate, which basically boils down to funding.” Another respondent echoed this point when she stated, “Staffing is directly related to funding.”

Funding. The lack of funding is the next most common type of resource challenge indicated. A museum educator explained, “Funding is the largest challenge.” Another participant stated “Funding is always an issue!” The lack of funding affects the quality of educational programs, services, and collaborations for university students. A museum educator

indicated, “In these challenging financial times, it is hard to keep our high level standards for programs and events.” Another participant explained, “We have a general lack of resources and budget to implement high quality, consistent services to college students.”

From my analysis of the data, I believe the lack of funding creates less access to objects in art museums’ collections for university audiences. A museum educator explained that the “budget environment is challenging because we need additional curatorial research and art handling staff to bring art out of storage into our study room for college classes.” Another museum educator expressed that it is difficult for students to make informal visits because the museum is only open late one night each month. The participant explained, “The problem of opening for more extended hours is much harder to manage because there are not many financial sources who want their funds to go to facility/security costs.” Also, the lack of funding limits communication to university audiences.

Marketing. According to 22 participants, marketing solutions are needed to increase awareness of the museums they represent. A participant stated, “We find we have to work hard to make sure that faculty and students know we are here.” Another museum educator explained, “Getting the word out as to what we offer is always a challenge.” A participant described the need for “marketing and promotion of services, not only to students, but to instructional faculty so they can direct students to resources at the museum.” Another respondent stated, “Marketing could make university faculty aware of the potential role of the museum in teaching.”

Marketing is especially challenging due to the frequent change of the university student population. For example, one museum educator explained, “selling these programs involves constant marketing to students because they are a transient population.” A museum educator

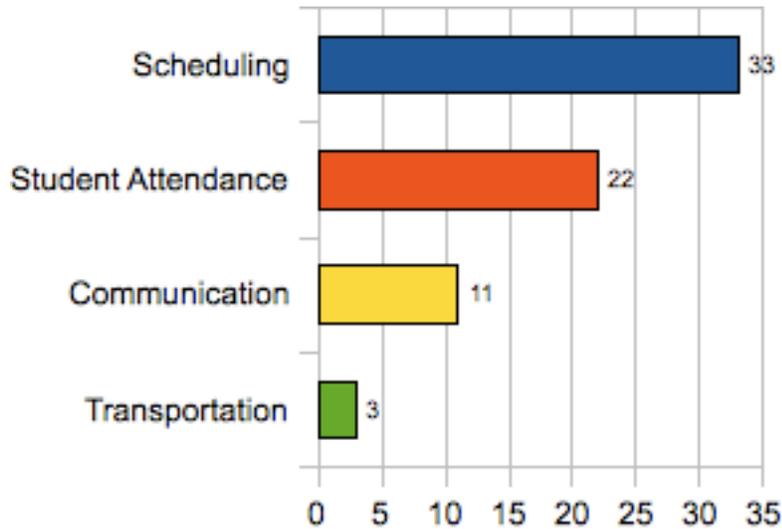
further explained, “Marketing to this group of people is tricky, not only because their living situations change sometimes on a semester basis, but because college students are so overloaded with social and educational obligations and opportunities as it stands.”

Logistical Challenges

I use the umbrella term “logistical challenges” to categorize those responses that indicated scheduling, attendance, communication, and transportation as challenges to creating and sustaining quality educational programs, services, and collaborations with university audiences. After resource challenges, logistical challenges were the next most common type of challenge, which were described 69 times. Scheduling educational activities was the most common logistical challenge, which was described by 33 participants. Getting university students to attend educational programs and events was the next most common logistical challenge indicated by 22 respondents. Eleven museum educators described issues with communication as being a challenge. Also, three participants explained that transportation to their museums was a logistical challenge. I address, in further detail, the three most common logistical challenges: 1) scheduling; 2) attendance; and 3) communication.

Table 9. Logistical challenges

(Participants indicated multiple types of resources.)



Scheduling. Scheduling educational activities was the most common logistical challenge, which was described by 33 participants. According to a respondent, “Faculty and museum staff operate on very different time horizons; sometimes coordinating programming is difficult.”

While four participants described scheduling challenges specifically with university faculty, 12 other participants mention scheduling difficulties that relate to university students. According to a respondent, “The students' schedules are very different from that of the broader audience.” Another respondent explained, “We are not always open during hours that are convenient to students.”

