

CONTENT STANDARDS, ARTS EDUCATION, AND
ELEPHANT FEET:
IDENTIFYING OVERLAPPING NEEDS AND RESOURCES IN
THE CASE OF THE THUNDERBIRD LODGE

By

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ABSTRACT

The purpose of this case study is to identify strategies for the development of museum education materials and programs for K-12 students at the Thunderbird Lodge Preservation Society, a historic house museum in Nevada. I examined current literature regarding the state of public education, museum education, and museum-school partnerships and collaborations. I conducted an in-depth case study of the Thunderbird Lodge Preservation Society in order to identify the strengths of the museum, and the needs of local educators. Based on the findings of the study, I make recommendations for the content and structure of a K-12 educational program in the form of an executive summary to be presented to board members and staff.

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CHAPTER ONE

1.0 Introduction

Since the development of national and state content standards, America's schoolteachers have been under ever-increasing pressure to have students perform well on standardized tests. *Goals 2000* and the *No Child Left Behind Act of 2001* create environments in which schools receive funding if students perform well on standardized tests, and funding is taken away if schools do not perform well on standardized tests (Chapman, 2004). As a result, teachers are spending an increasingly large portion of time preparing students for tests and subjects not included on the standardized tests, such as the arts, are, in fact, being left behind (Chapman, 2004).

The American Association of Museums (1992), the International Council of Museums (Smithsonian, 2000), and the American Association for State and Local History (George, 2002) all agree that education is central to the mission of a museum. Mandy studies (Calvert, 1999; Hannon, Rudolph & Virginia, 1999; Sheppard, 1993; Wilson, 1997) advocate that museums partner with schools to create viable programming that addresses the needs of both parties. In a case study of museum-school collaborations, Virginia, Hannon and Randolph (1999) identify the need for a more studies that focus on the needs of teacher and museums in collaborative partnerships. None of these articles discusses how a historic house museum could address collaborating with schools, which points to a significant gap in research.

There are over 5,000 historic houses in the United States: one and a third for every county (George, 2002). Even though historic house museums make up a large portion of American museums, "little formal information is available about how visitors

learn best at these sites specifically or about how to apply education theory to the historic house environment” (Credle, 2002, p. 271). Existing studies focus on large art museums or history museums (Credle, 2002).

The lack of information on how historic house museums can assist teachers in meeting national and state content standards is unfortunate because these museums often host educational tours and programs for K-12 students. These museums could be achieving their educational missions while, with (most likely) small changes to their existing programs, addressing specified content standards.

This study attempts to contribute to the knowledge base by exploring these issues in one specific case in order to offer guidance, programming, and curriculum that would be advantageous for both museum and school participants. This study addresses both the needs of teachers and the resources of small historic house museums.

1.1 Research Questions

The main research question for this study is: how can small historic house museums create museum education programs for K-12 students? Sub-questions include:

- How can small historic house museums assist teachers with meeting educational content standards?
 - What specific subject areas are appropriate for historic house museums to address in their educational programming?
 - How can the specific house museum studied work with state content standards?
- What approaches to curriculum design are most appropriate to historic house museums?
 - Are arts education approaches appropriate for use in a historic house museum?
- How can the museum of this specific case study work with local schoolteachers to create a museum education program for K-12 students?

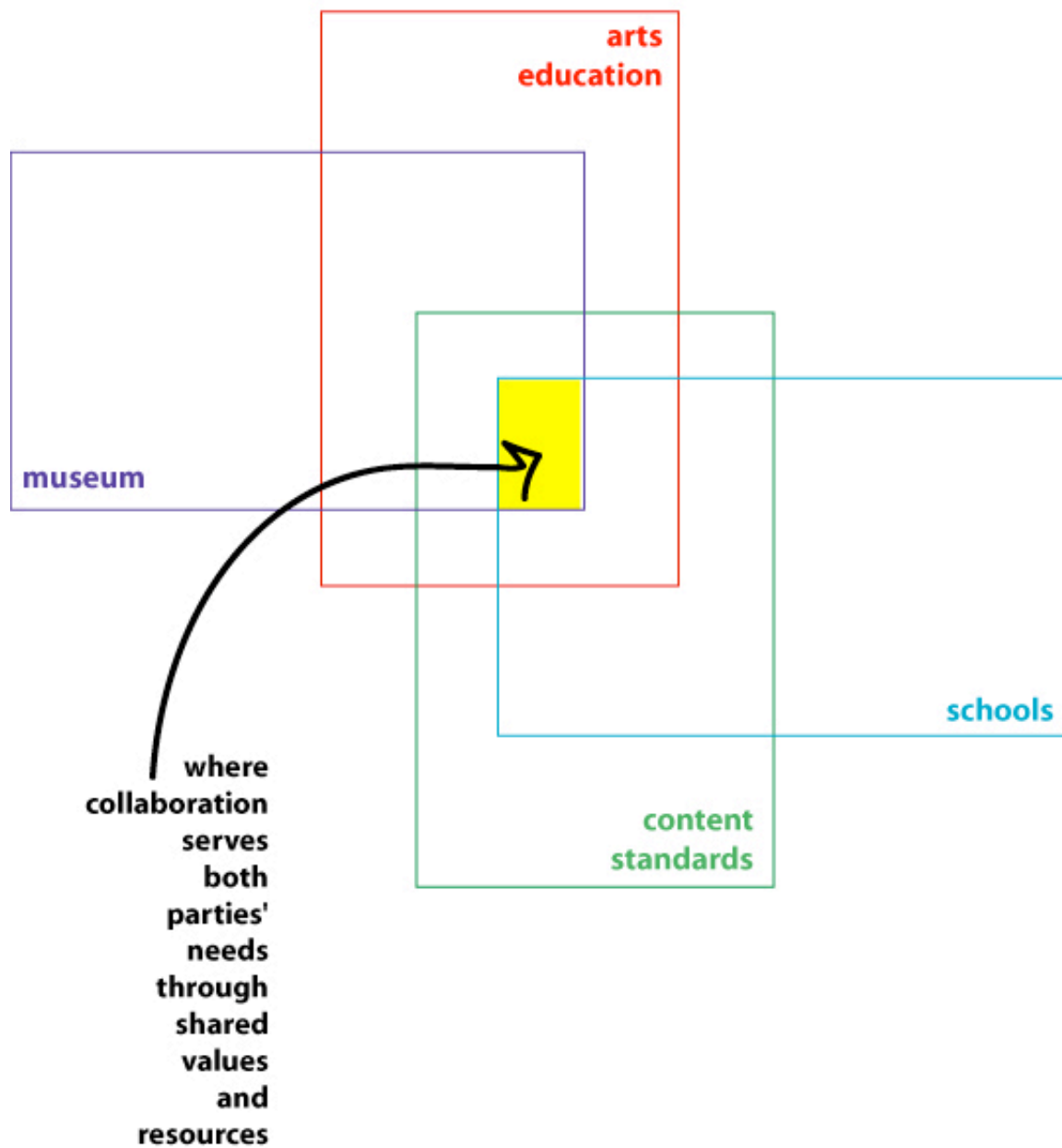
1.2 Basic Assumptions

There are several basic assumptions I hold that affect this study and the project component of this study. The first assumption is that museums that are nonprofit organizations have educational missions and exist for the good of the public. I also assume that educators have an interest in visiting museums with students to enhance and supplement education in the classroom. I assume that museums have a responsibility to provide socially inclusive programming that imparts positive social change. I believe that museums could develop community-based programs that benefit both community and museum. The museum-school collaboration is one example of such a program.

1.3 Conceptual Framework

This case study attempts to identify where the needs of schools, the needs of museums, national and state content standards, and arts education approaches overlap in order to identify strategies and programmatic elements for the Thunderbird Lodge Preservation Society, a historic house museum in Nevada. The concept at the core of this study is that if the overlapping of these various fields can be identified, museums and schools can create effective programs that meet both of their needs. A visual schematic of the conceptual framework is seen in figure 1.1 below.

Figure 1.1: Conceptual Framework



Museums have educational missions, and are required to meet their educational missions by law if it is stated in their mission statement, and by accreditation organizations, such as the American Association of Museums, if they wish to be accredited. The purple museum rectangle in the conceptual framework for this study (see figure 1.1) represents the museum's mission, stakeholders, its collection, programs, and other resources. Schools, public, private, or nonprofit, also have educational missions to prepare students to become functioning and contributing members of society. The blue school rectangle in the conceptual framework represents the K-12 school system, teachers, administrators, program, stakeholders and other resources.

Schools are held accountable to their missions by the government through meeting state and national content standards. Panels consisting of educators, scholars and organizations in individual fields, employers, and university administrators develop content standards. Accountability is measured through standardized testing and portfolio reviews at the state level. The green box in the conceptual framework represents content standards, their developers, their sustenance, and stakeholders. Arts education is an extremely broad field including but not limited to academics, scholarship, practice in formal and informal settings, schools of thought, approaches, and practicing educators. The red rectangle in the conceptual framework represents this broad field, its constituents, and resources available within the field.

The yellow square is the area in which these four area overlap, that is where the needs and resources of each complement each other and create an ideal environment for collaboration. For example, if museums have educational missions and use arts education approaches to teaching and pedagogy in their programming, and the museum

programming addresses content standards which schools are unable to meet given their own resources, this creates a situation in which schools are helping museums meet their missions and museums are helping schools in meeting their missions and addressing state and national content standards. Identifying museum resources, teacher needs, content standards, and appropriate pedagogical techniques for each case are essential for finding an ideal environment for museum-school collaboration. The case study of this investigation explores these components and makes recommendations for the Thunderbird Lodge Preservation Society.

