Collaborations between Art Museums and Schools: A Focus on High School Art Teachers' Utilization of Museum Resources

by

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A Master's Project

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Abstract

Education has become a priority in the museum world. The importance of museum and school partnerships has been emphasized as a good way to encourage effective learning. However, between museum educators and teachers, unfamiliarity with each other's environments and logistical problems such as time and money are obstacles to successful collaboration. The purpose of this study is to discover effective and practical strategies for collaboration between the Jordan Schnitzer Museum of Art and high schools in the Eugene School District 4J. The main research questions are: How might the museum and high schools collaborate in educational programs? How do art teachers utilize museums' resources? This master's project will help to enrich art education in Eugene by providing valuable recommendations for museum-school relationships.

Keywords

Collaboration between museums and schools, museum-school partnerships, museum education, art education, utilization of museum resources

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Education

June 2008	University of Oregon	Eugene, OR

- Master of Arts in Arts Management
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February 1990	Sookmyung Women's University	Seoul, Korea

- Bachelor of Arts, History
- Minored in Korean Literature
- Student editor, School of Liberal Art
- Student Representative, Dept. of History

Professional Experience

Spring 2009	Researcher	
	Jordan Schnitzer Museum of Art	Eugene, OR

- Researched on Collaboration between the Museum and Public Schools in the Eugene School District 4J

Spring 2008	ArtsBridge Coordinator and Museum Education Program Assistant	
	Jordan Schnitzer Museum of Art	Eugene, OR

- Supervised and managed students art teachers
- Coordinated art studio class
- Assisted Museum Educators with administrative tasks

Fall 2008	Practicum Intern to Registrar	
	Jordan Schnitzer Museum of Art	Eugene, OR

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- Worked on the collections computer database
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Summer 2007	Education Department Intern	
	Jordan Schnitzer Museum of Art	Eugene, OR

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Honor & Award

Spring 2008   Laurel Award
2001   Best Teacher of the Year, Boston Korean-American Association

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Chapter 1: Introduction

Problem Statement

In recent years, museums have been recognized as important educational institutions, and this has led to "expansion in museum education departments and their activities." Despite this recognition and effort, there are still teachers who do not recognize museums as educational resources (Black, 2005). Time and money limitations also can create obstacles to successful collaboration between museums and schools (Berry, 1998; Talboy, 1996). For example, due to funding cutbacks in art education in Eugene, Oregon, teachers in other fields end up teaching in the arts, and many students who attend school in Eugene seldom go on museum field trips (L. Abia-Smith, personal communication, February 27, 2007). Museums have been urged to collaborate with a wide range of organizations, especially K-12 schools, in order to provide a hands-on educational experience as a complement to more theoretical teaching in the classroom. However, we still need additional research on how to establish successful, ongoing collaborative programs between museums and schools (Berry, 1998).

The University of Oregon's Jordan Schnitzer Museum of Art (JSMA) in particular has a good record of collaboration with elementary schools in its region. However, like most museums, it has been less effective in reaching high school students. High school students are at a good point in their development to use museum materials, but logistical problems restrict class visits, and teachers often know little about what museums can offer (IMS(IMLS), 1996).

This case study was undertaken to discover strategies for collaboration between the JSMA and three high schools within the Eugene School District 4J. This research is designed for museum educators and art teachers, and the hope is that it will lead to the creation of a tangible outcome which will be a good model of museum-school partnerships in art education programs.

This study is significant because it is mutually beneficial to museum educators and art teachers as well as to high school students. It will provide valuable information on the specific museum-school relationships in collaborative programs for enriching art education in Eugene.

Conceptual Framework

Education has become a priority in the museum world. Although museum education has had a long history in the United States, not until the end of 20th century was it recognized as an integral part of the museum's mission (Black, 2005; Sheppard, 1993). Two reports, *Museum for a New Century* (1984) and *Excellence and Equity* (1992), issued by the American Association of Museums (AAM), have moved education to the center of the museum's focus (Johnson, 2009; Hein, 1998). Along with that recognition, the importance of museum and school partnerships has been emphasized as a good way to encourage effective learning (IMS(IMLS), 1996).

Although obstacles to the arts in schools are many, collaboration is one potential solution to ensure that students' education in the arts is not neglected. Museum-school collaboration is increasingly considered to be a solution for keeping arts education in public schools. While there is much research on arts education, there is little focus on

collaboration between museums and schools within individual school districts. This study seeks to address that issue.

Past research has supported the educational role that museums play. The research has pointed out the impact of three elements: educational policy, educational programs and funding of museum-school partnerships. These elements influence the successful outcome of collaborative efforts made toward raising the level of art education. However, as a result of cuts in funding, the level of arts education in Eugene has been threatened.

This case study suggests ways in which art museums and public schools can collaboratively create educational programs that meet both of their needs. It also describes how high school art teachers can effectively utilize the museum resources. To raise the level of arts education in Eugene, Oregon, this case study identifies obstacles to successful collaboration and introduces recommendations to both institutions: an art museum and public schools. A visual schematic of the conceptual framework is seen in Appendix A.

Selection of Site and Participants

My 2007 internship site, the Education Department at the Jordan Schnitzer Museum of Art (JSMA), and Churchill High School, South Eugene High School, and Sheldon High School in the Eugene School District 4J are used as a case for this research. These sites were selected because of the researcher's familiarity and interest with the Eugene community. Public participants that were interviewed included the Education Director and Museum Educator at the JSMA, as well as three high school art teachers in the Eugene School District 4J.

Benefits of the study

There exists a rich literature on collaboration between museums and schools. My study, however, focuses on real and potential collaborations between a specific art museum and local high schools. I hope the findings of my research will prove beneficial to actual students in high school and other grade levels.

Chapter 2: Research Design

Research Methodology

Methodological Paradigm

For the methodological paradigm, I have positioned myself as an interpretivist. The interpretive approach is "systematic analysis of socially meaningful action through the direct detailed observation of people in natural settings to arrive at understandings and interpretations of how people create and maintain their social worlds" (Neuman, 2006, p. 88). The reason I chose the interpretive approach is that my primary goal is to understand and discover ways to promote collaboration between the JSMA and high schools in the Eugene School District 4J.

Because this interpretive study focuses on exploring relationship and partnership systems within the greater context of arts education trends, I have taken a qualitative approach. An exploratory case study was used to gather in-depth information on the specific relationships in collaborative art education programs.

Research Questions

A case study was used to gather in-depth information in order to discover effective and practical strategies for museum educators and three high school art teachers in the Eugene School District 4J. After an initial literature review was completed, two main questions were explored: 1) How might museums and schools collaborate in educational programs? 2) How do teachers utilize museum resources? From this initial path of inquiry, the following six sub-questions were considered: 1)What are the art education programs

offered by museums to the Eugene School District 4J? 2) What services do teachers want from museums? 3) How can teachers be encouraged to use the community's cultural resources? 4) How can museums incorporate the teachers' ideas into future programs? 5) How can museums and schools assure a smooth integration of the field trip into the school curriculum? 6) What do administrators do to implement and manage art education collaborations between museums and public schools? These questions allowed multi-faceted information discovery through qualitative research, and contributed to developing a model of museum-school partnerships.

Delimitations

I delimited this study to three high schools in the Eugene School District 4J: Churchill High School, South Eugene High School, and Sheldon High School. One art teacher from South Eugene High School and two art teachers from Sheldon High School were interviewed for one hour each.

In addition, I selected one art museum, JSMA. The museum was selected due to its convenient location close to the schools that are part of my research, and its affiliation with the University of Oregon, which makes it an integral part of the educational culture in Eugene. I interviewed the Education Director and Museum Educator at the JSMA as representatives of the museum perspective.

Limitations

The purposive sampling procedure decreases the generalizability of findings. Since this research was limited to one art museum and three high schools in Eugene School District 4J, the findings cannot be generalized to all other museum-school relationships.

Research Design

Research approach

Due to the primarily qualitative nature of this study, this paper makes use of multiple methods of research including interactive and humanistic approaches. Methods of data collection included open-ended conversations. Reviews of literature and other document analysis were employed to provide additional substantiated evidence.

Strategy of inquiry

In order to discover effective and practical strategies for collaboration between the museum and three high schools, the case study characterized specific relationships. There are several examples of the use of case methodology in the literature regarding museum-school partnerships (Berry, 1998; Black, 2005; King, 1998). An exploratory case study was used to gather in-depth information on the specific museum-school relationships in collaborative arts education programs in order to better understand teachers' roles and begin the groundwork for future investigation into this area.