The scheduling of programs, work for interns, and recruitment of student volunteers is further complicated by the transient nature of the student population. A participant stated, “This is a transient population so scheduling is always a challenge.” Another explained, “Understanding the needs of the ever-changing lifestyle of university life and coordinating tricky class/vacation schedules for students is a challenge.” Five museum educators stated that university students’ full course and activity schedules create challenges with scheduling. A respondent explained, “Time available from course loads is the biggest challenge - students are unavailable for staff meetings, training, etc.”

Attendance. According to 22 museum educators, it is a challenge to get university students to attend the educational programs and events offered at their museums. When asked about challenges, one participant exclaimed, “Attendance, attendance, attendance!!” A museum educator stated, “Numbers have been spotty for a number of these programs, and I am therefore reluctant to invest time and money in subsequent versions of these events.” College students have many demands on their time and this presents an attendance challenge, as well as a scheduling challenge. A participant explained, “All students have a very busy schedule, academically and socially and we find ourselves often competing with other events on campus.” Another respondent echoed, “Our university students have so many opportunities available to them on campus and off campus.”

In particular, it is especially difficult to get younger undergraduate students to attend museum educational activities. One respondent stated, “Freshman and sophomores are so busy adjusting to campus life that it is hard for them to attend.” Another museum educator explained,

“Younger students are farther away from entering the job market, so our presentations don't seem to hold their attention as much; they aren't yet focused on "real life."

A solution, mentioned by the respondents, to the challenge of low attendance numbers is to get university faculty involved. One participant stated, “Unless a professor engages the students it is rare to see many students come through our doors on their own.” Another museum educator explained, “The best way to get students to attend is to go through professors - getting them to require an event or organize a group is the best way to get attendance.

Attendance also presents a challenge because the participants do not know how many university students will attend the museum events. A museum educator explained, “Attendance at our student events has fluctuated between 30 and 750 people - difficult to plan for.”

Communication. Eleven museum educators described issues with communication as being a challenge. The participants explained that email and web technology complicates communication challenges. For example, one museum educator described, “Our website is difficult to use. How everything works is not transparent, making communication challenging.” A respondent explained a solution to this challenge, “We are working on a major overhaul of our website so that communication is streamlined.” Another participant stated, “Our communication has to be viral to penetrate the vast amount of information students are dealing with everyday.” However, another participant explained, “The University’s e-mail system blocks group e-mail as spam.”

The participants explain that communication with both students and faculty is a challenge. For example, a participant stated, “The main issue we deal with is how to communicate with the students.” Others explain that the “lack of a centralized way to contact

faculty” is a challenge. One museum educator explained, “Contact with individual faculty members at hundreds of Midwestern colleges and universities is difficult, even in the digital age. People change jobs, move, take on different course loads, and retire.”

The participants also described issues related to communication that reach beyond logistical challenges. A participant explained, “We have a challenge with communicating with university faculty about how tours of the museum can fit into the courses they are teaching.” Another museum educator explained, “I’ve had problems with non-communicative professors that get caught up in the semester and forget about the project you worked ALL summer on.” These types of communication issues seem to indicate value and theoretical differences between the groups, which I will address in further detail below.

Disconnect

Twelve participants described a general disconnect between the art museum and university. For example a respondent explained that it is a challenge to “effectively coordinate programs that involve two institutions that may have different goals/priorities.” Another museum educator stated, “There is a huge disconnect with the two universities in our town, and we are constantly trying to figure out why!” Other participants were more specific and addressed challenges related to ways university faculty view the museum, university students view the museum, and how museum staff view university audiences.

University faculty. Challenges related to the theoretical framework through which university faculty members view the museum were addressed by 24 participants. The

participants indicated, “Faculty tend to have their own agenda.” For example, a respondent explained that it is a challenge to keep “faculty working with us, without giving them the freedom to take over.” The participants described challenges with faculty wanting the power to take over and have control of the museum setting used to teach students. For example, a participant explained that university faculty members complain about noisy school groups in the art museum “who have just as much right to be there.”

The participants also explained that faculty member’ motivations for collaboration with museum staff often do not align with institutional structure of their art museums. For example, a participant described, “Some faculty only assist with the expectation they will receive an art show in the main gallery. This complicates the museum exhibition schedule.” Another museum educator explained:

Once we had an university faculty member take an aggressively active role in publicity (wanting to direct the college's graphic designer working on designing the publication announcement), which led to confusion when the museum was presenting a program and trying to maintain a graphic identity.

Additionally, seven participants indicated that faculty do not value museum educators role in teaching university students. There is not a clear consensus among all of the participants on this issue. Other art museum educators explained they do lead course related tours and gallery programs for university students. However, some participants explained that there is an “institutional resistance to non-faculty teaching college students in the art museum. A participant stated, “Faculty like to work with other PhDs.” Another museum educator explained, “New

junior faculty were more open to exploring the possibilities of working with museum staff and using the art museum collections in their teaching than senior faculty.”