1.4 Introduction to the Case Study

The Thunderbird Lodge Preservation Society (TLPS) is a nonprofit organization dedicated to preserving and protecting the Thunderbird Lodge as a historic site with national significance; promoting public appreciation and education regarding the unique historical, cultural, and architectural significance of the Thunderbird Lodge; and assisting and participating in the important region-wide efforts and programs committed to the study and preservation of the fragile Lake Tahoe environment. Located just outside of Incline Village on the Nevada side of Lake Tahoe, TLPS has a paid staff of four, including an executive director, programming director, buildings and grounds manager, and business manager. The executive director, programming director and volunteer staff facilitate educational programming and interpretation of the site. The current K-12 education program, targeted at fourth and fifth grade students, consists of a tour and coloring book. As TLPS is settling into its new identity as a historic house museum (it formerly functioned mainly as an events center after being a private residence), it is

looking to professionalize its education program by addressing the needs of local educators. In order to make recommendations for programming, current literature on Museum Education, Arts Education, and Content Standards must be considered. The recommendations of this study will be presented to TLPS staff and board in the form of an executive summary, which is included at the close of this study.

CHAPTER TWO

2.0 Literature Review Introduction

This section reviews current literature regarding state and national content standards, art education, museum education, and museum-school collaboration as they relate to the case study of this investigation. Content standards are becoming increasingly important due to the immense pressures on teachers resulting from an increased reliance on standardized testing. Teachers do not always have the time to plan for the arts and other curricular areas that are not assessed by standardized testing. Museums need to be aware of these pressures and work with teachers to create coursework and instructional materials that address state and national content standards while integrating the arts with other core curriculum areas.

2.1 Content Standards Introduction

Educational Content Standards describe the cumulative skills and knowledge expected of students (The Consortium of National Arts Education Associations, 1994). National content standards lay down the general competency areas that every student should be able to reach, while state and local content standards go into greater detail about the competency and content areas (The Consortium of National Arts Education Associations, 1994). National standards determine what should be included in the state content standards, which indicate what should be implemented in the classroom. Ideally, standard materials should fit effortlessly into state and local school district curriculum structures (Boehm & Rutherford, 2004). Including the arts in national and state content standards communicates that the arts are “worthy human achievements” (Chapman 2005,

p.120), the arts will be continued over generations (Chapman, 2005), and that the arts are ensured a place in the core curriculum of public schools (Meyers, 2005).

While standards outline competency areas, they also exist to ensure that all students receive a quality education that contains all of the core subject areas and provide a frame of reference with which to measure students performance locally, at a state level, nationally and internationally (Boehm & Rutherford, 2004; Chapman, 2005; The Consortium of National Arts Education Associations, 1994; Meyers, 2005). Boehm and Rutherford (2004) propose a model for national standards writing that starts with a content-driven scope and sequence, which drives the content standards. They contend that all content standards should be accompanied by performance standards (benchmarks), and some form of assessment in order to ensure that the standards are met.

While content standards set standards for what students should learn in their K-12 schooling, schools in all states are not held accountable to all standards (Burns, 2003; Meyers, 2005). Some assessments of the students meeting content standards include standardized testing, portfolio reviews, and college entrance requirements (Burns, 2003; Meyers, 2005). Without some sort of assessment that holds schools accountable to meeting the content standards, core curriculum areas can be left out (Burns, 2003; The Consortium of National Arts Education Association, 1994; Meyers, 2005).

...while the Study Group on the Lost Curriculum found that the arts are not necessarily “lost,” this subject area has often been marginalized, and is increasingly at risk of being lost as part of the core curriculum. For example, while virtually every state has adopted standards in the arts, only a few have incorporated the subject into their state accountability systems. Perhaps most alarming are current education reforms, which have inadvertently placed the arts at risk as policymakers and administrators, as they comply with new federal requirements, choose to narrow the curriculum to reach higher student achievement results in a few subjects. (Meyers, 2005, p. 35)

2.2 No Child Left Behind

The *No Child Left Behind Act of 2001 (NCLB)* attempts to reform education by holding schools accountable to results, concentrating resources on proven educational methods and giving parents more choices. *NCLB* lists the arts as a core content area but does not include an assessment tool to ensure implementation of the arts into curriculum. While Meyers (2005) does acknowledge that *NCLB* is a step forward for the arts in education since it includes the arts as a core content area, Meyers, along with many other authors (Burns, 2003; Chapman, 2004; Chapman 2005; Floyd, 2002; Ross, 2005), is concerned that the act may lead to the further marginalization of the arts since students achievement in the arts is not being assessed. Meyers (2005) states, “while it can certainly be argued that assessment is only one component of accountability, the unfortunate reality is that in many schools, what is assessed is taught” and that curriculum areas not assessed are either taught without great concern or omitted entirely (p. 38). Chapman (2005) points to the proliferation of mandatory standardized tests, and the pressure these tests put on schools and teachers as one reason why *NCLB* does not treat art as a core subject. Students are spending an increasingly large amount of time on test preparation activities, “in elementary schools, test-prep and test taking may well exceed the 26 hours typically devoted to once-a-week visual arts instruction in a year” and some tests are taken over a period of several days (Chapman, 2005, p. 133). Classroom teachers and art specialists report that while they are encouraged to integrate the arts into other core curriculum, they do not have the time or materials necessary to plan and implement the kind of programming emphasized in the national standards.

Furthermore, classroom teachers lack the knowledge and support needed to ensure that art programs are thoroughly assessed (Chapman, 2005).

2.3 Content of the Content Standards

The National Standards for the Arts, which include dance, theatre, music and the visual arts, emphasize identifying and demonstrating art forms, understanding the underlying principles, processes and structures of the art forms, understanding how the art forms relate to various cultures and historical periods, and making connections between the art forms and other disciplines (The Consortium of National Arts Education Association, 1994). See Figure 2.1 below for the National Standards for the Arts.

California's arts content standards are congruent with the national standards for the arts and include dance, music, theatre and the visual arts (California State Board of Education, 2005). The California standards elaborate on how the arts should be taught and stress that artistic perception, creative expression, historical and cultural context, aesthetic valuing, and connection to other subjects should be stressed (California State Board of Education). See Figure 2.2 for the California Standards for Art Education.

Nevada art content standards are not congruent with the national standards in that although they include music, theater and the visual arts, dance is not included (Nevada Department of Education, 1999). The Nevada standards stress knowledge of art forms, application of the visual arts, application and evaluation of the content of art forms, understanding the historical context of the art forms, interpretation of the art forms, and cross-curricular connections between the arts and other disciplines. As recommended in the above discussion (Boehm & Rutherford, 2005; Meyer, 2005), Nevada includes

performance standards to provide consistent assessment of the content standards (Nevada Department of Education, 1999). Nevada standards for the arts are listed in Figure 2.3.

Figure 2.1: National Standards for Art Education		
Dance	1. Content Standard:	Identifying and demonstrating movement elements and skill sin performing dance
	2. Content Standard:	Understanding choreographic principles, processes, and structures
	3. Content Standard:	Understanding dance as a way to create and communicate meaning
	4. Content Standard:	Applying and demonstrating critical and creative thinking skills in dance
	5. Content Standard:	Demonstrating and understanding dance in various cultures and historical periods
	6. Content Standard:	Making connections between dance and healthy living
	7. Content Standard:	Making connections between dance and other disciplines
Music	1. Content Standard:	Singing, along and with others, a varied repertoire of music
	2. Content Standard:	Performing on instruments, alone and with others, a varied repertoire of music
	3. Content Standard:	Improvising melodies, variations, and accompaniments
	4. Content Standard:	Composing and arranging music within specified guidelines
	5. Content Standard:	Reading and notating music
	6. Content Standard:	Listening to, analyzing, and describing music
	7. Content Standard:	Evaluating music and music performance
	8. Content Standard:	Understanding relationships between music, the other arts, and disciplines outside the arts
	9. Content Standard:	Understanding music in relation to history and culture
Theatre	1. Content Standard:	Script writing by planning and recording improvisations based on personal experience and heritage, imagination, literature, and history
	2. Content Standard:	Acting by assuming roles and interacting in improvisations
	3. Content Standard:	Designing by visualizing and arranging environments for classroom dramatizations
	4. Content Standard:	Directing by planning classroom dramatizations
	5. Content Standard:	Researching by finding information to support classroom dramatizations
	6. Content Standard:	Comparing and connecting art forms by describing theatre, dramatic media (such as film, television, and *electronic media), and other art forms
	7. Content Standard:	Analyzing and explaining personal preferences and constructing meanings from classroom dramatizations and from theatre, film, television, and electronic media productions
	8. Content Standard:	Understanding context by recognizing the role of theatre, film, television, and electronic media in daily life
Visual Arts	1. Content Standard:	Understanding and applying media, techniques, and processes
	2. Content Standard:	Using knowledge of structures and functions
	3. Content Standard:	Choosing and evaluating a range of subject matter, symbols, and ideas
	4. Content Standard:	Understanding the visual arts in relation to history and cultures
	5. Content Standard:	Reflecting upon and assessing the characteristics and merits of their work and the work of others
	6. Content Standard:	Making connections between visual arts and other disciplines