One of the most important determinants in investigating and presenting this topic as a case study was be the ability to select the research site that best fits the author's research interests. Purposive sampling, which is taking a nonrandom sample to locate a highly

specific population, was used in the selection of the initial case because it is suitable for the

research criteria and renders a large amount of information (Hay, 2004; Neuman, 2006).

After reviewing literature related to qualitative research methodologies, it became clear that

the case study is the appropriate methodology for investigating and presenting research on

the development and implementation of collaborative museum-school programs (Berry,

1998; King, 1998; Yaffe & Shuler, 1992).

Research Timeline

This master's project was conducted from the fall of 2007 to the spring of 2009.

Table 1. Research Timeline

Spring 2007	Summer 2007	Fall 2007	Winter 2008	Spring 2009
Preliminary research proposal completed Initial literature review completed	Internship at the Jordan Schnitzer Museum of Art	Expand literature review Complete full research proposal Draft detailed research instruments	Refine research instruments Collect materials for document analysis Interview with art teachers and museum educators	Continue literature review Complete data collection and analysis Write and revise draft Present research Complete and submit final version

(see Appendix C for more detailed research timeline)

Anticipated ethical issues

Subjects were recruited through a recruitment letter (Appendix G), and the researcher developed an informed consent form for participants to sign before subjects participated in the research study (Appendix H). Each participant was fully informed about the topic of the research and asked to consent to the use of his or her name (Creswell, 2003). Involvement in this study was voluntary; participants were free to withdraw their consent and discontinue participation at any time without penalty. By consenting to participate in interviews, participants demonstrated a willingness to have their name used in any resulting documents and publications.

Expectations

Ideally, the outcome of this research shows art teachers how best to utilize a museum's resources. Additionally, I hope that this research provides useful suggestions for the JSMA's educational programs and will be mutually beneficial for both art teachers and museum educators. This research may interest others in the public schools in Lane County and museum education field as well. I hope that this study will spark dialogue and awareness about partnerships between museums and schools generally, and high schools in particular.

Data Collection and Analysis Procedures

In this research project, I used specific data collection instruments, recruitment instruments, and consent forms. To ensure that the research was consistent, I used the same instrument for each participant. The recruitment letters were distributed and participants

were determined in the winter of 2008. Consent forms were distributed immediately after interviewees had been selected. Interviews took place over several days in each case study site. The interviews lasted 50-60 minutes depending on the length of responses. In some cases, follow-up questions clarified responses. The use of interviews and document analysis yielded data that was collected and analyzed in the winter and spring of 2009.

Data collection instruments

Data collection interview questions were developed to provide thick, rich data. I used an audio tape recorder and transcribed the interviews by hand for validation purposes. All electronic materials are stored on my computer in specific file folders dedicated to this research. All electronic correspondence was conducted through and stored on the University of Oregon's email server.

Preliminary coding and analysis procedures

The interviews and the frequency of similar personal descriptions aided in analysis of trends and conclusions. This process provided a guide for generalizing results. Data from each participant was compared to the others in order to determine similarities and differences and to double-check coding.

Strategies for validating findings

To establish credibility in this study, I employed triangulation, peer debriefing, referential adequacy, and member checks. Triangulation of research methods contributed to the validity of the project. The research consisted of a review of literature, and analysis of

documents and interviews. In the case of direct quotations from participants, each participant completed a member check prior to the final publication of this research. In the interpretation of data, I used peer debriefing to provide an accurate account of the information between the researcher and participants. The use of multiple methods for determining results increases the legitimacy of this research (Neuman, 2006).

Chapter 3: Literature Review

Introduction

As of 1992, Falk and Dierking stated that "museums have expanded in variety and exploded in popularity over the last few decades" (p. xiii).   During this time, the focus of museums has changed from historical collection, preservation, and research to public learning. As a result, museums are increasingly emphasizing education more than ever (AAM, 1992; Falk &Dierking, 1992).

Since art museums are places for students to think, explore, and engage with real objects, the educational role of museums in lifelong learning has become significant. The rise of "learning" in the museum agenda, how students experience museums, relationships between lifelong education, museum education, and school education, and finally museum and school partnerships will be examined here.

The Rise of "Learning" in the Museum Agenda

In recent years, key research on the educational role of museums has appeared, including the works of Falk and Dierking (1992, 2000) and Hein (1998). In 1992, the American Association of Museums (AAM) published a report on the role of museums in education, titled *Excellence and Equity*.   In the report, the AAM made education a priority in museums' missions (Johnson, 2009; Sheppard, 1993).

One key section of *Excellence and Equity* states that "the educational role of the museum is at the core of its service to the public. This assertion must be clearly stated in every museum's mission and be central to every museum's activities" (AAM, 1992, p. 8).

The report defines the museum's educational mission as a "museum wide endeavor," making an educational commitment to all components of the institution's public service (Sheppard, 1993, p.1).

Falk and Dierking observe that museum attendees are individuals who value lifelong learning, continually seeking out new information, and continually stretching intellectually. Thus, the primary reason most people attend a museum, either alone, with other adults, or with their children, is to learn something more about their world. Falk believes that this search for more information is a major reason why museum-going correlates so highly to attendees' level of education (Falk & Dierking, 2000).

Federal funding of museum education services in the United States, started in the late 1970s and research by the Institute of Museum and Library Services (IMLS) estimates that museums currently provide at least $148 million a year in support of education for K through 12 students (Black, 2005). In 2001, the No Child Left Behind Act (NCLB) was designed "to improve student achievement and change the culture of America's schools." The Act represented a "sweeping overhaul of federal efforts to support elementary and secondary education in the United States", based on "accountability for results; and emphasis on methods shown to work by scientific research; expanded parental options; and expanded local control and flexibility" (Black, 2005, p. 158). While opinions are varying about this act, this major education reform has offered a new wave of opportunities for museums to support the educational missions of schools (Black, 2005).

How Students Experience Museums

According to research showing the relation of memory and comprehension to individuals' involvement in the learning process (Talboy, 1996), people tend to understand and remember 10 percent of what they read when they are reading, 20 percent of what they hear when they are listening, and 30 percent of what they see when they are looking at pictures, watching a film, viewing an exhibition, or watching a demonstration. Further, people tend to understand and remember 70 percent of what they say when participating in a discussion or giving a talk, and 90 percent of what they say and do when they give a dramatic presentation, simulate a real experience, or engage directly in the experience (Talboy, 1996). This finding explains why students need museum experiences for effective learning and why museums must offer programs that engage attendees in all types of learning.

Johnsson's (2003) research found that when teachers were asked if learning was different in museums than in the classroom, the teachers replied that learning is more effective in the museum because of the environment. They "perceived the museum environment to be visual, engaging, 'more alive,' contextualized, fun, multi-sensory, imaginative, arousing emotion, that it gave a connection to real life." Teachers also saw the museum as a place where their students could explore new skills through physical and mental interaction. Some other teachers observed that "learning in a museum is an 'add-on' experience; others that it is 'inclusive' and that it is encouraged by visual and audio resources that did not exist in the classroom" (Johnsson, as cited Black, 2005, p. 162). While students can spend their entire school career without ever leaving the classroom, effective utilization of museum resources is very desirable for the added dimensions of

retention, understanding, and integration of what is learned through interactive and contextualized museum environments.

Relationships and Comparisons between Lifelong Education, Museum Education, and School Education

Lifelong education is not only a desirable goal but a necessary element for all dimensions of a person's life. Thomas asserts " in an age of rapid technological development, modern societies are constantly changing, which means that their members face a need for constant and lifelong learning" (Thomas, 2000, p.3).

Today's technology-driven world demands that people actively pursue new knowledge, skills, and understanding at all stages of life. No classroom exists which can offer the diversity of learning channels and educational content to address every domain of knowledge for sustainable lifelong learning. Lifelong education integrates formal school education, organized non-formal education, and informal education throughout the course of life. Lifelong learning, which can happen anywhere, offers autonomy and flexibility, and integrates all forms and phases of education, and draws upon community educational resources. Any lifelong educational network must be lively and integrative, in order to satisfy each person's learning interests or needs and help them to adapt to rapid change in today's society (Black, 2005; Chen, 2007, p.103).