University students. Eight participants addressed challenges related to how university students view the museum. The museum educators explained that the students do not understand how the museum works. For example, a participant stated, “Students do not realize either the security issues or access issues in asking to see material.” Another respondent said, “Students do not realize that not all archival materials are suitable for scanning/Xeroxing.” Another example was illustrated by a participant who explained, “Many students show up in person to the museum administrative offices without making an appointment and expect us to hand them bibliographies, or to provide an impromptu interview telling them everything about the artists and the work.” Thus, the participants expressed frustration when university students’ expectations of museum staff are not “realistic.”

Museum staff. Fourteen participants described a disconnect museum staff have with university audiences. These participants expressed that they lack understanding of ways to make their museums’ collections relevant to university faculty and students. For example, a participant stated it is “difficult to understand the full scope of the needs and to develop a program/service that will be consistently utilized.” Another participant explained that it is a challenge to “identify the relevancy of our collections in terms of what they are learning.” A disconnect between groups affects the quality of the educational experiences for university students. A participant explained this point and offered an example:

The biggest challenge I think is finding the deeper connections for interdisciplinary programs. We are often nagged by the sense that the connections are there, but that we

are too entrenched in our own expertise to know what those more meaningful connecting ideas are. It's equivalent to a culture clash or a language barrier: we know the common ground is there, but are not sure how to start. It's like we need a translator who is schooled in both art and the discipline in question to help find those bridges. For example, one of the most successful shows we had in terms of interdisciplinary connections was curated by an Art History professor who also has a bit of a love affair with science. She was able to help us create really engaging explorations of art and physics in a way that was really rewarding and illuminating.

This example points to reasons for museum staff to build relationships with university faculty members. It is through these relationships that interdisciplinary connections can be made.

From my analysis of the data, the disconnect between art museum educators and university audiences constrains art museum educational opportunities for university students. The use of terms such as “buy-in” and “marketing” denote a producer/consumer relationship. For example, eight participants expressed difficulty in getting faculty “buy-in” and that there is a constant need to market their programs to university faculty and students. One participant stated that sustaining successful educational programs for university student requires “strong connections and *buy-ins* from professors.” Another expressed that “selling these programs involves constant marketing to faculty.” It seems that the museum educators view that they have a responsibility to initiate engagement with university audiences, and the university audiences are passive consumers of programs and services. The museum educators seem to think about university faculty as an audience segment that will “consume” pre-packaged, pre-determined programming, whereas this particular audience segment is accustomed to being producers of

educational programs. I think the fact that museum staff think they need to “sell” products to university faculty may be further deepening the divide between these groups.

Additionally, I infer, based on the responses, that the museum educators use attendance numbers to determine the success of a programs. The more successful the programs (i.e./higher attendance) the more money museums can raise. There seems to be a focus on parties and event to draw higher attendance, instead of educational experiences with deeper content. There also seems to be an assumption that all art museum experiences are inherently valuable for all audiences. I believe the lack of a reflective critical analysis of the value of art museum educational experiences by art museum educators is creating a conceptual divide with university audiences.

Conclusion

The analysis of this survey offered evidence of the ways in which museum educators engage university audiences. Course related educational experiences were the most common type of program reported, and they give students the opportunity to use the museum as an extension of their university classrooms. The purpose of these programs, services, and collaborative projects is to expand upon ideas being taught on campus. The next most common type of programs described were internships, which give work experience and career training to those students who may decide to pursue positions in the museum field after graduation. Social events were the third most common type of activity described by the participants. These are designed to attract university students to the museum. There seems to be a focus on attracting university audiences through marketing to increase attendance numbers. I argue that the

producer/consumer view many participants express is widening the sense of disconnect between the groups. Thus, art museum educators must critically analyze and reflect on the value of educational experiences and examine the perspectives from which the groups view the role of art museums and their collections in the teaching of university students.

CHAPTER 5: CONCLUSIONS

Introduction

This study identified the types and purposes of programs, services, and collaborative projects created by art museum educators for university audiences. Furthermore, this study explored the challenges in creating and sustaining quality programs for university audiences, which offered insight into the relationship between art museum educators and university audiences.