Figure 2.2: California Standards for Art Education

Dance	Content Standard 1.0	Artistic Perception: Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills Unique to Dance. Students perceive and respond, using the elements of dance. They demonstrate skills, process sensory information, and describe movement, using the vocabulary of dance.
	Content Standard 2.0	Creative Expression: Creating, Performing, and Participating in Dance. Students apply choreographic principles, processes, and skills to create and communicate meaning through the improvisation, composition, and performance of dance.
	Content Standard 3.0	Historical and Cultural Context: Understanding the Historical Contributions and Cultural Dimensions of Dance. Students analyze the function and development of dance in past and present cultures throughout the world, noting human diversity as it relates to dance and dancers.
	Content Standard 4.0	Aesthetic Valuing: Responding to, Analyzing, and Making Judgments About Works of Dance. Students critically assess and derive meaning from works of dance, performance of dancers, and original works according to the elements of dance and aesthetic qualities.
	Content Standard 5.0	Connections, Relationships, Applications: Connecting and Applying What Is Learned in Dance to Learning in Other Art Forms and Subject Areas and to Careers. Students apply what they learn in dance to learning across subject areas. They develop competencies and creative skills in problem solving, communication, and management of time and resources that contribute to lifelong learning and career skills. They also learn about careers in and related to dance.
Music	Content Standard 1.0	Artistic Perception: Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills Unique to Music. Students read, notate, listen to, analyze, and describe music and other aural information, using the terminology of music.
	Content Standard 2.0	Creative Expression: Creating, Performing, and Participating in Music. Students apply vocal and instrumental musical skills in performing a varied repertoire of music. They compose and arrange music and improvise melodies, variations, and accompaniments, using digital/electronic technology when appropriate.
	Content Standard 3.0	Historical and Cultural Context: Understanding the Historical Contributions and Cultural Dimensions of Music. Students analyze the role of music in past and present cultures throughout the world, noting cultural diversity as it relates to music, musicians, and composers.
	Content Standard 4.0	Aesthetic Valuing: Responding to, Analyzing, and Making Judgments About Works of Music. Students critically assess and derive meaning from works of music and the performance of musicians according to the elements of music, aesthetic qualities, and human responses.
	Content Standard 5.0	Connections, Relationships, Applications: Connecting and Applying What Is Learned in Music to Learning in Other Art Forms and Subject Areas and to Careers. Students apply what they learn in music across subject areas. They develop competencies and creative skills in problem solving, communication, and management of time and resources that contribute to lifelong learning and career skills. They learn about careers in and related to music.

Theatre	Content Standard 1.0	Artistic Perception: Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills Unique to Theatre. Students observe their environment and respond, using the elements of theatre. They also observe formal and informal works of theatre, film/video, and electronic media and respond, using the vocabulary of theatre.
	Content Standard 2.0	Creative Expression: Creating, Performing, and Participating in Theatre. Students apply processes and skills in acting, directing, designing, and scriptwriting to create formal and informal theatre, film/videos, and electronic media productions and to perform in them.
	Content Standard 3.0	Historical and Cultural Context: Understanding the Historical Contributions and Cultural Dimensions of Theatre. Students analyze the role and development of theatre, film/video, and electronic media in past and present cultures throughout the world, noting diversity as it relates to theatre.
	Content Standard 4.0	Aesthetic Valuing: Responding to, Analyzing, and Critiquing Theatrical Experiences. Students critique and derive meaning from works of theatre, film/video, electronic media, and theatrical artists on the basis of aesthetic qualities.
	Content Standard 5.0	Connections, Relationships, Applications: Connecting and Applying What Is Learned in Theatre, Film/Video, and Electronic Media to Other Art Forms and Subject Areas and to Careers. Students apply what they learn in theatre, film/video, and electronic media across subject areas. They develop competencies and creative skills in problem solving, communication, and time management that contribute to lifelong learning and career skills. They also learn about careers in and related to theatre.
Visual Arts	Content Standard 1.0	Artistic Perception: Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills Unique to the Visual Arts. Students perceive and respond to works of art, objects in nature, events, and the environment. They also use the vocabulary of the visual arts to express their observations.
	Content Standard 2.0	Creative Expression: Creating, Performing, and Participating in the Visual Arts. Students apply artistic processes and skills, using a variety of media to communicate meaning and intent in original works of art.
	Content Standard 3.0	Historical and Cultural Context: Understanding the Historical Contributions and Cultural Dimensions of the Visual Arts. Students analyze the role and development of the visual arts in past and present cultures throughout the world, noting human diversity as it relates to the visual arts and artists.
	Content Standard 4.0	Aesthetic Valuing: Responding to, Analyzing, and Making Judgments About Works in the Visual Arts. Students analyze, assess, and derive meaning from works of art, including their own, according to the elements of art, the principles of design, and aesthetic qualities.
	Content Standard 5.0	Connections, Relationships, Applications: Connecting and Applying What Is Learned in the Visual Arts to Other Art Forms and Subject Areas and to Careers. Students apply what they learned in the visual arts across subject areas. They develop competencies and creative skills in problem solving, communication, and management of time and resources that contribute to lifelong learning and career skills. They also learn about careers in and related to the visual arts.

Figure 2.3: Nevada Standards for Art Education

Music	Content Standard 1.0	Singing: Students sing a varied repertoire of music alone and with others.
	Content Standard 2.0	Playing instruments: Students perform a varied repertoire of music on instruments alone and with others.
	Content Standard 3.0	Improvisation: Students improvise melodies, variations, and accompaniments.
	Content Standard 4.0	Writing: Students compose and arrange music within specified guidelines.
	Content Standard 5.0	Reading: Students read and notate music.
	Content Standard 6.0	Listening: Students listen to, analyze, and describe music.
	Content Standard 7.0	Evaluation: Students evaluate music and music performances.
	Content Standard 8.0	Application to life: Students demonstrate relationships between music, the other arts, and disciplines outside the arts.
	Content Standard 9.0	Cultural and Historical Connections: Students demonstrate knowledge of the historical periods and cultural diversity of music.
	Content Standard 10.0	Cross-Curricular: Students demonstrate an understanding of movement through skills, techniques, choreography, and as a form of communication.
Theatre	Content Standard 1.0	Knowledge: Students recognize the components of theatrical production including script writing, directing, and production.
	Content Standard 2.0	Application: Students understand and demonstrate the role of the actor in the theater.
	Content Standard 3.0	Interpretation: Students apply and demonstrate critical and creative thinking skills in theater, film, television, or electronic media.
	Content Standard 4.0	Cultural and Historical Connections: Students recognize and explain how theatrical experiences contribute to a better understanding of history, culture, and human relationships.
	Content Standard 5.0	Cross-Curricular: Students make connections with theater, the other arts, and academic disciplines.
Visual Arts	Content Standard 1.0	Knowledge: Students know and apply visual arts media, techniques, and processes.
	Content Standard 2.0	Application: Students use knowledge of visual characteristics, purposes, and functions.
	Content Standard 3.0	Content: Students choose, apply, and evaluate a range of subject matter, symbols, and ideas.
	Content Standard 4.0	Context: Students understand the visual arts in relation to history and cultures.
	Content Standard 5.0	Interpretation: Students analyze and assess characteristics, merits, and meanings in their own artwork and the work of others.
	Content Standard 6.0	Cross-curricular: Students demonstrate relationships between visual arts, the other arts, and disciplines outside the arts.

2.4 Arts Education

Among scholars in Art Education, there is little agreement over what approach is ideal (Smith, 2002; Van Camp, 2004). In their seminal book, *Art, Culture, and Environment*, McFee and Degge (1977) identify seven different approaches to art education: *Seeing to Draw and Drawing to See*, *Organizing and Designing*, *Creating Art*, *Art and Environmental Design*, *Exploring the Cultural Meaning of Art*, *Theory and Research*, and *Teaching and Assessment*. Since the late 1970s, many distinct theories and approaches have emerged in the study of art education. Common art education approaches today include **Discipline-Based Art Education (DBAE)**, **Built Environment**, **Multiculturalism**, **Material Culture Studies**, and **Visual and Cultural Studies**. Each approach addresses art education through a specific lens and has its own merits and disadvantages.

Many theorists encourage using multiple approaches, or a pluralistic approach to arts education and curriculum writing (Effland, 1995; Smith, 2002; Van Camp, 2004). Van Camp (2004) advocates for the use of multiple approaches to arts education to ensure that students ask all of the important questions regarding their subjects, and so that instructors do not project a right or wrong approach to art making and interpretation. Using multiple perspectives to ask “questions about a work's emotional expression, representational content, formal properties, and overall aesthetic value” along with cultural context deepens understanding and discussion (Van Camp, 2004, p. 36).

Not using multiple approaches to art education may result in students not understanding their own culture and the art worlds within their culture, and does a disservice to students (Effland, 1995; Smith, 2002; Van Camp, 2004). Effland (1995) warns that “without aesthetic inquiry, history and criticism, both modern and postmodern

art will remain a closed book to future students” and that a pluralistic approach to arts education is the only viable choice in teaching about a pluralistic art world (p. 39).