In contrast to lifelong education, museum education and school education are distinguished by buildings or places designated for a particular use. The scope of museum education or school education is much narrower than the more global reach of lifelong

education. Unlike school settings which offer defined curricula, museum education offers no curriculum or guidelines, and services people of all ages. Hence, museum education activities can be more flexible than a school curriculum. Museums present multiple styles of education, beyond what one finds in schools (Chen, 2007, p.103).

Thus, lifelong education includes museum education and school education. The museum-school collaboration complements each institution's mission to build a strong lifelong education experience (Chen, 2007, p.103). A relationship diagram of lifelong education, museum education, and school education appears in Figure 2.
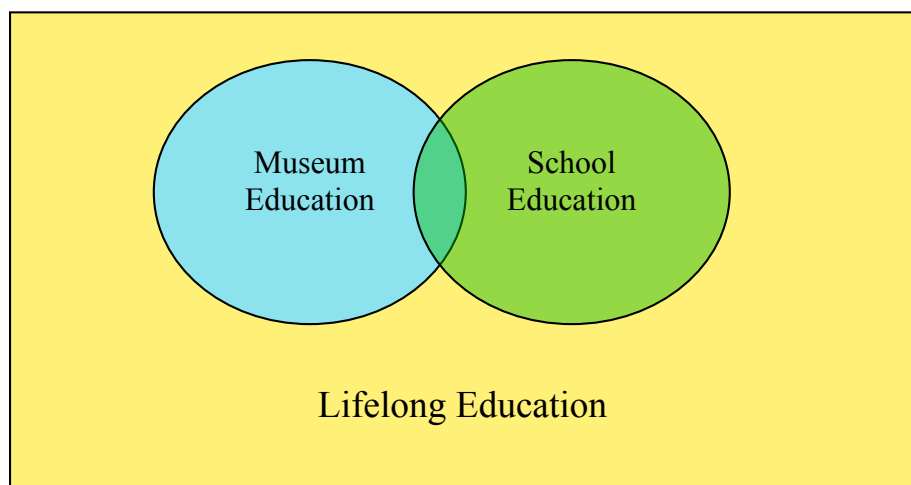
(Chen, 2007, p. 103)

Figure 1. The relationship of lifelong education, museum education, and school education.

The following Table 2 presents both the shared and the unique characteristics of lifelong education, museum education, and school education according to educational type, curriculum, education place, target group, learning channel, education content, educator,

learning times, learning experience, learning participation, and learning evaluation. The

analysis and comparison reflects the research of Chen (2007).

Table 2. The comparative characters among lifelong education, museum education and
school education.

Categories / Items	Lifelong Education	Museum Education	School Education
Type	Formal education Nonformal education Informal education	Nonformal education Informal education	Formal education
Curriculum	Inexact	Inexact	Exact
Place	Any place	Venue	Campus
Target group	All people	All people	Students
Channel	Much more	More	Little
Content	Multiple	Benefits emotional development; tends to be concrete, integrated learning	Benefits development of knowledge; tends to be abstract, compartmental learning
Educator	No limited	Docent Education activities planner	Teachers
Project	No limited	Exhibition and education activities	Courses and course materials
Times	Lifelong	Lifelong	Stage by stage
Experience	Active learning	Learning with real object. Learning in environment	Learning from teacher
Participation	Free	Free	Compulsory
Evaluation	Free	Free	Compulsory

(Chen, 2007, p. 104)

In summary, both museum education and school education are part of lifelong education. Museum education contains non-formal and informal education patterns. People are free to participate in museum exhibitions and education activities, and the setting includes no formal evaluation. Unlike museum education, school education presents a formal pattern of education, where learning participation and evaluation are compulsory. Teachers must adhere to well defined teaching guidelines, and students are expected to adhere to school learning norms (Chen, 2007, p.104).

Museum education and school education share the same target group, and museum-school collaboration complements each other's focus on education. "Museum educators need contact with school teachers to help integrate students' learning and to promote the quality of collaboration" (Berry, 1998; Chen, 2007, p. 104-105).

The largest benefit of museums is that they provide opportunities for students to interact with real objects (Stone, 1993). The idea of "lively, integrative, community-based, and lifelong education" is the common goal of both museums and schools. Thus, museum-school collaboration is well poised to prosper with wise guidance and creative thinking (Chen, 2007, p.105).

Museum and School Partnerships

As much of the literature consistently points out, museums and schools are natural educational partners (Berry, 1998; Hicks, 1986; IMS, 1996; Saunders, 1991; Sheppard, 1993). They "offer complementary learning experiences, combining two languages of learning—the words of the classroom and the objects of the museum" (Sheppard, 1993, p.2). These two different institutions provide different sort of experiences and "work

together to give students an enriching immersion in ideas, discovery, challenge, and enjoyment. This museum-school collaboration is a partnership well worth developing and sustaining" (Sheppard, 1993, p.2).

A successful partnership begins with clear, goal-directed communication. Both museum and school leaders must identify common educational goals, and express how those goals work together for effective and desirable outcomes (Berry, 1998; Huber, 2009; Johnson, 2009; Sheppard, 1993; Talboy, 1996). The partnership must include a commitment to administrative support as well as teacher interest, in order to achieve the ultimate aim of establishing museums as integral components in the total educational experience (Sheppard, 1993; Stone, 1993).

For collaboration to be successful, museums and schools both need to undergo a planning process (Berry, 1998; Huber, 2009; Sheppard, 1993). Well-planned partnerships with schools "strengthen a museum's community involvement, enrich its educational capacity, build an enlightened audience, and signal a commitment to educational reform and improvement" (IMS (IMLS), 1996, p.49). However, these outcomes do not occur automatically. The challenge for museums is to change traditional concepts of museum-school relationships, so that they can engage fully in supporting education in practical ways in their communities.

Many conditions need to be met in order to have an effective partnership that benefits museums and schools. In 1994, the fifteen partnerships received IMS Museum Leadership Initiatives. They outline 12 conditions for success based on their experiences. They are as follows:

1. Obtain early commitments from appropriate school and museum administrators.

2. Establish early, direct involvement between museum staff and school staff.

3. Understand the school's needs in relation to curriculum and state and local education reform standards.

4. Create a shared vision for the partnership, and set clear expectations for what both partners hope to achieve.

5. Recognize and accommodate the different organizational cultures and structures of museums and schools.

6. Set realistic, concrete goals through a careful planning process. Integrate evaluation and ongoing planning into the partnership.

7. Allocate enough human and financial resources.

8. Define roles and responsibilities clearly.

9. Promote dialogue and open communication.

10. Provide real benefits that teachers can use.

11. Encourage flexibility, creativity, and experimentation.

12. Seek parent and community involvement

(IMS(IMLS), 1996, p. 50).

To meet these 12 conditions for program success, museum leaders must demonstrate a willingness to refocus from a museum-centered mission to an actual, dynamic museum-school partnership. This level of collaboration may require a shift in attitude and actions in order to shape a sustainable partnership. These 12 conditions facilitate an overall strategy for educational collaboration (IMS(IMLS), 1996).

Conclusion

Since the publication of *Museums for a New Century* (1984) and *Excellence and Equity: Education and the Public Dimensions of Museums* (1992), museums have

increasingly placed education at the center of their role as public service providers, viewing

education as fundamental to their mission. Along with that recognition, museum and school

partnerships have proven to be a good way to encourage effective learning.

Museum learning and classroom learning are different, but the two settings are

complementary, as Hicks (1996) points out. For this reason, collaboration between

museums and schools is increasingly important as museums seek to extend their

educational programming (IMS(IMLS), 1996). Further research is needed to create strong

models of successful museum-school partnerships that make the best use of both learning

environments.

Chapter 4 : Presentation of Case Study Site

Jordan Shcnitzer Museum of Art

Introduction

The Jordan Schnitzer Museum of Art (JSMA), located on the campus of the University of Oregon, opened in 1932 under the guidance of then university president Prince Lucien Campbell, who believed that a major university has a responsibility to its public to serve as a regional center for culture (JSMA, 2009a). The museum offers exhibitions and collections of historic and contemporary art, with a focus on international cultures. Given its university setting, the museum focuses on elements of discovery and education "that will deepen the appreciation and understanding of the human experience" (JSMA, 2009a).

The educational mission of the JSMA includes incorporation of education in "the development and design of each tour, exhibition, and program," demonstrating the value of "learning environments in which curiosity, discovery, and contemplation are encouraged" (JSMA, 2009b). As an arts education venue, the JSMA focuses on "family-centered learning, interdisciplinary connections, and the individual learning styles of each visitor" for lifelong learning (JSMA, 2009b).