The literature I reviewed acknowledged that cooperation between art museums and universities could be beneficial to both (Bonner, 1985; Burcaw, 1997; Goode, 1895; Hammond, et. al, 2006; Handley, 2001; Monro, 1949; Sandell & Cherry, 1994; Seaver, 1949). Additionally, some of the literature revealed challenges to creating and sustaining quality educational programs for university students, including scheduling conflicts (Robin, et al., 2001) and the lack of resources for the training and supervision of students (Frost, 1998).

This study of art museum educators utilized a survey methodology, which is an established way art and museum education researchers gather information that describes existing conditions, attitudes, and to determine relationships. For example, Ebitz (2005), El-Omami (1989), and Zeller (1985) conducted surveys about qualifications and professional preparation of

art museum educators, and Wetterlund and Sayre (2003) conducted a survey of art museum educators to find out about the types of programs they offer. I analyzed the data from the open-ended questions through a process of coding the text. The closed-ended questions were compiled and analyzed through the web survey tool SurveyMonkey. Additionally, I kept a reflexive journal to help clarify ideas and themes that emerged while analyzing the qualitative data.

Results

The data showed that university audiences are most often involved in course-related educational experiences, internships, and social events at art museums. Gallery programs and tours are the most common type of course-related educational experience for university audiences described by the participants. These experiences are coordinated in collaboration with university faculty members and are often interdisciplinary. These programs are successful because of the relationship between museum staff members and university faculty. However, building these relationships is often challenging due to the possible theoretical differences between the groups. The data indicated that there is lack of understanding by university audiences of the institutional structures within art museums. The participants expressed a sense of urgency to get higher attendance numbers. I infer, based on the responses, that attendance numbers are being used to measure success. Thus, art museum educators are engaging university students in social events. According to the comments of the museum educators in this survey, the primary purpose of these events is to attract university students with a party-like environment. It seems that museum educators consider these events educational because they included them this survey. However, based on the description of these events, I conclude that

the intent of these events is primarily commercial rather than educational. I believe these non-educational events create a dilemma. The participants stated that the way to get students to attend museum programs is to get “buy-in” from faculty members. The data indicated that the perception among some art museum educators is that university faculty do not value museum educators’ role in teaching university students. However, if art museum educators invest their resources in attracting students to the art museums for parties and social events, rather than creating programs and collaborative projects with deeper content, why would faculty members choose to “buy-in”? I conclude, based on terms such as “buy-in” and “marketing” used in the responses, that the museum educators view themselves as producers of products (educational programs) and the university audiences as consumers. However, university faculty are accustomed to being producers of educational programs. Thus, there is a disconnect between museum educators and university faculty.

Significance of the Study

Of the literature I found, there was no overview of the types of art museum educational programs, services, and collaborative projects for university audiences. Thus, this study begins to fill this gap in information about the educational role art museums have in teaching university students. This study gives art museum educators and university audiences an overview of the most frequently reported educational activities in which university audiences are engaged. This study also offers insight into the challenges art museum educators experience with creating and sustaining successful educational programs, services, and collaborative projects for university

audiences. It is important that art museum educators know what other art museum educators are doing, why they are doing what they do, and what challenges they face. This study offers art museum educators the opportunity to build on this knowledge.

Limitations

The research was conducted with limitations, some of which were imposed to keep the range of the study in focus. A major limitation of this study is that I am the only researcher that collected and analyzed the data. I did, however, conduct this study under the supervision of my thesis adviser. Additionally, this study only offers the art museum educators' perspectives. The data collected were self-reported by the participants, and there were no follow-up site visits to observe and verify the findings. Art museum educators may not have knowledge of all other museum projects that include university audiences. For example, curators may be working on educational projects with faculty members without the museum educator being aware of this.

This study was distributed by e-mail to art museum educators through three listservs and directly to 332 art museums accredited by American Association of Museums (AAM). One hundred fifteen art museum educators responded to this survey. However, it is difficult to determine the exact response rate. This is due, in part, to e-mail invitations that were sent to general museum accounts. There is no way of knowing if the art museum educators received them. Additionally, the listserv members represented a general audience of museum educators and this survey was directed specifically toward art museum educators.

Suggestions for Further Research

This study utilized a cross-sectional survey instrument to gather information from art museum educators at a single point in time. One way to extend this research would be to conduct a longitudinal study to understand the relations between art museums and universities over time. This type of study would collect data from art museum educators about educational programs, collaborative projects, and services they offer to university audiences. Additionally, this type of study would collect data about the challenges that art museum educators face when creating and sustaining quality programs, services, and collaborations for university audiences. Since my research studies only one moment in time, a longitudinal study could offer art museum educators an understanding of how art museum educational experiences for university change over time.