Smith (2002) argues that a pluralistic approach to arts education should concentrate on increasing appreciation of the arts, emphasizing artistic excellence in all cultures, including our own. He criticizes **multiculturalism** and other culture studies for denying that importance of artistic excellence within Western culture. Without acknowledging a Western cultural heritage, students will not understand their own culture. He acknowledges that given that some of the ideas of the ‘new pluralists’ are “incompatible with conventional thinking about art education” and this has resulting in an environment where it is difficult to achieve consensus about the purposes of art education (Smith, 2002, p. 12). By combining aspects of **DBAE**, **Visual and Cultural Studies**, and **Built Environment**, art educators and classroom teachers may be able to meet curriculum standards and include critical aspects of art education as discussed by Van Camp, Smith, and Effland.

2.5 Built Environment

Built environment art education is an approach to arts education that looks specifically at the built environment (Cunliff, Erickson & Short, 1999; Langdon, 1999; McFee & Degge, 1977). McFee and Degge identify the main purpose of this approach as “understanding the relationships among people, art and the environment” and to assist students in making “thoughtful judgments about the quality of the built environment as this affects people’s experience” (p. 210). However, they also attach the built environment to social, political and economic issues, and make no excuses for having a

social agenda. Langdon (1999) advocates using a built environment approach because the environment we choose communicates important information about our identity and analyzing it can allow students insight in changing societal values.

The main assumption in a built environment arts education approach is that the built environment, a socially constructed occurrence, is a “conscious organization of physical elements intended to provide protection, social integration and aesthetic pleasure. It can also be viewed as the material representation of a culture, portraying its identity and evolution over time” (Langdon, 1999, p. 18). In order to interpret, or decode, the built environment, the physical elements are analyzed systematically to all a better understanding of its essential elements and the relationships between the relationships (Langdon, 1999). For example, in exploring a city or neighborhood, Langdon identifies five categories of elements to identify and interpret: paths, edges, districts, nodes, and landmarks. Through the exploration of these elements, students reach a better understanding of the cultural values of the environment studied.

2.6 Visual and Cultural Studies

Visual and Cultural Studies are two alternative approaches to art education. The discipline of Visual Studies derives from cultural studies (Irvine, 2005; Van Camp, 2004). Cultural Studies stresses “broader perspectives” and understanding cultures other than ones own, or, “the other” (Van Camp, 2004, p.33). Irvine (2005) defines Visual-Cultural Studies as recognizing “the predominance of visual forms of media, communication, and information in the postmodern world” while combining the study of low cultural and art forms with the study of high art forms (Irvine, 2005). Like DBAE,

Visual Culture Studies emphasizes interdisciplinary dialogue, but limits itself to the humanities and cultural or sociological studies (Van Camp, 2004).

Visual Culture Studies involves identifying, interpreting, and deconstructing images and media through systems of signs and language in order to better understand the images and media as a process of socialization (Irvine, 2005). Scholars contend that since visual images of some sort are the dominant form of communication in modern life, the ability to interpret and analyze these visual images is becoming increasingly important (Irvine, 2005).

2.7 Discipline-Based Arts Education

A DBAE approach focuses on teaching the arts (which DBAE defines as music, theatre, dance, and visual works) through four disciplines: production, history, aesthetics, and criticism (AIEA, 2005; Smith, 2002; Wilson, 1997). Encounters with authentic art objects from all cultures and historical periods are at the heart of DBAE (Wilson, 1997). This approach to arts education has become the cornerstone of efforts by the Getty Education Institute for the Arts (Wilson, 1997). The Getty Education Institute for the Arts is interested in reforming arts education through the implementation of a DBAE approach, professional development, strategic partnerships, evaluation and assessment, and curricular design (Wilson, 1997). DBAE has historically been tied to museums, as it stresses that students should experience real, original, or authentic works of art (Wilson, 1997). It has also been shown that students from DBAE classrooms react more optimistically and confidently to museum experiences than those students not in DBAE classrooms (Wilson, 1997). In DBAE art instruction, art is taught through the four

disciplines, but teachers and specialists are encouraged to integrate arts learning into other curriculum areas (Smith, 2002; Wilson, 1997).

As DBAE has been around for several decades and has been a major force in education since the 1980s, it has evolved and several forms of DBAE exist and are practices today (Wilson, 1997). As discussed by Wilson, these derivations are **content-based, basic vocabulary, the art disciplines as lenses, holistic understanding, and integrated curriculum units**.

In a **DBAE approach based on content**, an early form of DBAE, the goal is to help the students master each of the disciplines. In a basic vocabulary approach to DBAE, the goal is to assist students in “creating art objects and transforming their own art objects and the art objects of others into knowledgeably and insightfully interpreted, appreciated and understood works of art” (Wilson, 1997, p. 86). That is, DBAE aims to help students define and broaden their ideas of what art is.

The **art disciplines as lenses** approach to DBAE focuses on assisting students to think in systematic ways, and to view art through each distinct discipline as a lens (Wilson, 1997). For example, to see a particular dance through the lens of art production, students would learn to perform the dance. To see the dance through the lens of history, they would study the history of the dance and the social and economic occurrences that led to its existence. No attempt would be made by instructors to overlap the four discipline lenses.

The **holistic understanding** approach, also known as **overlapping discipline lenses**, evolved from the lenses approach. In this approach, connections are drawn

between the four lenses in an effort to result in a more holistic understanding of the content (Wilson, 1997). Wilson discusses this at length:

For example, in some instances, art historians' writings may be indistinguishable from those of art critics. Art critics may in turn make extensive use of historical and social information in interpreting and evaluating works of art. Creative artists often have extensive understanding of art history and either appropriate or adapt images, ideas, subject matter, and themes from the history of art in their works. The aesthetician reveals the assumptions that underlie the creative work of artists, art historian, and art critics...The disciplines are used primarily as the means through which the art objects are created and transformed into works of art; they are not employed as the primary content of DBAE. (p. 97)

The last form of DBAE is an **integrated unit of instruction** in which art works are used to further understanding of content not necessarily discipline-related (Wilson, 1997). For example, art works may be used to clarify or illustrate issues in a science unit. When art content is addressed the four lenses are used, but they are not used in addressing the non-art content. In its simplest form, an integrated arts approach is one that uses the arts to assist students in learning subject matters that are not considered art, such as social science. Ulbricht (1998) outlines the following guidelines of using a Discipline Based Arts Education Approach to create curriculum that qualifies as interdisciplinary art education:

1. Interdisciplinary visual art instruction should emphasize art's unique perspective and not become a handmaiden to other disciplines;
2. Interdisciplinary teaching should be done in a way that each element is enhanced by the others and new understandings are developed as a result of the connections;
3. Interdisciplinary art instruction should be concerned with important social and personal issues;
4. Interdisciplinary art instruction should be organized around important themes;
5. Art study should explore a variety of resources in pursuit of the contextual;
6. Classroom instruction should be authentic and relevant for students;
7. Art study should be collaborative. (p. 16-17)

Given its ability to ease access to difficult subjects (Arnold, 1996; Burton, Horowitz, & Roach, 1991; Crawford, 2004; Sharp & Walsh, 1990; Ulbricht, 1998), increase student enjoyment (Crawford, 2004; Sharp & Walsh, 1990), and raise test scores (Burton, Horowitz, & Abeles, 1999), an integrated discipline-based art education approach is the most widely used of the DBAE approaches discussed above (Wilson, 1995).

2.8 The Educational Role of Museum

Museum education programs are central to museums' missions (AAM, 1992; Alexander, 1979; Credle, 2002; Hannon & Randolph, 1999; Hein, 2000; O'Connell, 1992; Williams, 1992). This is most clearly stated by the American Association of Museums Standing Professional Committee on Education in their Professional Standards for Museum Educators: "every museum has an educational responsibility to the public it serves" (Williams, 1992, p. 61). Museums have long been used as resources by formal education institutions to enhance the learning experience for students (Williams, 1992; O'Connell, 1992; Credle, 2002). How museums choose to fulfill their educational missions is a decision based on their individual resources and the community they serve (Alexander, 1979). Offering programs for K-12 school groups or K-12 educators is not required in order to meet educational missions, but it has historically been one of the ways museums do meet their missions (AAM, 1992; Hein, 2000).

While American museums have historically existed to educate the general public (Hein, 2000), education was not brought to the forefront of museum issues or considered central to a museum's mission until the publication of *Museums for a New Century* in 1984 and later, in 1992, *Excellence and Equity*, both published by the American

Association for Museums. *Excellence and Equity* stressed that museums “place education—in the broadest sense of the word—at the center of their public service role,” and “assure that the commitment to serve the public is clearly stated in every museum’s mission and central to every museum’s activities” (AAM, 1992, p. 7). Meeting the standards set by the AAM in *Excellence and Equity* requires that museums carefully consider all of their activities and how they can better meet the needs of their communities.

2.9 Museum-School Partnerships

Excellence and Equity asserts that museum should “engage in active, ongoing collaborative efforts with a wide spectrum of organizations and individuals who can contribute to the expansion of the museum’s public dimension” (AAM, 1992, p.7). The report goes on to encourage museums create relationships with schools to strengthen curriculum in the sciences, arts and humanities. Museum-school partnerships are advocated by many authors as they offer “complementary experiences” (Sheppard, 1993, p. 2), they can work towards mutual benefit (Wilson, 1997), and these partnership have historic precedence (Hein, 2000)).

It is important to clarify the difference between cooperation and collaboration before preceding in a discussion of museum-school partnerships. In his discussion of DBAE collaborative efforts, Wilson (1997) makes the following distinctions:

Cooperation exists when two or more individuals or organizations agree to work together on a project with the anticipation of mutual benefit. Although the organizations agree to help each other, there is little expectation that either organization will change in any substantial way. The organizations may agree to share resources, time or capital, but the primary shared commodity is expertise.