The museum facilitates viewers' interactions with each exhibit in order to encourage "discovery, learning, and dialogue" among visitors of all ages, backgrounds, and abilities (JSMA, 2009b). Facilities within the museum's education site include a Studio, Interactive Discovery Gallery, and a Lecture Hall. Additionally, the museum offers educational outreach programs to enrich classroom teaching, along with student-oriented

museum tours, studio activities, travel kits, and a teacher development workshop (JSMA, 2009b).

Within the museum, the JSMA offers annual workshops for teachers to incorporate art into their classroom curriculum; puppet shows related to curriculum units on Asian and Native American folktales and celebrations; children's after-school art classes. Moreover, the museum provides interactive tours.

Recognizing a need for museum outreach in the community it serves, particularly school communities in the region, JSMA has developed additional resources, including outreach kits, teacher training, NewArt Northwest student art exhibitions, in-classroom puppet shows, pretour school visits and posttour studio activities, and ArtsBridge (part of the ArtsBridge America network, which links local public schools with high quality arts education for grades K through 12) (JSMA, 2009b).

Museum Tour

Museum tours include the following types: "Learning to Look," an introduction to navigating a museum and its treasures; "Animals in Art," which offers a cross-cultural exploration of animals in art; "Explore Asia," a tour of life in historical and contemporary Asia through art and artifacts; and "Portraits, People, and Places," a tour depicting people and places, through art, spanning historical times and cultures." For older students (grades 6 through 12), inquiry-based special exhibition tours are offered.

Museum tours are led by trained Exhibition Interpreters. They also can go to schools for a pre-visit before a museum tour as an introduction and students can take part in a reinforcing post-tour art activity in the JSMA art studio afterwards. Post-tour activities in

the studio enable students to create works of art inspired by their tour experience. Activities in diverse mediums reflect the content of the tours. Teachers can also tie in what the class has seen in the museum to what they are learning when they return to the classroom.
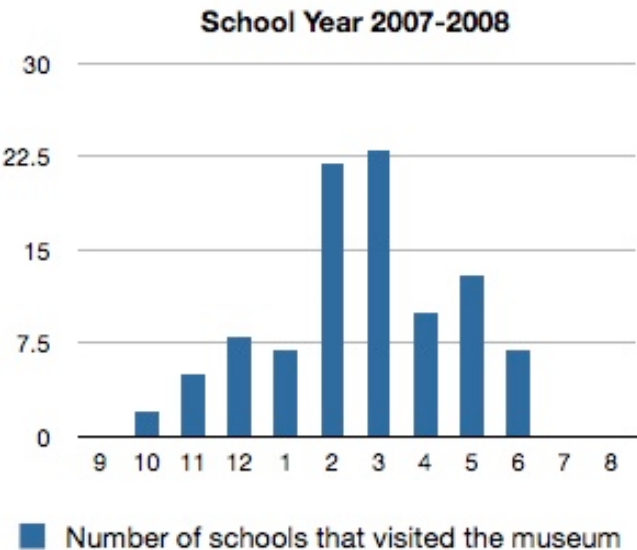
Figure 2. The number of museum tours by schools per month during the 2007-2008 school year

This bar graph shows the number of schools that visited the JSMA during the 2007-2008 school year. These schools included private and home schools, as well as public schools in the greater Eugene-Springfield metropolitan area and other parts of Oregon. Out of 97 visits in 2007-2008, only one high school in Eugene School District 4J visited the JSMA to tour the Explore Art and special exhibition in February.

School Year 2007-2008

- Elementary
- Middle
- High

82%
14%
5%
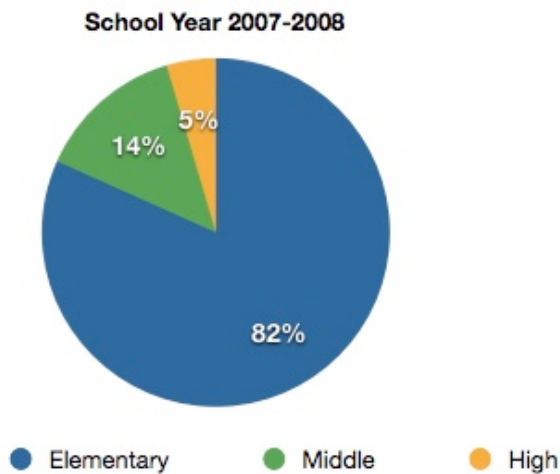
Figure 3. Percentage of school visit by elementary, middle, and high schools during the 2007-2008 school year

This pie chart shows the percentage of elementary, middle, and high school tours out of the total number of school tours to the JSMA in 2007-2008. Elementary school tours alone constituted over 80% of total school tours to the museum.

While elementary schools show a vastly larger percentage of visits, elementary schools also constitute the largest percentage of schools in the Eugene School District 4J. As is customary in the American public school system, elementary schools are smaller neighborhood schools, while middle schools are larger, accommodating students from many elementary schools. And high schools in a metropolitan area are "regional," with even fewer schools, accommodating an even greater number of students.

Figure 4 shows the percentage of student visits, as opposed to school visits, to the JSMA, according to elementary, middle, and high school in 2007-2008.
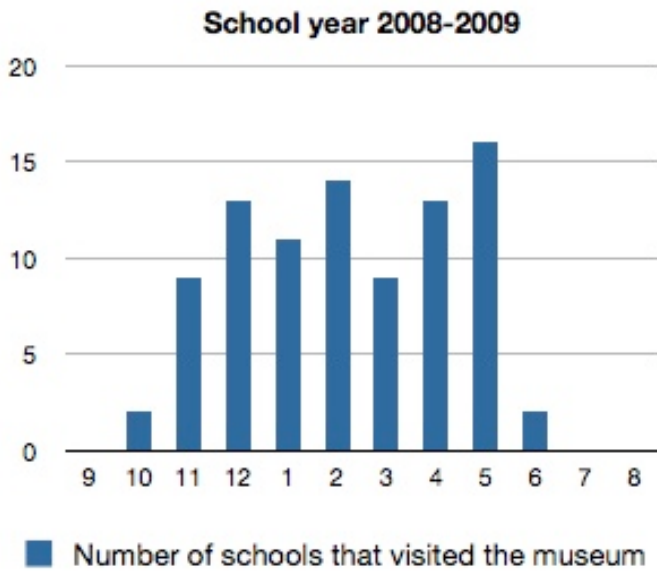
Figure 4. The number of museum tours by schools per month during the 2007-2008 school year

This bar graph shows the number of schools that visited the JSMA during the 2008-2009 school year. Compared to the previous school year, the number of high school tours in Eugene School District 4J to the JSMA increased to five visits, including three by the International High School, one by South Eugene High School, and one by Churchill High School. These tours visited the special exhibition, Cuba Avant-Garde, in December.
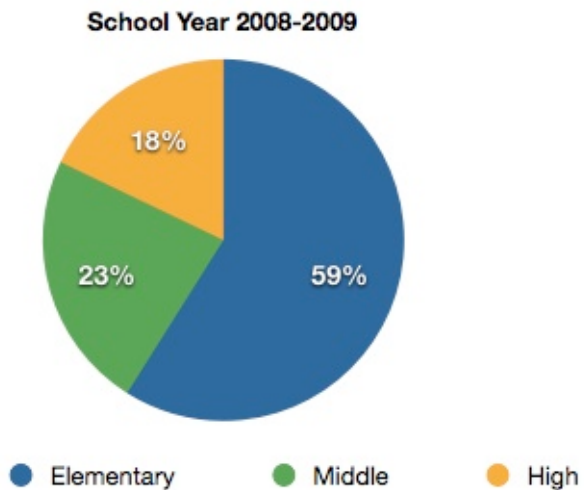
Figure 5. Percentage of school visit by elementary, middle, and high schools during the 2008-2009 school year

This pie chart for the 2008-2009 school year follows the previous year's pattern but it shows that the percentages of school tours by middle schools and high schools have increased.

According to Black (2005), museums have been successful drawing the 7 to 11 age group. However, museums had less success with the 7 and under age group and the older students. For the older students, the main barrier is the logistics of taking the large groups out of school.   But in the end, if the museum product is good enough, both the 7 and under age group and the older students will attend (Black, 2005).   The increase of visit numbers from one to five supports this point. The nature of the exhibits had an effect on the participation of the high schools.