This study examines the perspective of art museum educators. Thus, focusing on university audiences is another way to expand this research. A cross-sectional survey of university faculty and students would help to give a fuller picture of art museum educational experiences for university audiences. This type of study would be especially useful for art museum educators so they can develop a deeper understanding of how university audiences view these educational programs, services, and collaborative projects. Surveying university audiences could answer some other questions that my study raises, such as: 1) What types of art museum programs do university audiences define as educational? 2) How do university audiences define the purposes of these programs, services, and collaborative projects? 3) What challenges do university faculty experience in creating and sustaining quality art museum educational

experiences for university students? This type of study could also help to clarify the theoretical perspectives of the university audiences.

This study has shown that while there are many challenges to creating and sustaining quality educational programs, services, and collaborative projects for university audiences, there are art museum staff members who have developed strong relationships with university audiences and have created and sustained quality education experiences for university students. Another way to extend this research would be to conduct case studies of specific art museums that create innovative solutions to these challenges, which have resulted in successful programs, services, and collaborative projects. Case studies of specific art museums and their university audiences could offer a deeper understanding and a clearer picture of the theoretical perspectives of each group. This type of research could offer insight into how particular art museum educators create and sustain successful museum educational programs for university audiences. This type of study may inspire solutions by other art museum staff as they consider ways to strengthen relations with university audiences.

Final Thoughts

This study contributes to building a knowledge base of the relatively diffuse field of art museum education. This study offered evidence of ways art museums and their collections are used to teach university students. However, the responses indicated that not all of the university programs developed through art museum education departments are educational. Additionally, this study revealed that the theoretical differences between art museum staff and university audiences create obstacles to building relationships. The participants indicated that this

disconnect between groups affects the quality of art museum educational experiences for university students. My goal is that this study will provoke art museum educators to reflect on and critically analyze the ways they are engaging university audiences and the reasons for doing so. Hopefully, this will lead to discussions among art museum educators and university audiences to gain a better understanding of each other.

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APPENDIX A: LIST OF MUSEUMS

1. Smith College Museum of Art
2. Seattle Art Museum
3. McKissick Museum, University of South Carolina
4. South Dakota Art Museum
5. Norton Museum
6. The Washington Pavilion of Arts and Science
7. C.M. Russell Museum
8. Winterthur Museum
9. Arkansas Arts Center
10. Nevada Museum of Art
11. Burchfield Penney Art Center
12. Virginia Museum of Fine Arts
13. Cedar Rapids Museum of Art
14. Blanton Museum of Art
15. Muscarelle Museum of Art - College of William & Mary
16. The Mint Museum
17. Milwaukee Art Museum
18. Mildred Lane Kempe Art Museum
19. Frost Art Museum
20. Robert V. Fullerton Art Museum
21. Art Museum of Southeast Texas
22. Cleveland Museum of Art
23. Fitchburg Art Museum
24. Salvador Dali Museum
25. The Hyde Collection
26. Pennsylvania Academy of the Fine Arts
27. Art Museum at the University of Kentucky
28. Rahr-West Art Museum
29. Lyman Allyn Art Museum
30. Hunter Museum of American Art
31. Bruce Museum
32. Parrish Art Museum
33. Bakersfield Museum of Art
34. University at Albany Art Museum

35. Stanlee and Gerald Rubin Center for the Visual Arts at the University of Texas at El Paso
36. Herbert F. Johnson Museum of Art at Cornell
37. Portland Art Museum
38. Utah Museum of Fine Arts
39. Samuel P. Harn Museum of Art
40. Crocker Art Museum
41. Museum of Latin American Art
42. National Gallery of Canada
43. Gertrude Herbert Institute of Art
44. Maxwell Museum of Anthropology
45. Marianna Kistler Beach Museum of Art
46. New Museum of Contemporary Art
47. Nerman Museum of Contemporary Art, Johnson County Community College
48. Chrysler Museum of Art
49. The Eric Carle Museum of Picture Book Art
50. Harvard Art Museum
51. Mystic Arts Center
52. University of Wyoming Art Museum
53. Sheldon Museum of Art
54. Los Angeles County Museum of Art (LACMA)
55. University of Michigan Museum of Art
56. Dallas Museum of Art
57. Art Institute of Chicago
58. J. Paul Getty Museum
59. Spencer Museum of Art
60. Solomon R. Guggenheim Museum
61. The Snite Museum of Art, University of Notre Dame
62. Springville Museum of Art
63. Saint Louis Art Museum
64. Agnes Etherington Art Centre
65. Memorial Art Gallery of the University of Rochester
66. Reynolda House Museum of American Art
67. Weisman Art Museum, University of Minnesota
68. Philadelphia Museum of Art
69. Marianna Kistler Beach Museum of Art
70. Maltz Museum
71. Fort Wayne Museum of Art
72. Museum of Contemporary Art Chicago
73. Amon Carter Museum
74. University of New Mexico Art Museum
75. Indianapolis Museum of Art
76. Nora Eccles Harrison Museum of Art
77. University of Richmond Museums
78. The Albuquerque Museum