Collaborative enterprises require much more of the participant than do cooperative relationships...they demand shared needs and interests; commitment of time to the process; energetic individuals imbued with the collaborative spirit; ongoing communication; pooled resources, including staffing and funding; relinquishment of personal control, resulting in increased risk; continual checking of the perceptions of those involved in the collaboration; positive leaders; and the personal traits of patience, persistence and willingness to share. (p. 191)

That is to say, both parties in collaboration need to anticipate spending a good portion of time and be willing to change to make the collaboration work. In order for museum/school collaborations to work, museum educators need to be aware of teacher needs, and educators need to be aware of museum resources (Wilson, 1997).

That being said, museums and schools seem well matched for collaborations (AAM, 1992; Sheppard, 1993; Wilson, 1997). Wilson contends that the main reason for a lack of museum-school collaboration is a lack of understanding about how each organization's educational missions might reinforce one another. As school children have been considered an isolated group of museum visitors since at least the 1930s (Alexander & Hein, 1998), formal collaborative efforts are long overdue.

2.10 Visitor Studies and K-12 Museum Education Programs

In museum-school collaborations, the same attention should be paid to visitor needs as in any other museum program. Museum staff ought to ensure that facilities are clean, exhibits are accessible and visitors should be comfortable (Alexander & Hein, 1998). Special consideration should be paid to the needs of student learners while they visit the museum: they should be oriented to exhibits before visiting in order to better

engage them with the exhibit as telling visitors ahead of time what they may learn increases learning (Alexander & Hein, 1998).

Visitor studies suggest that visitors often are confused, both about their physical surroundings and about the conceptual content of exhibitions. Informing them explicitly in advance what they are going to see, what they might find, or what the intention of the exhibition is makes them more comfortable, more able to engage with the exhibition, and therefore, better able to learn. Advanced organizers extend the concept of addressing visitor comfort to facilitate learning. (Alexander & Hein, 1998, p. 13)

Museums should also take care to ensure that exhibits and programs are connected to the students' lives (Hein, 2000; Wilson, 1997). Wilson advocates that museums not only prepare pre- and post-visit materials for teachers, but train docents and other museum educators to not only facilitate discussion with teachers, but to make conscious connections to the lives of students, for many of whom it may be their first museum experience. Without some connection to their lives, Wilson argues that students will forget the experience or write it off as unimportant to their lives and learning.

2.11 Museum Education at a Historic House

As the museum subject for this case is a historic house museum, it is important to consider factors unique to that of house museum. As in other museums, it is important for the visitor to be comfortable in order for learning to take place (Alexander & Hein, 1998). This can be challenging to house museums that have accessibility issues given their preservation plans (McAllister, 2002), but issues of accessibility and comfort still need to be addressed. It is also important that historic house museums, like other museums, make connections between programs and students' lives.

Historic house museums have the unique opportunity, when compared to other types of museums, to connect contemporary life to the past through the common shared experience of a dwelling of some kind. As stated by Credle (2002), “house museums have the power through their resources and training to change someone’s world view” (p. 273). Historic house museums also have an opportunity to connect to connect lives not only to architecture and art, but also to history (Credle, 2002).

Historic sites also share common problems that may hinder the museum-school collaboration process. Historic House museum educators typically do not have time, space, and money to implement extensive programming like that of large art museums and historical societies (Credle, 2002). Despite these problems, historic house museum educators try to assure that programs are age appropriate and tied to school curriculum, students experience as well as see, programming is innovative and fun, and communication with classroom teachers is essential to meeting learning objectives (Credle, 2002).

2.12 Museum-School Collaboration

Given the increasing importance of meeting content standards in schools, the various approaches to arts education, and the educational missions of museums, there appears to be both a need and the potential for collaboration that benefits both museums and schools. Museums are recognized as a learning site by art education literature (Kindler & Irwin, 1999) and as potential partners for school teachers (Hein, 2000). Booth (1995) identifies facilitating education through arts-based curricula as an ideal form of partnership for museums and other cultural organizations. She argues that given their

expertise in arts and culture, these organizations are ideal collaborators since they are experts in these areas. Partnerships and collaborations are ideal approaches to allow museums and schools to meet their missions and utilize their resources. As Kindler and Irwin (1999) state,

In times where funding for art education in schools suffers and teachers face the challenge to deliver quality art education with shrinking resources, it is essential to explore possibilities of partnerships that would help fund this important area of the curriculum. (p. 3)

In order for collaborations to be successful, museums and schools both need to undergo a planning process (Booth, 1999; Sheppard, 1993; Spitz & Thom, 2003). Spitz and Thom identify the following ten steps to building successful collaborations:

1. Define the educational philosophy or rationale for the program;
2. Set specific goals in terms of audience numbers, timelines, demographics, learning outcomes, and products (such as curriculum);
3. Describe exactly what the program is in 50 to 100 words. State the purpose of the program and answer ‘we do what, for whom, and for what outcome/benefit?’
4. Define program specifics, such as: where it takes place, when it takes place, who does it and what they do, how resources will be shared;
5. Inventory resources including: museum staff expertise; teaching materials; budget for program; staff expertise and resources for partner organization; spaces and equipment; current and potential funding sources; additional staff, teaching materials, or other resources and funding needed to fill in gaps in existing resources;
6. Work with community collaborators to: research community to identify and recruit advisors, collaborators, or partners; clarify roles and responsibilities for community involvement based on available resources and shared goals and priorities; establish process for timely communication and decision-making; consider forming an advisory committee to help support the endeavor;

7. Market the program: solicit feedback from representatives of the targeted community regarding marketing strategies, messages, and materials; name the program; choose a variety of marketing and media strategies; create visually attractive materials; determine program fee that will match the 'perceived value' of the program by the target audience;
8. Determine documentation strategies: who is responsible; what methods will be used; how will the documentation be used; are additional funds required?
9. Set a formative evaluation strategy: what are the critical checking-in points, determine when and how often the program should be evaluated; how will the program be assessed, by whom; how will results be communicated to each set of stakeholders; and, what method and cycle will be used for making changes to improve the program?
10. Set a summative evaluation strategy: how will the program be evaluated at its completion and by whom; how will progress towards goals be measured; how will the impact on each of the relationships in the program evaluation rubric be measured; and, how will results be communicated to the stakeholders? (p. 34)

While these steps were drafted for use for general museum-community partnerships and collaborations, they are equally applicable for museum-school collaborations. In their book, Spitz and Thom (2003) present several case studies of museum-school collaborative programs that used the model successfully. Booth (1995) presents a number of worksheets that advise arts and culture organizations, including museums, to address the same issues that Spitz and Thom address in their steps (mission, clear objectives and goals, division of responsibility, and evaluation). Going through this process allows museums and schools to identify where needs and resources overlap in order to create a successful collaboration.

2.13 Case Study

The TLPS case study focuses on identifying where content standards, the needs of museums, the needs of schools, and art education approaches overlap in order for museums and schools to collaborate and create effective programming that addresses each institution's needs and resources. In reviewing the issues surrounding content standards, arts education, and museum education, the following general connections and related issues emerge:

- **Nationally, teachers report being unable to meet arts content standards**
- **DBAE, an arts education approach, has been used extensively in museum programming**
- **Multiple art education approaches address national and state content standards**
- **Since national content standards emphasize the production of art works, analyzing and interpreting art works, the history of each art discipline, and connecting the arts to other disciplines, DBAE is an appropriate methods of teaching given its emphasis on production, aesthetics, history, and integrated curriculum.**
- **Museums offer resources such as works of art, spaces, supplies, and curriculum that can be used to address content standards.**

Attention needs to be made in each individual case to ensure that all of these connections actually occur. The teacher needs, museum resources, and content standards relevant to the Thunderbird Lodge Preservation Society will be discussed in Chapter 4.

CHAPTER THREE

3.0 Research Design

Given that schoolteachers do not have time and resources to incorporate core subject areas that are not assessed and museums have educational missions as discussed in Chapters 1 and 2, museums and schools are presented with an opportunity to collaborate to attain mutually beneficial goals. The purpose of this study was to identify strategies for small historic sites to collaborate with teachers to create effective museum education programs that meet state curriculum standards and increase learning and historical understanding among students. This case study looked specifically at how the Thunderbird Lodge Preservation Society, a house museum in Northwestern Nevada, could create educational materials that correspond to state curriculum standards. In order to analyze the needs of teachers and resources of the house museum, the following took place:

- A review of literature relating to educational standards and policies, museum education practices, arts education approaches and museum-school collaborations
- Local school teachers were sent questionnaires to complete
- Museum staff were sent questionnaires and interviewed
- Museum documents were analyzed
- School district documents were analyzed
- National, California, and Nevada content standards were analyzed.

3.1 Methodological Paradigm

An interpretive research approach was used for this case study. An interpretive approach is “the systematic analysis of socially meaningful action through the direct detailed observation of people in natural settings in order to arrive at understandings and

interpretations of how people create and maintain their social worlds” (Neuman, 2003, p. 76). In other words, interpretive research observes significant social action, such as the interactions between two people to accomplish some goal. This study used an interpretive approach in order to observe the interactions and potential interactions between a historic house museum and local school districts.