Teacher's Workshop

In-services for Oregon teachers are held annually and are led by museum staff members. Content focuses on the JSMA's permanent collection of Asian, Northwest, and European Art. The goal of the session is to acquaint teachers with the museum's resources, including educational programs to enhance classroom curriculum and materials created by the museum's education department to address Oregon state standards and benchmarks. Programs include traveling outreach kits, teen docent programs, tours and school visits, and teacher packets.

The Teacher's workshop, which started in 1982, has been held annually since then, except for three years when the workshop was held twice per year, bringing the total number of workshops to 29. Since teacher's workshop is very beneficial, art teachers are encouraged to participate in it.

Curriculum Packets and Online Resources

Teacher packets are available for various exhibitions. Packets include explanatory text, lesson plans, activities, transparencies, and a glossary of terms. Packets are available on the museum's web site.

Outreach Kits

These "Museum exhibit on wheels" are designed for students grade K-12 and travel through the Eugene school district 4J and the state. The kits focus on specific themes and cultures such as Art and Culture of China: Art and Culture of Japan; Art and Culture of Korean; Northwest Art; and Photography. These kits help inform audiences of the museum's collection, build connections with local schools, provide teachers with materials that support state standards, and promote art education in the school. Each kit includes:

- Artifacts and reproductions representative of the museum's collection
- A teacher's guide that includes transparencies, handouts, a glossary of terms, and activities and lessons based on the Oregon Department of Education's learning standards for art, social studies, language arts, and science
- Videotapes, music, and books

As one art teacher mentioned, these Outreach Kits are preferred because art teachers and students have limited time for museum trips. The museum currently has four outreach kits. These kits can be beneficial to arts teachers, so it was recommended that museum educators expand and develop more kits, especially in regard to cultural themes, to meet curriculum needs. Museum educators also need to develop more effective means of marketing these kits to art teachers.

Teen Docent Program

The goal of the program is to provide students interested in working in the arts with hand-on museum training and experience in leading tours using visual thinking strategies, interactive in nature an open-ended non-directed questioning skills. The Teen Docent Program started in 1998 to provide youth and communities with the opportunity to appreciate the museum and its collections, and reach and improve programming for middle and high school students in Eugene, Springfield, and surrounding communities.

The program aims to achieve these four important objectives: 1) to provide the teen participants in the program with an experience where they can gain skills in critical thinking, public speaking, research, and visual thinking; 2) to provide other students and peers of the Teen Docents with an accessible and non-threatening forum for learning about and discussing art, history through art, and Asian cultures; 3) to collaborate more strongly with middle school and high school teachers to enhance specific classroom curriculum by utilizing the Museum's resources while supporting state standards for K-12 education; and 4) to assist students in earning their Certificate of Mastery and community service requirements established by the district.

Every each term, ten to twelve teens are invited to participate from local high schools and middle schools. They must apply and undergo interview process. The students participate in training coordinated and provided by the museum staff. The training includes an understanding of the Museum's current exhibition and permanent collections as well as instruction on group dynamics, public speaking, and tour techniques. After they have been trained, the Teen Docent become a regular part of the museum's growing outreach and community tour program and are scheduled to lead tours for groups from high schools and

middle schools throughout the state. Students also make visit to classrooms, assisted living centers, and agencies serving people with disabilities. Beyond their interest in the visual arts or desire to gain or share new skills, many of the Teen Docents used their experience at the Museum to help fulfill their Certificate of Initial Mastery(CIM) and Certificate of Advanced Mastery (CAM) requirements as well as the school district's community service requirements for graduation. However, the CIM and CAM ceased being used in 2008.

With nearly two years of research, testing, study, and evaluation, the educational outreach staff firmly established the JSMA Teen Docent Program as an important resource for school districts and the community.

The Teen Docent program ended in the Spring of 2008 while 6 high school students from Eugene School District 4J were still involved in it. The Museum Education department at that time was overextended, with only two people on staff. While the Teen Docent program has had a great impact on students, the staff's first priority is Exhibition Interpreters. However, because of the Teen Docent program's positive impact on students, the Museum Executive Director and Education Director hope to bring the program back soon (L. Abia-Smith, personal communication, May 7, 2007).

ArtsBrige Program

ArtsBridge is an arts education and outreach program of the JSMA at the University of Oregon, a satellite program for ArtsBridge America. It is dedicated to providing arts instruction of high quality to K-12 students through hands-on experiences.

As stated on the ArtsBridge America website (2009), the mission objectives of the program are:

> 1. To provide ongoing instruction in the arts for K-12 students in a manner that allows them to explore their own creativity while benefiting from the intrinsic and cross-curricular value of the arts;
>
> 2. To provide continuous, capacity building professional support for our nation's K-12 teachers that affords unique opportunities to integrate the arts into the traditional curricula in ways that address both local classroom needs as well as state and national standards in the arts;
>
> 3. To provide school-based service learning opportunities for top university students in the visual and performing arts;
>
> 4. To promote and present career pathways in the arts among highly qualified university students; and
>
> 5. To conduct and disseminate research on partnerships in the visual and performing arts that informs local educators, policymakers, and the public at large.

The ArtsBridge website (2009) also suggests that the principles of the program are:

> 1. The ArtsBridge school/university partnership model supports top undergraduate and graduate students through scholarships, fellowships, and/or course credit, in return for their offering instruction in K-12 classrooms, or undertaking extended arts related projects in healthcare or other community settings. Arts instruction provided by ArtsBridge is linked to national and state K-12 educational standards.
>
> 2. ArtsBridge emphasizes hands-on, participatory instruction and involvement. The primary goal is to engage school aged children actively in the acquisition of knowledge and skills, the creation of art, and discovery across disciplines.

3. ArtsBridge responds to local priorities. Participating host schoolteachers, healthcare and community service providers identify their needs and are actively involved in the definition and desired outcomes of their ArtsBridge projects.

4. K-12 classroom ArtsBridge projects are integrated into the school day and bridge to other subjects in the curriculum.

5. ArtsBridge projects offer one-on-one professional support to its hosting teachers, healthcare providers and community service providers. The projects are sustainable; ArtsBridge scholars document their projects so that the host institution can continue to use them after the initial project has ended.

6. ArtsBridge measures the quality and impact of its work through observation reports, host and scholar evaluations, pre-post tests, and other means of measuring cognitive, social and personal development in participating students.

7. ArtsBridge concentrates on low-performing public schools, and works to promote academic preparedness, and access to higher education for all children.

ArtsBrige at the JSMA provides qualified UO students with the opportunity to teach the arts and conduct arts-related workshops in visual or digital art, dance, drama, creative writing, literature, photography and music for Lane County schools.

Under the guidance of a university faculty mentor, the scholar works collaboratively with the host teacher to integrate arts instruction within the core curriculum, so that the arts reinforce and enhance lessons in language arts, mathematics, social studies, or science (JSMA, program brochure)

The ArtsBridge Program at the JSMA served one class in North Eugene High School in Spring 2008. The program also has served four high schools in Springfield and one high school in Elkton for the last five years (L. Abia-Smith, personal communication, May 7, 2007). Even though the program is very beneficial to high school students, the general participation of high school art teachers from Eugene School District 4J is

extremely low. A program with this level of involvement from high school art teachers, students, and the JSMA ought to be more strongly encouraged.

Arts Education in High Schools in Eugene School District 4J

Oregon Arts Content Standards

The State of Oregon's art standards treat the arts as a whole, and apply all standards fully to all arts disciplines, including Dance, Music, Theater, and Visual Arts. This global approach is unlike national standards* which are specific to each discipline (The Consortium of National Arts Education Association, 1994).

Standards by Designs: High School for Arts

According to the Oregon Department of Education (2009), the following "Standards by Designs for high school arts" define what all high school students of Oregon should know and be able to accomplish in the areas of the arts.

High school students create works of art for a variety of purposes, explain their creative process, control the essential elements and organizational principles, and describe how well their expression reflects their intentions. They critique the artistic merit of their own work, and of other works, and explain their preferences based on an analysis of how well the elements and principles of a work and describe common

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*The National Standards for Arts Education developed by the Consortium of National Arts Education Association (under the guidance of the National Committee for Standards in the Arts), the National Standards for Arts Education is a document which outlines basic arts learning outcomes integral to the comprehensive K-12 education of every American student. The Consortium published the National Standards in 1994 through a grant administered by the National Association for Music Education (MENC).

and unique characteristics of works of art from different cultures. Students apply the knowledge of how works of art reflect their contexts to their own work, explain the connections between the arts and society, and explain the influence of the arts on individual and cultural behavior and traditions (p.2).