APPENDIX B: IRB APPROVAL

VCU Memo

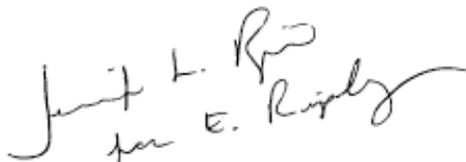
Virginia Commonwealth University

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DATE: July 8, 2009

TO: Melanie L. Buffington, PhD
Art Education
Box 843084

FROM: Elizabeth Ripley, MD, MS
Chairperson, VCU IRB Panel B
Box 980568



RE: **VCU IRB #: HM12259**

Title: The Educational Role of the Art Museum and its Collections in the Teaching of Undergraduate and Graduate Students

On July 8, 2009, the following research study was *approved* by expedited review according to 45 CFR 46.110 Category 7. The approval reflects the revisions received in the Office of Research Subjects Protection on July 7, 2009. This approval includes the following items reviewed by this Panel:

RESEARCH APPLICATION/PROPOSAL: None

PROTOCOL (Research Plan): The Educational Role of the Art Museum and its Collections in the Teaching of Undergraduate and Graduate Students, received 7/7/09, version 2, dated June 2009

- Internet Survey, received 7/7/09, version June 2009
- Follow-Up Interview Questions, received 5/20/09, version May 2009

CONSENT/ASSENT (attached):

- Informed Consent Information Sheet, received 7/7/09, version June 2009
- One of the conditions set forth in 45 CFR 46 117(c) (1), (2) for waiver of documentation of consent has been met and the IRB Panel has waived documentation of consent.

ADDITIONAL DOCUMENTS (attached):

- Recruitment Email, received 5/20/09, version May 2009

This approval expires on June 30, 2010. Federal Regulations/VCU Policy and Procedures require continuing review prior to continuation of approval past that date. Continuing Review report forms will be mailed to you prior to the scheduled review.

The Primary Reviewer assigned to your research study is Cornelia Ramsey, PhD. If you have any questions, please contact Dr. Ramsey at caramsey@vcu.edu and 827-1513; or you may contact Jennifer Rice, IRB Coordinator, VCU Office of Research Subjects Protection, at jlrice@vcu.edu and 828-3992.

Conditions of Approval:

In order to comply with federal regulations, industry standards, and the terms of this approval, the investigator must (*as applicable*):

1. Conduct the research as described in and required by the Protocol.
2. Obtain informed consent from all subjects without coercion or undue influence, and provide the potential subject sufficient opportunity to consider whether or not to participate (unless Waiver of Consent is specifically approved or research is exempt).
3. Document informed consent using only the most recently dated consent form bearing the VCU IRB "APPROVED" stamp (unless Waiver of Consent is specifically approved).
4. Provide non-English speaking patients with a translation of the approved Consent Form in the research participant's first language. The Panel must approve the translated version.
5. Obtain prior approval from VCU IRB before implementing any changes whatsoever in the approved protocol or consent form, unless such changes are necessary to protect the safety of human research participants (e.g., permanent/temporary change of PI, addition of performance/collaborative sites, request to include newly incarcerated participants or participants that are wards of the state, addition/deletion of participant groups, etc.). Any departure from these approved documents must be reported to the VCU IRB immediately as an Unanticipated Problem (see #7).
6. Monitor all problems (anticipated and unanticipated) associated with risk to research participants or others.
7. Report Unanticipated Problems (UPs), including protocol deviations, following the VCU IRB requirements and timelines detailed in [VCU IRB WPP VIII-7](#):
8. Obtain prior approval from the VCU IRB before use of any advertisement or other material for recruitment of research participants.
9. Promptly report and/or respond to all inquiries by the VCU IRB concerning the conduct of the approved research when so requested.
10. All protocols that administer acute medical treatment to human research participants must have an emergency preparedness plan. Please refer to VCU guidance on <http://www.research.vcu.edu/irb/guidance.htm>.
11. The VCU IRBs operate under the regulatory authorities as described within:
 - a) U.S. Department of Health and Human Services Title 45 CFR 46, Subparts A, B, C, and D (for all research, regardless of source of funding) and related guidance documents.
 - b) U.S. Food and Drug Administration Chapter I of Title 21 CFR 50 and 56 (for FDA regulated research only) and related guidance documents.
 - c) Commonwealth of Virginia Code of Virginia 32.1 Chapter 5.1 Human Research (for all research).