3.2 Research Questions

The main research question for this study is: how can small historic house museums create museum education programs for K-12 students? Sub-questions include:

- How can small historic house museums assist teachers with meeting educational content standards?
 - What specific subject areas are appropriate for historic house museums to address in their educational programming?
 - How can the specific house museum studied work with state content standards?
- What approaches to curriculum design are most appropriate to historic house museums?
 - Are arts education approaches appropriate for use in the historic house museum studied?
 - How can the museum of this specific case work with local schoolteachers to create a museum education program for K-12 students?

3.3 Research Methodology and Approach

The research approach was a qualitative applied explanatory case study. Neuman (2002) describes an explanatory approach as one that “extends a theory to new issues or topics” (p. 29). As the aim of this study was to apply and extend existing research to the topic of small historic houses, it was explanatory.

This study aimed to understand how historic house museums can work with schoolteachers to create museum education programs for K-12 students. A qualitative

intrinsic case study approach allowed the researcher to study the process of designing and implementing such a program (Neuman, 2003; Stake, 1995). Neuman (2003) describes a case study as an attempt to “connect the micro level, or the actions of individual people, to the macro level, or large social structures and processes” (p. 33). The researcher connected the actions of individuals at the site to larger social structures and processes of state curriculum mandates. Qualitative case studies attempt to “understand how the actors, the people being studied, see things” (Stake, 1995, p.12). Similar studies of museum-school collaborations at large institutions successfully used interview and survey to create case studies (Beck, J. & Appel, n.d.; Credle, 2002; Hannon, 1999).

Stake (1995) describes an intrinsic case study as a case studied because of an interest in a specific program or organization; it is chosen not to understand a general problem, but to understand a specific, predefined case. The researcher’s interest in a particular historic house in Incline Village, NV resulted from the completion of a three-month internship at the site in 2004. Since the interest is in how existing educational theory and practices applies to this particular organization, this was an intrinsic case study, as defined by Stake (1995). It is understood by the researcher that this intrinsic case study is therefore very specific to the organization involved in the study, and the findings are not generalizable. Due to the deficiency of existing research about how to design and implement K-12 education programs in historic houses, this study focused on how other research applies in this specific case. “The emphasis is on understanding the case itself” (Stake, 1995, p.8)

3.4 Research Design

The main research tools were questionnaires, in-depth interviews, and document analysis. The questionnaires to museum staff and local teachers concerned how museum education programs best serve the institutions and students. In-depth interviews addressed the same issues with museum and school participants. Document analysis addressed existing literature, programming models, content standards, the museum resources, and existing museum educational programs at other museums.

In order to address the main research question of this qualitative applied explanatory case study (how can small historic house museums create effective museum education programs), one house museum was selected and used for a case study. The museum was selected by identifying a historic house museum in Northwestern Nevada that did not have museum education materials and a program set up, and was willing to work with the researcher and local teachers to create such programs and materials. Northwestern Nevada was the geographical area of this study due to researcher's professional connections and goals. The researcher was aware of a need for an educational program at a historic house museum in Incline Village, NV due to previous work experience in the organization. The researcher completed a collections internship at the organization in the summer of 2004. The researcher contacted the executive director concerning their interest in participating in the study subsequent to human subjects approval. Purposive sampling identified participants as K-12 grade teachers and museum staff. One museum staff member and one museum volunteer were interviewed. Teachers and museum staff were purposefully sampled to explore the collaborative efforts between schools and museums.

3.5 Delimitations and Limitations

This study involved a small historic site on Lake Tahoe, and local educators. The purposive sampling procedure decreased the generalizability of findings. This study is not generalizable to all museums. The findings of this qualitative study are subject to other interpretations.

3.6 Role and Expectations of the Researcher

The expected result of the research was that teachers would identify areas of curricula that historic house museums can help them with. Through this research I expected to find that teachers would want museum educational programs to correspond to state curriculum standards. I also expected to identify areas within those standards that teachers have trouble teaching in the classroom, such as basic tool identification and use or the identification of architectural elements. I expected that both the museum and the teachers would be willing to share information that would benefit both parties.

3.7 Data Collection and Analysis Procedures

Data collection was triangulated through a review of existing literature (conceptual framework), document analysis of existing museum programs and curriculum standards, and interviews of museum staff and schoolteachers through questionnaires and in-depth interviews.

The data collection tools were questionnaires, in-depth interviews and document analysis. Both schoolteachers and museum staff members were given questionnaires and

interviews. Questionnaires were designed with clear language that is courteous, simple and brief (Leedy, 1997). Existing museum education programs and curriculum standards were analyzed as documents. Questionnaires, interview protocols, and document analysis worksheets are available in appendices.

Recruitment instruments consisted of a letter to school administrators, a letter to museum staff, and a letter to schoolteachers. The museum staff questionnaire and interview identified which school systems to include as participants. The school administrator recruitment letter was sent to identify teachers that wish to participate. The teacher packets were then given to the teachers identified by the administrators. See appendices A and C for the detailed recruitment instruments.

Consent was needed for questionnaires and interviews. The consent form was built into the teacher and museum packets (see appendices A, B, C, and D for questionnaire and interview consent forms). Data was collected through questionnaire, interviews and document analysis. Interviews were documented through detailed notes.

3.8 Coding and Analysis Procedures

Codes evolved through the research process. Teacher questionnaire responses were entered into an excel file to track and chart responses. Content standards were then coded according to teacher and museum responses to questionnaires and interviews. For example, the arts standards were coded twice, once to note where they align with teacher needs, and once again where they align with museum resources.

3.9 Strategies for Validating Findings

Triangulation of data collection through interviews and questionnaires of museum staff and schoolteachers, document analysis, and literature established validity. Lincoln and Guba (1985) identified triangulation of data collection method, peer debriefing, and member checks as validation techniques. In particular, validity was ensured through the triangulation of data collection methods and sources.

CHAPTER FOUR

4.0 Case Study: The Thunderbird Lodge Historic Site

This case study attempts to identify where the needs of schools, the needs of museums, national and state content standards, and arts education approaches overlap in order to identify strategies and programmatic elements for the Thunderbird Lodge Preservation Society, a historic house museum in Nevada. The presumption is that if the overlapping of these various fields can be identified, museums and schools can create effective programs that meet both of their needs. In order to identify these overlapping areas, it is important first to discuss the circumstances of the case: what are the mission, organizational history and management conditions of the museum participant, and how do local teachers view museum collaboration.

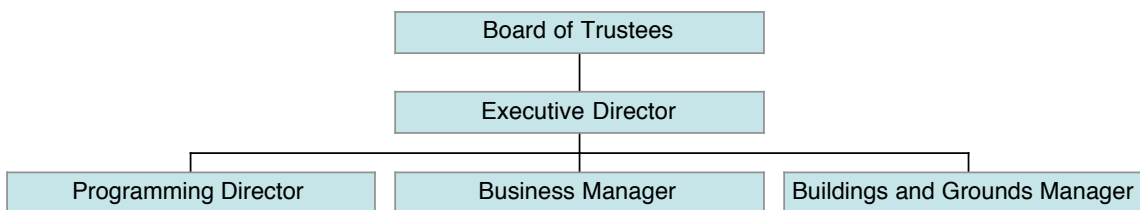
4.1 Mission and Organizational History

The Thunderbird Lodge Preservations Society (TLPS) is a nonprofit organization in Incline Village, Nevada dedicated to the preservation of the Thunderbird Lodge, also known as the Whittell Estate, a historic site on the Eastern shore of Lake Tahoe. The mission of TLPS is to preserve and protect the Thunderbird Lodge as a historic site with National significance; promote public appreciation and education regarding the unique historical, cultural, and architectural significance of the Thunderbird Lodge; and assist and participate in the important region-wide efforts and programs committed to the study and preservation of the fragile Lake Tahoe environment. TLPS was formed in 1998 to save the buildings on the historic site from demolition. TLPS has a reservation on the land surrounding the lodge, which is owned by the United States Forest Service. As Lake

Tahoe is a tourist destination, TLPS serves the local area (extending as far as Reno, Nevada to the San Francisco Bay area), as well as tourists from across the United States and abroad.

The preservation society itself is quite small. A six-member board of trustees, also known as the executive committee, governs TLPS. There is also a larger friends-type board with several subcommittees, including a nominating committee, a special events committee, a history committee, and a fundraising committee. As seen in figure 4.1, TLPS's organization chart, there are four full-time staff members: an executive director, a programming director, a business manager, and a buildings and grounds manager. They are currently searching for an executive director and programming director. A board member is currently acting as interim executive director. Volunteers, who are responsible for the tour program, school tour program, special events, and other programs, are currently filling the programming manger position. In 2004, TLPS hired four interns from various graduate degree programs to assist with collections and historic preservation needs.