In outline form, the plan to meet these benchmarks would be:

Create, Present and Perform

Curriculum goal: Create, present and perform works of art

- Select and combine essential elements and organizational principles to achieve a desired effect when creating, presenting and/or performing works of art for a variety of purposes.

Curriculum goal: Apply the use of ideas, techniques and problems solving to the creative process and analyze the influence that choices have on the result.

- Explain the choices made in the creative process when combining ideas, techniques, and problem solving to produce one's work, and identify the impact that different choices might have made.

Curriculum goal: Express ideas, moods and feelings through the arts and evaluate how well a work of art expresses one's intent.

- Create, present and/or perform a work of art by controlling essential elements and organizational principles and describe how well the work expresses an intended idea, mood or feeling.

Curriculum goal: Evaluate one's own work, orally and in writing.

- Critique the artistic merit of one's own work using aesthetic criteria, orally and in writing.

Aesthetics and Criticism

Curriculum goal: Apply critical analysis to works of art.

- Use knowledge of essential elements, organizational principles and aesthetic criteria to explain the artistic merit and aesthetic effect of a work of art.

Curriculum goal: Respond to works of art and give reasons for preferences.

- Explain personal preferences for works of art based on an analysis of how the essential elements and organizational principles contribute to the work's artistic merit.

Curriculum goal: Understand the interrelationships among art forms.

- Explain the roles of essential elements and organizational principles from various arts disciplines in an integrated work of art and identify how they contribute to the aesthetic effect, overall idea and impact of the work.

Historical and Cultural Perspectives

Curriculum goal: Understand how events and conditions influence the arts.

- Explain the influence of events and conditions on an artist's work.

Curriculum goal: Distinguish works of art from different societies, time periods and cultures.

- Describe and distinguish works of art from different societies, time periods, and cultures, emphasizing their common and unique characteristics.

Curriculum goal: Understand how art can reflect the environment and personal experiences within a society or culture, and apply to one's own work.

- Explain how works of art reflect the artist's personal experience, environment, society and culture and apply this knowledge to one's own work.

Curriculum goal: Understand the place of the arts within, and their influences on, society.

- Explain the influence of the arts on human behavior, community life and cultural traditions (p.2-3).

These standards are one way to ensure that all Oregon high school students will have the opportunity to meet the rigorous demands for the 21st century.

Concerning arts education in the Eugene School District 4J, the district must comply with the State's standards, but is free to develop additional discipline-specific standards to meet the needs of students in the school district (4J, 2004).

The Arts-Curriculum & Instruction

According to the Oregon Department of Education (2009), "the study of arts is part of the American vision of a balanced education that provides each student with the opportunity to develop to his or her greatest potential." Without quality art education, the students with potential artistic talent would never be able to develop it.

The JSMA education department works closely with teachers to develop programs that enhance curriculum and address Oregon standards for learning. Therefore, through

collaboration with the museum, art teachers are provided with the resources to help their students meet their curriculum goals.

Oregon State Arts Education Policy

The following table summarizes the state polices and practices of arts education of Oregon.

Table 3: Summary of Oregon state policies and practices

Arts Education State Mandate	All school districts are required to provide a K-12 arts curriculum that is aligned to the Oregon Arts Content Standards.
Arts Education State Standards	The Oregon Standards for the Arts have been adopted by law, with benchmarks standards for grades 3, 5, 8, and high school level. Local district may develop discipline-specific standards.
Arts Education Assessment Requirement	Arts assessments is a local responsibility.
Arts Requirement for High School Graduation	Currently, one credit is required to high school graduation in fine arts, applied arts, or a foreign language (any one or a combination). The requirement will be three credits for the class of 2012.
Arts Requirement for College Admission	There is currently no arts requirement for college admission.
Licensure Requirement for Non-Arts Teachers	Music and visual art methodology is required in elementary teacher education programs. Specific requirements are determined by school of education.
Licensure Requirement for Arts Teachers	The Oregon Teacher Standards and Practices Commission has statutory authority governing the licensure and endorsement, is required to teach visual art, theater, or music. Endorsements may be added to an existing teaching license upon completion of the requirements in OAR 584-060-0062.

Continuing Education Requirements for Arts Teachers	All teachers must fulfill requirements for licensure renewal, including professional development. The requirements are the statutory responsibility of the Oregon Teacher Oregon Department of Education's role in providing professional development to arts activities (e.g. serving on the Arts Content and Assessment Panel, Subject Area Endorsement field testing)

(Arts Education Partnership, 2009)

Chapter 5. Findings and Conclusion

Findings

This chapter presents the results of interviews with three art teachers, James Lanier, John Scott, and John Cavin, and two museum educators, Lisa Abia-Smith and Sharon Kaplan, concerning teachers' use of museum resources. These interviews with art teachers offer more specific information on obstacles and benefits of using museums as an educational resource. I also analyzed documents such as teachers' evaluations of the museum programs stored in the Education Department files at the JSMA. Results are as follows.

- Lack of awareness of museum resources

- No strong dialogue between high schools and the museum

- Limited time for museum trips

- Transportation/Parking problems

- Not enough money for field trips

- Difficulty in coordinating school and museum schedules

- Teacher's workshop is very helpful but not very well publicized.

- Traveling outreach kits are preferred for classroom use

- Teen docent program was successful

A strong collaboration between museum educators, school administrators, and art teachers results in effective arts education for K-12 students, a program which satisfies the Oregon arts content standards. While this study found that collaboration brings benefits, it also found that collaboration brings challenges and obstacles.

Benefits of museum-school partnerships include the following:

- Art teachers grow in their area of teaching through collaborative programming with museum educators;

- Students gain hands-on learning experiences in a museum environment;

- Students are able to view original works of art firsthand and to learn about them through knowledgeable museum staff;

- Art museum tours reinforce classroom arts curriculum;

- Students gain enthusiasm for their own studio projects.

   Obstacles to museum-school partnerships include the following:

- Financial restraints can hold back both schools and museums in developing programs or exhibitions tailored to school audiences;

- Art teachers often experience a lack of time in their teaching schedule for museum tours;

- Art teachers already carry a full load of core curriculum and academic requirements for studies other than art;

- School districts and art teachers experience funding cuts to arts education budgets;

- Art teachers sometimes encounter uneven support from school administrators for field trips to the art museum;

- Art teachers have to deal creatively with a lack of field trip money;

- Art teachers lack helpful and timely information on museum resources that can benefit them and their students; and

- Art teachers often receive uneven assistance from art museum educators.

Suggestions

From the findings, suggestions are made for successful art teachers' utilization of the art museum. Further suggestions that apply to school administrators, art teachers, and museum educators are now offered.

First, the research in this study suggests that museum educators can provide better support to art teachers in their use of the art museum. This support can be expressed by museum educators through the following directives:

- Be flexible with museum hours;

- Offer information to teachers about upcoming museum exhibitions and permanent collections;

- Provide teachers with resources for field trips;

- Offer teacher workshops to help art teachers to grow in their art background and art teaching methods; and

- Educate teachers about the educational benefits of the museum.

This study's research suggests that museum educators also can support the process of art education in the following ways:

- Help teachers to integrate art into the curriculum;

- Help teachers to create arts programs that meet Oregon Arts curriculum standards;

- Incorporate teachers' ideas for museum offerings through surveys, evaluations, and teacher focus groups;

- Include teachers on the museum's education advisory committee;

- Be clear about the scope and philosophy of museum tours for K-12 students;

- Develop new programs and more effective methods of marketing directed toward busy teachers.

The study found that school administrators, who are outside the day-to-day classroom environment, can provide more effective support to art teachers in the following ways:

- Value the art museum as an educational resource available to K-12 arts teachers;

- Encourage teachers in their use of the art museum, first by allowing release time for student field trips, and second by budgeting for funds for field trips; and

- Develop arts education by integrating art into the K-12 curriculum.