[010507]



Informed Consent Information Sheet

TITLE: The Educational Role of the Art Museum and its Collections in the Teaching of Undergraduate and Graduate Students

VCU IRB NO.: # HM12259

PURPOSE OF THE STUDY

The purpose of this study is to learn about effective ways that art museums and university academic departments collaborate using the museum's collections in the teaching of college students.

This study is an examination of the educational role of the art museums and their collections in teaching undergraduate and graduate students. The goal is also to learn what types of educational programs and services are offered and learn about the challenges in creating and sustaining high quality educational programs for university audiences. You are being asked to participate in this study because you are an art museum educator.

DESCRIPTION OF THE STUDY AND YOUR INVOLVEMENT

If you decide to be in this research study, please proceed to the survey after you have had all your questions answered and understand the process of the study.

I am contacting you to ask that you participate in a brief online survey of art museum educational programs that relate to university audiences. Additionally, if you choose, you may participate in a follow-up e-mail interview. Your participation in this survey and interview is voluntary and the responses that you give will remain confidential.

Significant new findings developed during the course of the research which may relate to your willingness to continue participation will be provided to you.

RISKS AND DISCOMFORTS

There are no potential risks. You can complete the survey using any computer that has access to the Internet.

BENEFITS TO YOU AND OTHERS

Your input will help to understand the types of programs and services art museums offer to universities; understand why these programs exist; and identify any challenges in creating and/or sustaining high quality programs. You may not get any direct benefit

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June 2009, p.1

from this study, but, the information gathered may be transferable to other art museums to gain a better understanding their role in teaching undergraduate and graduate students.

COSTS

There are no costs for participating in this study other than the time you will spend in filling out the on-line questionnaire and optional follow-up e-mail interview.

PAYMENT FOR PARTICIPATION

There will be no payment for participation.

ALTERNATIVES

The alternative is to not participate in the study.

CONFIDENTIALITY

Potentially identifiable information about you will consist of your name and e-mail address. Data is being collected only for research purposes. Your data will be identified by ID numbers, not names, and will be kept in password protected files and these files will be deleted in May 2010 after the study ends. Access to all data will be limited to study personnel.

We will not tell anyone the answers you give us; however, information from the study and the consent form may be looked at or copied for research or legal purposes by Virginia Commonwealth University.

What we find from this study may be presented at meetings or published in papers, but your name will not ever be used in these presentations or papers.

IF AN INJURY HAPPENS

Requesting waiver of this section. This study involves minimal risk.

VOLUNTARY PARTICIPATION AND WITHDRAWAL

You do not have to participate in this study. If you choose to participate, you may stop at any time without any penalty. You may also choose not to answer particular questions that are asked in the study.

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QUESTIONS

In the future, you may have questions about your participation in this study. If you have any questions, complaints, or concerns about the research, contact:

Melanie Buffington, PhD
Department of Art Education
Virginia Commonwealth University
PO Box 843084
Richmond, VA 23284-3084
mbuffington@vcu.edu
Telephone: 804-828-3805

If you have any questions about your rights as a participant in this study, you may contact:

Office for Research
Virginia Commonwealth University
800 East Leigh Street, Suite 113
P.O. Box 980568
Richmond, VA 23298
Telephone: 804-827-2157

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Recruitment email



Currently, I am a graduate student of art education at Virginia Commonwealth University working on my masters thesis. The purpose of this study is to learn about effective ways that art museums and university academic departments collaborate using the museum's collections in the teaching of college students.

I am contacting you to ask that you participate in a brief online survey of art museum educational programs that relate to university audiences. Your input will help to understand the types of programs and services art museums offer to universities; understand why these programs exist; and identify any challenges in creating and/or sustaining high quality programs. Your participation in this survey is voluntary and the responses that you give will remain confidential.

You can complete the survey using any computer that has access to the Internet. If you are interested in learning more about this study, please contact me directly at mcneillw@vcu.edu. To access the survey, please click on the link below or copy and paste it into your browser.

Thank you for your assistance, and your time!

Sincerely,

Lanette McNeil
Masters Candidate
Virginia Commonwealth University

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APPENDIX C: SURVEY QUESTIONS

The Educational Role of Art Museums in the Teaching of Undergraduate and Graduate Students

[Exit this survey](#)

Educational Programs

33%

1. Does your art museum offer educational programs specifically targeted for university students?

yes

no (click the Next button below to continue to question #4)

2. Please list the title and describe the purpose of each educational program specifically targeted for university students.