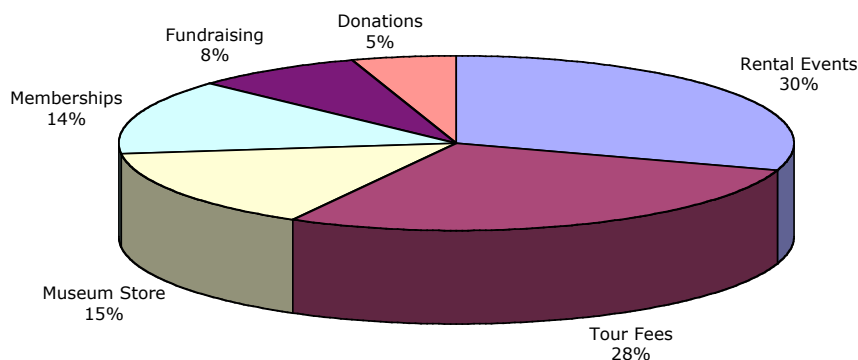
Figure 4.1: TLPS Organizational Chart



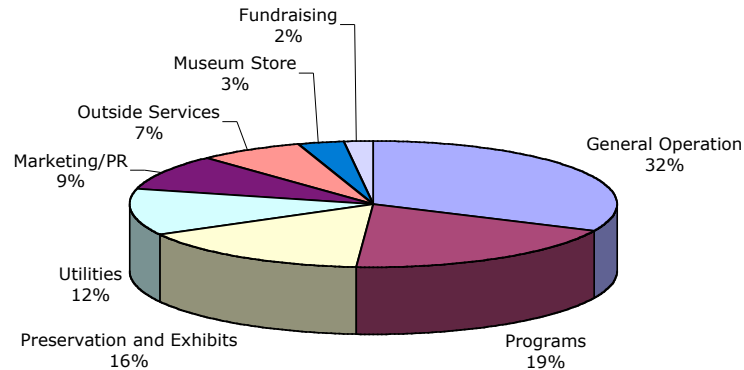
According to the previous executive director, the organization's total budget is \$605,000 for 2005. This is up from \$416,000 in 2003 and \$571,000 in 2004. The increase in the budget is due in part to the previous director's success with grant writing.

As seen in figure 4.2, the major sources of revenue for 2003 were rental events (30%) and tours (28%). The museum store, memberships, fundraising and donations are other forms of revenue for TLPS.

Figure 4.2: TLPS 2003 Revenue Total: \$419,662



As seen in figure 4.3, General operations (32%), Programs, including rentals, tours, and education, (19%), and, Preservation and Exhibits (16%) were the major expenses for TLPS. The previous director noted that the funding for the elementary education program was not yet itemized in the budget, but she was confident that the society could receive grants to fund a new program.

Figure 4.3: TLPS 2003 Total Expenses: \$403,067

Even though TLPS is a relatively new organization, it has evolved significantly through its eight years of existence in which its mission has been interpreted in different manners by the board members. At its conception, the organization was run as an events center, hosting many conferences, weddings and other events while being subsidized by the Dell Webb Corporation. In the last several years, the organization has evolved from an events center to more of a historic site. The mission has been reinterpreted, while emphasis still lies with revenue-producing programs such as events that constitute the majority of the organization's revenue, the interpretive tour program, research elements, and preservation efforts have strengthened and received more support from the board and staff members. That said, TLPS is undergoing staff turnover, and the addition of a new director and programming manager will certainly affect how its mission is interpreted and what programming is offered in the future. The emphasis on preservation and

educational programming is reinforced by the master plan and strategic planning that was completed in 2004, which calls for stronger educational efforts and returning the property to its state during the period of significance (TLPS, 2004). This is clearly stated in the TLPS Vision section of the master plan, which states:

The Thunderbird Lodge Historic Site of the future will be a dynamic historic site that provides historical, cultural, and environmental education to a geographically large and diverse public. TLPS will engage an increasingly varied audience through lively, thoughtful, and instructional interpretation. TLPS will establish a creative learning environment and will welcome visitors from far away and encourage within local residents a strong sense of ownership. The Thunderbird Lodge will be widely known and well regarded in the State of Nevada, the Tahoe Basin, and beyond. TLPS will maintain the Lodge's natural magic - attractive, secure buildings and grounds. (TLPS, 2004)

4.2 Collections

The buildings and grounds are the highlight of TLPS's collection. The Thunderbird Historic site is the only example of Nevada State Architect Frederick DeLongchamps left on Lake Tahoe. The buildings are representative of the popular architectural style of the 1930s, known as Tudor-Revival, Modified Arts and Crafts, or the Lake Tahoe Style. The original buildings on site are the main lodge, the elephant barn or stable, the caretaker's house and garage, the card house, two boathouses, the admiral's hour, the gatehouse, and the guesthouse. Additions and other structures not original to the period of significance (the late 1930s-1960s, the time when George Whittell owned and visited the Thunderbird Lodge, which he referred to as the Lake House) include the Dreyfus addition and Lighthouse addition, both built in the mid-1980s, the rear Admiral's house and mechanical, HVAC, plumbing and electrical stations. The large boathouse is the only example of a steel boathouse on Lake Tahoe.

The grounds include a natural cove and dock, original and restored stone paths and fences, an original stone gazebo, garden follies, dollhouse and incinerator. There is an original 600-foot tunnel system that connects the main lodge to each boathouse and the card house. All of the stone used in the buildings and grounds is native to the area, much of it from Mount Pluto across Lake Tahoe. Native American artisans from the Stewart Indian School in nearby Carson City, Nevada completed most of the stonework on site. The linearity and geometry of the buildings is contrasted with the organic, flowing lines of the landscaping, which, for the most part, runs parallel to the edge of the lake.

TLPS also has many objects, photographs and documents from and relating to the original estate. Highlights of this collection include the foot of Whittell's pet elephant that suffered from elevation sickness while visiting the Lodge, the slot machine that Whittell kept on the back porch while entertaining, eight millimeter film of Whittell and his dog in a row boat playing and feeding ducks in the natural cove, legal documents and maps regarding the transfer of lands, Whittell's plans for a casino at Sand Harbor which he later decided not to build, letters from Whittell's first wife to his father complaining of Whittell's mismanagement of money and mistreatment of her, and Admiral Crenshaw's original oars. There is an extensive collection of maintenance artifacts, such as lamps, switches, automobile headlights, extra electrical and plumbing supplies, and so on, given that during the period of significance the nearest supply shop would have been a great distance from the site. The original kitchen still has the original 1930s stove, fridge, sink and table; the kitchen exhibit also benefits from TLPS's broad collection of period kitchen accessories. TLPS also has a small collection of oral histories, photographs, and other documents pertaining to the lodge and the Whittell family. Most archival

documents, such as photographs, are borrowed from the University of Nevada Reno's Special Collections when needed and can be used for educational purposes. Whittell's boat, the Thunderbird Yacht, is owned by a board member and is housed in the large steel boathouse when it is not undergoing restoration or being used for special events. Even though this boat is not owned by TLPS it is often cited as the highlight of the tour for many visitors, and sometimes is their inspiration for visiting. Visitors can see the boat but are not allowed to touch or enter the Thunderbird Yacht.

4.3 TLPS Programming

As previously mentioned, TLPS historically ran as an events center and did not necessarily offer the types of programming typically offered at historic sites. They are in the process of organizational change and are making the transition into becoming a museum with an educational mission. Current programs include rental functions, an interpretive tour, and an educational tour. These programs, whether mission or revenue driven, all incorporate some kind of educational component so that each visitor to the site leaves with the take-home messages. The take home messages are:

- This place is magic!
- It is important to preserve special places like Thunderbird Lodge and Lake Tahoe.
- George Whittell may have had more money than sense, but because of him, most of Lake Tahoe's east shoreline was preserved from development. (TLPS, 2004)

Rental weddings and other events draw guests from throughout the United States and abroad (TLPS, 2004). Given that the lodge is located directly on Lake Tahoe, it is an extremely popular wedding site. Corporate events vary from \$1,000-\$7,500 per day. Non-wedding catered events are offered at \$8,000 per day. Weekday weddings start at

\$12,000 for ten hours and 120 people. These rental rates include docent led tours of the site for guests. This is not a full tour, but does include the tunnel, boathouse, and card house and concentrates on communicating the take-home messages and some historical information in about a twenty-minute tour.

TLPS has offered an interpretive tour program for three seasons. Approximately 10,000 people attend a tour each year. According to the previous director, this number dropped to 6,000 in 2004. Most visitors are white, middle-aged, mid to upper class and visit the site either with a spouse, partner or family group (TLPS, 2004). Half of visitors are from Nevada, and about 30% are from California (especially the Bay Area). The price of the tours varies from \$25-\$90 depending on which mode of transportation visitors choose. Visitors are not allowed to drive to the site and must take a tour bus, kayak, or tour boat. The tour content varies with each tour guide but focuses on the history of the Whittell family, the history of the land's management, and decorative arts. Tours vary from one to two-and-a-half hours long.

The 10,000 visitors figure includes approximately 1,000 school children each year, although this number has dropped recently due to the lack of a programming director, who is usually responsible for the elementary educational tour program. TLPS currently invites fourth and fifth grade students to attend the elementary educational program. The elementary educational program consists of an interpretive tour and a coloring and activity book. The educational tour is based on a brief tour script that focuses on buildings, Whittell family history, and a very short introduction to the concepts of historic preservation and environmental conservation. The extent to which this script is followed depends on the tour guide and questions that students ask. Some

guides utilize an identification game (called “History Hunt”) in which students are each given a card with an object or room, such as “view of lake,” “maid’s bedroom,” or “pool,” and then are asked at the end of the tour whether or not they found the contents of their card. Worksheets and a coloring book are also available, including a word search, fill in the blank quiz, and two short answer quizzes. The questions on the worksheets are specific to tour content.

While staff and volunteers report that the elementary educational tour relates to the local history content standard for fourth and fifth grade students in Nevada, the connection to content standards is not evident in the materials or tour script. The connection to content standards is not stated on the website or in materials given to teachers before the tour (TLPS, 2005). It is not clear from surveys, interviews, and document analysis how TLPS is helping teachers meet content standards regarding local history, although they do show potential for being able to do this.