Finally, the research in this study revealed that art teachers themselves can provide support for an effective collaboration between themselves and their arts curriculum and the museum by valuing and utilizing the art museum in the following ways:

- Engage in joint programming with museum educators to develop arts curriculum that meets the Oregon arts content standards;

- Participate in art museum school programs, both in the museum and in art programs that are available for use in the school setting;

- Instruct students before and after the field trip and prepare them for maximum benefit from the museum experience; and

- Set expectations with the students for proper behavior in the museum.

Art teachers can support cooperative efforts and communication by providing feedback to museum educators on school programs:

- Articulating their needs and ideas for future art exhibits and programs to museum educators;

- Participating on the museum education advisory committee; and

- Expressing expectations for the tour and curriculum needs, so that museum programs can help teachers to achieve the Oregon arts content standards.

In order to get deeper understanding, I interviewed Museum Education Director at the JSMA, Lisa Abia-Smith. When asked "What ways do you see to improve the museum-school partnership?" she indicated that "developing and using effective marketing to schools, encouraging multiple museum visits, and providing comprehensive programs with a fewer number of classes over the year will have a significant impact and may serve the students better than one-time projects"(personal communication, February 14, 2007).

Another museum educator, Sharon Kaplan, commented that K-12 education reform is needed. Reform includes lobbying for reinstating arts education in the nation's schools and addressing concerns with some of the "No Child Left Behind" policies.

This study has highlighted the strengths and weaknesses in the collaboration between a regional art museum, JSMA, and the surrounding school districts and high school arts teachers within them. While such collaboration can be highly beneficial for art teachers and students as well as the museums, oftentimes a lack of understanding and communication can make such collaboration difficult. Through interviews with high school art teachers and museum educators, and with the findings of this study, a stronger collaboration between the JSMA and high schools in the Eugene School District 4J should now be possible.

Conclusion

        Art education broadly defines its goals in the literature to include creative as well as appreciative activities. Such activities can be experienced by students when they visit art museums. Art museums have important resources for supplementing art education and assisting art teachers in cultivating appreciative skills in students (Stone, 1993). The knowledge and experience students gain in museums complements classroom curriculum.

        As stated previously, high school students in particular, are more intellectually capable of using museum resources than younger students. However, high school students are not provided with the multitude of benefits museum education offers. Despite the many benefits that museums provide, art teachers often do not have information as to how and to what extent they can utilize the art museum for their curriculum. Therefore, collaboration between art museums and schools is strongly recommended to provide students with high quality art education.

        In order for museum-school collaboration to be effective, museum educators must be aware of art teachers' needs, and art teachers must be aware of the museum's resources. One of the best ways to encourage art teachers to use art museums as an educational resource is through teacher's workshops. These workshops are very helpful but not very well publicized; therefore, museums should market the workshops to art teachers. Instruction in how to use the resources of an art museum should be central to these workshops.

        As all interviewees point out, communication is the key to establishing successful collaboration between museums and schools. Therefore, clear and open communication is

needed to establish dynamic art museum-school relationships that benefit museums, teachers, and students.

I hope that the result of this project will help bring many more fruitful collaborations between two different but complementary educational institutions so that art museums can be fully utilized and students can grow in their understanding and appreciation of art.

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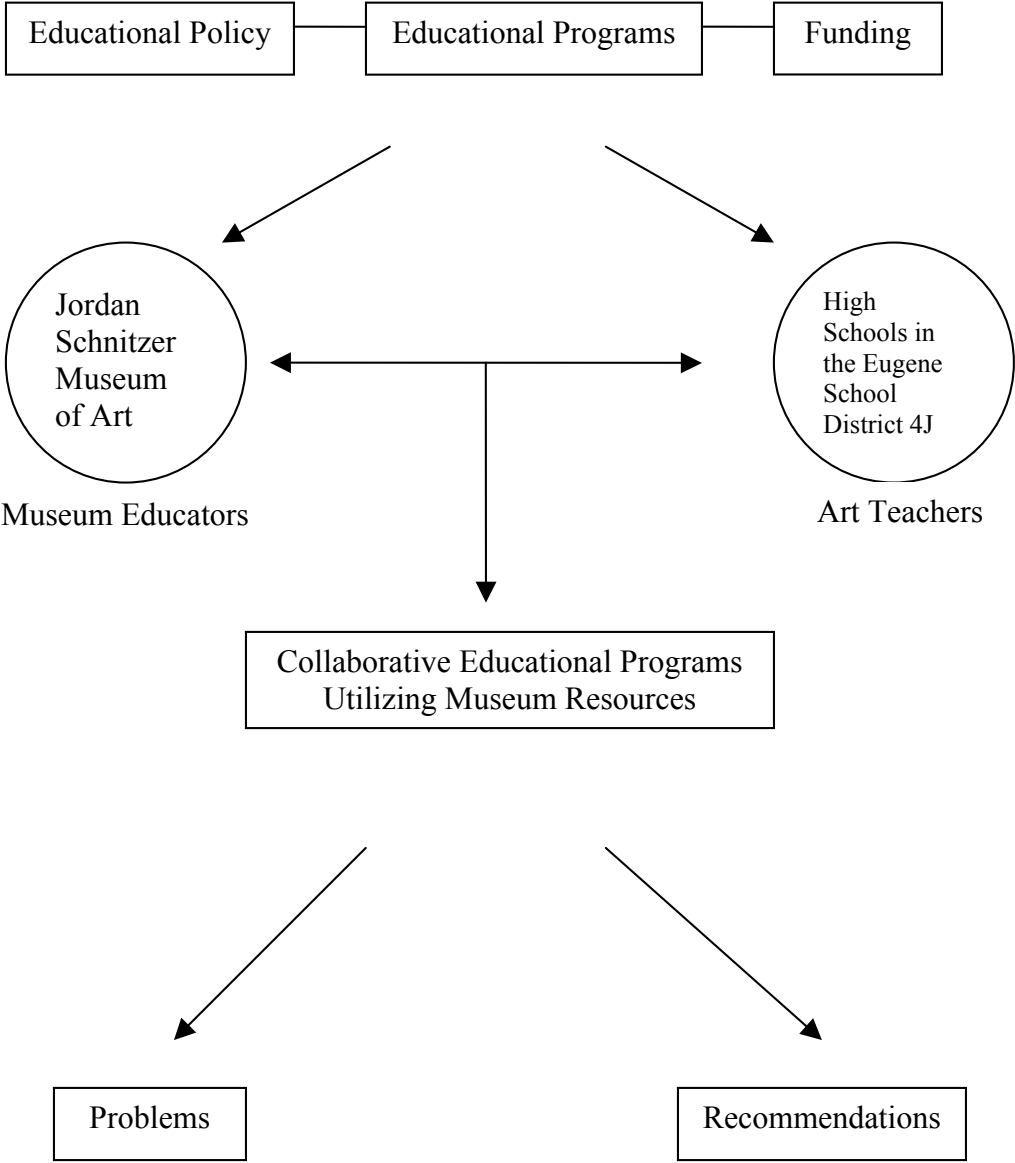
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Appendix A: Conceptual Framework Schematic

| Educational Policy | Educational Programs | Funding |

Jordan Schnitzer Museum of Art

Museum Educators

High Schools in the Eugene School District 4J

Art Teachers

Collaborative Educational Programs Utilizing Museum Resources

Problems

Recommendations

Appendix B: Data Collection Schematic

Box	Contents
Literature Review	(Museum Education, school education, museum-school partnership, Art Education Policy)
Cast Study Sites	(Jordan Schnitzer Museum of Art& Church Hill, Sheldon, South Eugene High Schools)
Document Analysis	(Reports, Articles, JSMA's written Materials, Course Materials, Curricular Plans, Others)
Interviews	(Two Museum Educator at JSMA & Art Teachers in High Schools in the Eugene School District 4J)
Analysis of Collection Data	
Research Paper	Art Education Collaboration: case of the Jordan Schnitzer Museum of Art and Three High Schools in the Eugene School District 4J

Appendix C: Detailed Research Timeline

This master's project will be conducted in a timeline spanning from the fall of 2007 to the spring of 2009 in order to meet the requirements of graduation from the University of Oregon's Arts and Administration Program in June 2009. Detailed Research Timeline for Master's Project is as follows:

Fall 2007

- Complete full proposal and present the proposal to AAD faculty
- Draft detailed research instruments
- Draft human subjects documents
- Need chapter outlines

Winter 2008

January
- Refine research instruments
- Submit human subjects application documentation
- Convert proposal into chapter drafts
- Plan with an advisor the dates that chapter drafts will be due; submission of chapter drafts will be worked out in agreement with an advisor over the next several months