3. Please describe any challenges in creating and/or sustaining high quality educational programs for university students.

Done

4. Does your art museum offer services (i.e./access to research, borrowing materials, slides, etc.) specifically targeted for university students to assist them with their coursework?

yes

no (click the Next button below to continue to question #7)

5. Please list and describe each educational service specifically targeted for university students.

6. Please describe any challenges in creating and/or sustaining high quality educational services for university students.

7. Does your art museum offer services specifically targeted for university faculty to assist them with their teaching?

yes

no (click the Next button below to continue to question #11)

8. Please list and describe each service specifically targeted for university faculty.

9. Does your museum offer university faculty incentives (i.e./ museum member benefits, special access to the collections and research, stipends, etc.) for developing courses using the museum's collection?

yes

no

If yes, please list and describe these incentives.

10. Please describe any challenges in creating and/or sustaining high quality educational services for university faculty.

A collaboration is a relationship that is not necessarily bound by a contract. The responsibilities may be shared equally in a collaboration.

11. Do museum staff members work collaboratively with university faculty to develop programs for university students?

yes

no (click on Next button below to move to question #15)

12. Please list and describe these collaborative efforts.

13. What academic disciplines are these university faculty from (i.e./ visual art, English, history, etc.)

14. Please describe any challenges in developing high quality educational collaborations with university faculty.

15. Museum Name

16. Size of Collection (approximate # of objects)

17. Annual Visitors to the Museum (approximate # of on-site visitors)

18. How many years have you been in the museum field? (include internships)

0-2

3-5

6-9

10-14

15-19

20+

19. Please indicate all audiences your position directly serves:

preschoolers

families

k-12 students

school teachers

university students

university faculty

adults

docents

other volunteers

senior citizens

special needs visitors

tour groups

Other (please specify)

20. If you are willing to take part in an in-depth e-mail interview about your museum's educational programs and services for university students and faculty, please provide the following information:

Name

E-mail address

21. Thank you for your participation.

Please leave any comments about this survey here.

VITA

Lanette Wever McNeil was born on November 22, 1965 in Luray, Virginia.

EDUCATION AND CERTIFICATION

**MAE, ART EDUCATION AND GRADUATE CERTIFICATE IN NONPROFIT
MANAGEMENT (MAY 2010)**
Virginia Commonwealth University

BFA ART EDUCATION, MINOR IN ART HISTORY (AUGUST 1993)
Virginia Commonwealth University

- Teaching Certificate awarded by Virginia Department of Education (current through 2011)

EMPLOYMENT HISTORY

CURATOR OF EDUCATION (1998-2004)

Muscarella Museum of Art, College of William and Mary

- Developed, implemented, and administered all Museum educational programs including lectures, workshops, festivals, docent training, children's classes, school tours, teacher's programs, and educational outreach.
- Collaborated with community leaders, university professors, and internationally renowned experts in various fields to produce a wide range of meaningful programs for a vast audience in collaboration with Museum exhibitions.
- Represented the Museum to outside organizations and served on various panel discussions.
- Served on Exhibition Planning Committee and helped steer strategic plan of Museum.

YOUTH AND FAMILY PROGRAMS COORDINATOR (1995-1998)

Walters Art Museum

- Directed and developed School Outreach Programs and Youth and Family Programs.
- Organized monthly Free Family Festivals, which included up to 6,000 visitors to the African American Festivals in February.
- Wrote and taught lessons in school and museum setting.
- Developed and conducted educational programs including workshops, classes, summer camps, open studios, storytelling, and festivals.
- Wrote art curriculum kits to be loaned to teachers and conducted teacher in-service training.
- Wrote Youth and Family Programs budget and worked collaboratively with entire education staff.

ART TEACHER (1994-1995)

Madonna Catholic School

- Wrote curriculum and conducted lessons for students in grades preschool through eighth grade.
- Coordinated students to paint production set, murals, and displays.
- Exhibited student works of art through out school.

HISTORICAL INTERPRETER (1993-1994)

Colonial Williamsburg Foundation

- Led students on interactive tours of historic area.

MUSEUM EDUCATOR (1991-1993)

Valentine Museum

- Conducted hands-on lessons and tours in museum setting.

INTERN AND ART TEACHER (1990-1993)

Virginia Museum of Fine Arts

- Taught children's art classes in Children's Art Resource Center.
- Also served as an intern in various areas of the Education and Outreach Department.