February/March
- Begin data collection and analysis
- Prepare detailed outline of full document
- Begin to submit chapter drafts

Spring 2008-Winter 2009
- Complete data collection
- Continue with ongoing data analysis and literature review
- Write full first draft of final document, submitting chapters to advisor for review and feedback according to plan

Spring 2009

- Week of May 11: Feedback from advisor prior to student presentations
- Friday, May 15: Student presentations of master's research
- May 16-30: Continue revisions to full document
- May 29: Deadline for full final draft to be submitted to advisor

June
- Submit final document and PDF

Appendix D: Data Collection Sheet for Document Analysis

Date: *Document Location:*

Document Type: _____Report, Article, Book etc   _____Online Information
                 _____JSMA's Written Materials   _____Government Document
                 _____Course Materials   _____Curricular Plans _____Others

_____

CODING	*INFORMATION*	*NOTES*

Appendix E-1: Interview Sheet for Museum Educators

Date: *Interview Location:*

Interviewee details:

Consent: _____Written(form)   _____Audio Recording
                _____OK to Quote   _____Thank You   _____Member Check

Notes on Interview Context:

Key Points:

CODING	INFORMATION	NOTES

Appendix E-2: Interview Questions for Museum Educators

1) What is your role in the Education Department at the Jordan Schnitzer Museum of Art?

2) What is the budget for the collaboration program between the museum and schools?

3) What kind of art programs do you offer to the high school students in the 4J Eugene School District?

4) What kind of workshops do you offer to high school art teachers?

5) How has museum service to schools changed over the past ten years?

6) What are the future plans for high school art education?

7) How can the museum incorporate the art teachers' ideas into future programs?

8) How can the museum and schools assure a smooth integration of the field trip into the school curriculum?

9) What are the problems that hinder collaboration between the museum and high schools?

10) What do you see ways to improve the museum-school partnership?

Appendix E-1: Interview Sheet for Art Teachers

School: *Residency:*

Date: *Interview Location:*

Interviewee details:

Consent: _____Written(form)   _____Audio Recording
                _____OK to Quote   _____Thank You   _____Member Check

Notes on Interview Context:

Key Points:

CODING	INFORMATION	NOTES

Appendix F-2: Interview Questions for Art Teachers

1) What is your role in art education?

2) What are the art education programs in your schools?

3) What are your goals for the overall program?

4) In you opinion, do museum education programs coordinate with school curricula plan?

5) How do teachers utilize museum's resources?

6) How can schools use museums as educational partners?

7) What services do teachers want from the museum?

8) What are the problems that hinder collaboration between the museum and high schools?

9) How can teachers be encouraged to use the museum's resources?

10) What do school administrators do to implement and manage art education collaboration between the museum and public school system?

11) What do you see as ways to improve the museum-school partnership?

Appendix G: Recruitment Instrument

Dear <POTENTIAL INTERVIEWEE>:

You are invited to participate in a research project titled *Collaboration between the Jordan Schnitzer Museum of Art and High Schools in the Eugene 4J School District,* conducted by Eunju Nam from the University of Oregon's Arts and Administration Program.   The purpose of this study is to discover effective and practical strategies for collaboration between the Jordan Schnitzer Museum of Art and three high schools in the Eugene 4J School District.

As education has become a 'top topic' of the museum world, the importance of museum and school partnerships has been emphasized as a good way to encourage effective learning. However, between museum educators and teachers, unfamiliarity with each other's environments and logistical problems such as time and money are obstacles to successful collaboration. For this reason this study is significant because it is mutually beneficial to museum educators and art teachers, as well as high school students by providing valuable information on the specific museum-school relationships in collaborative programs for enriching art education in Eugene.

You were selected to participate in this study because of your leadership position with <NAME OF RELEVANT CASE STUDY ORGANIZATION> and your experiences with and expertise pertinent to art education in Eugene.   If you decide to take part in this research project, you will be asked to provide relevant organizational materials and participate in an in-person interview, lasting approximately one hour, during winter 2008.   If you wish, interview questions will be provided beforehand for your consideration. Interviews will take place at <NAME OF ORGANIZATION>, or at a more conveniently located site. Interviews will be scheduled at your convenience.   In addition to taking handwritten notes, with your permission, I will use an audio tape recorder for transcription and validation purposes.   You may also be asked to provide follow-up information through phone calls or email.

If you have any questions, please feel free to contact me at (541) 345-1028 or enam@uoregon.edu, or Dr. Janice Rutherford at (541) 346-2296. Any questions regarding your rights as a research participant should be directed to the Office for the Protection of Human Subjects, University of Oregon, Eugene, OR 97403, (541) 346-2510.

Thank you in advance for your interest and consideration. I will call you within the next week about your potential involvement in this study.

Sincerely,

Eunju Nam
2660 Baker Blvd.
Eugene, OR 97403

Appendix H: Consent Form

Research Protocol Number: C1-405-09

Collaboration between the Jordan Schnitzer Museum of Art and High Schools in the Eugene 4J School District: A Focus on Art Education

Eunju Nam, Principal Investigator
University of Oregon Arts and Administration Program

You are invited to participate in a research project titled *Collaboration between the Jordan Schnitzer Museum of Art and High Schools in the Eugene 4J School District,* conducted by Eunju Nam from the University of Oregon's Arts and Administration Program.   The purpose of this study is to discover effective and practical strategies for collaboration between the Jordan Schnitzer Museum of Art and three high schools in the Eugene 4J School District.

As education has become a 'top topic' of the museum world, the importance of museum and school partnerships has been emphasized as a good way to encourage effective learning. However, between museum educators and teachers, unfamiliarity with each other's environments and logistical problems such as time and money are obstacles to successful collaboration. For this reason this study is significant because it is mutually beneficial to museum educators and art teachers, as well as high school students by providing valuable information on the specific museum-school relationships in collaborative programs for enriching art education in Eugene.

You were selected to participate in this study because of your leadership position with <NAME OF RELEVANT CASE STUDY ORGANIZATION> and your experiences with and expertise pertinent to art education in Eugene.   If you decide to take part in this research project, you will be asked to provide relevant organizational materials and participate in an in-person interview, lasting approximately one hour, during winter 2008.   If you wish, interview questions will be provided beforehand for your consideration. Interviews will take place at <NAME OF ORGANIZATION>, or at a more conveniently located site. Interviews will be scheduled at your convenience.   In addition to taking handwritten notes, with your permission, I will use an audio tape recorder for transcription and validation purposes.   You may also be asked to provide follow-up information through phone calls or email.

Your consent to participate in this interview, as indicated below, demonstrates your willingness to have your name used in any resulting documents and publications. It may be advisable to obtain permission to participate in this interview to avoid potential social or economic risks related to speaking as a representative of your institution. These risks might include alterations in relationships with other that are to the disadvantage to the subject, including embarrassment, loss of respect of others, labeling with negative consequences, or diminishing the subject's opportunities and status in relation to others. Your participation is voluntary.   If you decide to participate, you are free to withdraw your consent and discontinue participation at any time without penalty.

I anticipate that the results of this research project will be of value to the cultural sector as a whole, especially in the Lane County region.   However, I cannot guarantee that you personally will receive any benefits from this research.

If you have any questions, please feel free to contact me at (541) 345-1028 or enam@uoregon.edu, or Dr. Doug Blandy at (541) 346-3683. Any questions regarding your rights as a research participant should be directed to the Office for the Protection of Human Subjects, University of Oregon, Eugene, OR 97403, (541) 346-2510.

Please read and initial each of the following statements to indicate your consent:

_____   I consent to the use of audiotapes and note taking during my interview.

_____   I consent to my identification as a participant in this study.

_____   I consent to the potential use of quotations from the interview.

_____   I consent to the use of information I provide regarding the organization with which I am associated.

_____   I wish to have the opportunity to review and possibly revise my comments and the information that I provide prior to these data appearing in the final version of any publications that may result from this study.

Your signature indicates that you have read and understand the information provided above, that you willingly agree to participate, that you may withdraw your consent at any time and discontinue participation without penalty, that you have received a copy of this form, and that you are not waiving any legal claims, rights or remedies.   You have been given a copy of this letter to keep.

Print Name: _____

Signature: _____Date: _____

Thank you for your interest and participation in this study.

Sincerely,

Eunju Nam
2660 Baker Blvd.
Eugene, OR 97403