4.4 Potential for collaboration

TLPS’s potential to help educators to meet content standards through an elementary educational tour program lies in their collections, buildings and volunteer resources. At present, the lack of an executive director and programming director hinders TLPS’s potential as a collaborative partner. Surveys and interviews with the former director of TLPS and a dedicated volunteer who is currently in charge of the elementary tour program indicate that TLPS is currently in a sort of emergency state in which all of their resources are focused on staying open and recruiting for open staff positions. The elementary program is still an important component of their educational mission,

however, and they admit that while it needs much revision, it is still a high priority. Both individuals interviewed cite lack of resources, mainly staff time, as the primary reason that the elementary program is underdeveloped.

That said TLPS has an excellent collection and decent pool to utilize. The resources that TLPS sees as most important to utilize in a K-12 school program are the buildings and the landscape. Their vision for the K-12 education program is that it be a mission-driven program that connects their mission and take-away messages with curriculum standards. As stated in the master plan, TLPS (2004) holds “teaching an ethic of cultural stewardship” as a core value central to educational programming in order to allow “individuals to contemplate and make informed decisions regarding the future of our natural and built resources” (p. 3). The previous director stressed the importance of teaching an ethic of cultural stewardship at a young age in order to create a new generation of historic preservation-conscious citizens that understand the value of cultural landscapes. The master plan and the previous director both affirm that elementary school classes are an appropriate (and obvious) audience for TLPS programming and recognize the need to align programming with content standards in order to best market this programming to teachers and school districts.

4.5 Introduction to Schools Districts and Demographics

TLPS serves many school districts in its elementary educational tour program. Given that it is located just a few miles from California, it serves students and teachers with very different sets of content standards. The former director and volunteer identified the

following school districts as those that the elementary education tour program would target:

- Douglas County School District
- Washoe County School District
- Tahoe Truckee Unified School District (Placer County, CA)
- Lake Tahoe United School District (El Dorado County, CA)

According to the US Census Bureau (2000), there were 56,380 people between the ages of five and eighteen living in these counties in 2000. The Washoe County School District (2004) reported their enrollment in elementary, middle and high schools combined as being 62,098 as of September 2004. The Washoe County School District (2004) also tracks their growth, and has increased in enrollment since 2000 by 6,425 students, and since 1990 by 23,632 students. The populations of Douglas County, Nevada, Placer County, California, and El Dorado County, California have also increased significantly since 1990 (US Census Bureau, 2000).

The Washoe County School District (2004) has an extensive website that includes school policies, accountability reports, and information about individual schools and program tracks. It is interesting to note that high school students in Washoe County, Nevada are required to have completed one credit of arts or humanities studies in order to graduate. Also, 99% of teachers within the Washoe County School District are teaching within the area of their license. These facts and the incredible detail and attention paid to reporting on accountability indicate that the Washoe County School District values informing their constituents about how they are performing.

Incline Elementary, an elementary school located in Incline Village, Nevada, is the elementary located closest to TLPS. Part of the Washoe County School District, Incline Elementary posts all of its accountability information on its website. Incline

Elementary also includes a link to their arts education curricula, which they outsource to a private firm. Incline Elementary uses a program called *Meet the Masters*, which packages a 3-step curriculum to teach students the history and techniques of the masters at school. This program is advertised as meeting all of the National Content Standards for the Arts (Meet the Masters, 2004). While appearing to align with a discipline-based arts education approach given its emphasis on historical context and art production, it is alarming that this program focuses only on the accepted canon of art history and does not include a study of material culture, decorative arts, architecture, or how art relates to every-day life, as emphasized in Visual and Cultural Studies or a Built Environment approach to arts education. It is optimistic, however, that this school is including the arts in their curriculum and is proud enough of it to include the program on its website.

4.6 Teacher Perception: Potential and Barriers to Collaboration

Given that TLPS is located on Lake Tahoe and serves multiple school districts in the area, forty teacher surveys were sent out to elementary teachers in Douglas County, Washoe County, Tahoe Truckee Unified and Lake Tahoe unified School Districts. Ten teachers responded to the survey. This low response rate, 25%, while not terrible, may be indicative of teachers being extremely pressed for time. The teacher survey results indicate that the TLPS, along with the other museums in the area, are not serving elementary school teachers very well. Only one of the ten teachers respondents takes their class to a historic house museum, despite the fact that there are many historic houses and estates in the area. In spite of the fact that only two teachers would consider taking

students on field trips that do not clearly connect with content standards, only two of the teachers responded that they collaborate with museums when organizing field trips.

Overall, teachers see potential for collaboration with community organizations, and felt that community organizations can help in teaching of almost all curricular areas. Figures 4.3 and 4.4 show curricular areas that teachers feel community organizations and historic house museums can assist with. The curricular area they felt community organizations could help the least with was language arts, which only three teachers checked. Nine of the teacher respondents felt that community organizations could help in the teaching of history. The results for curricular areas that teachers felt historic house museums could help with was a bit narrower, but similar to community organizations. Teachers felt strongest that historic house museums could help with social studies, history, and local history. Six out of ten teachers reported that historic sites could help in the teaching of geography and the visual arts.

Figure 4.4: Curricular Areas Community Organizations can assist with

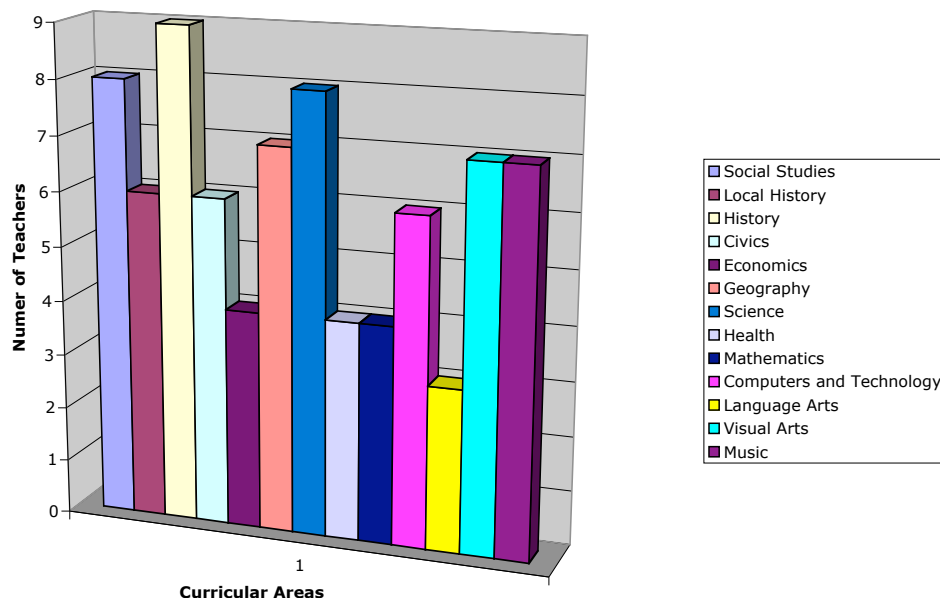
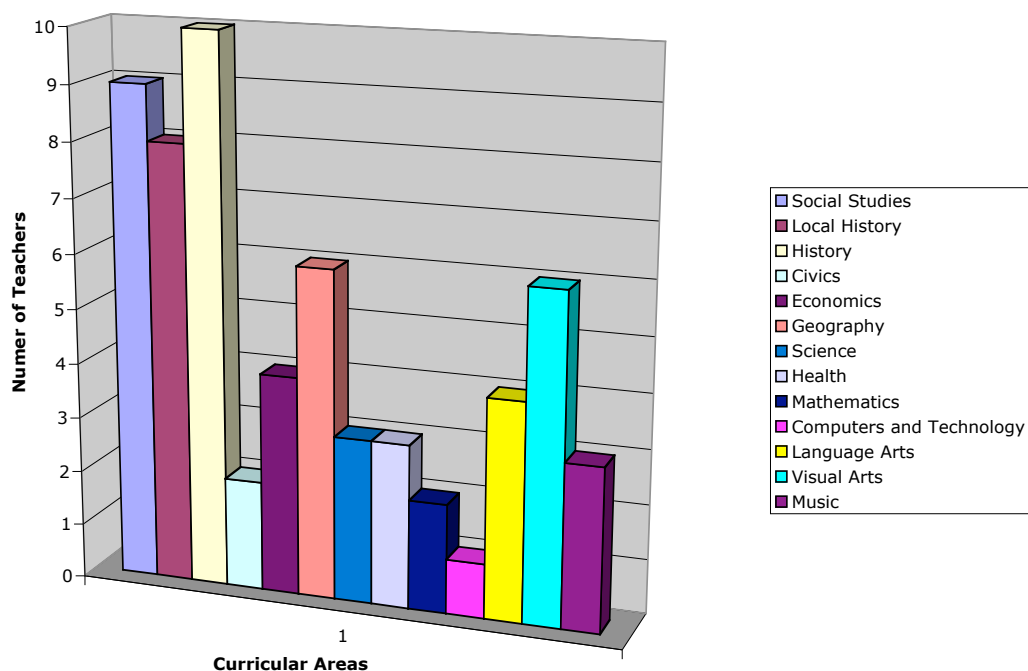
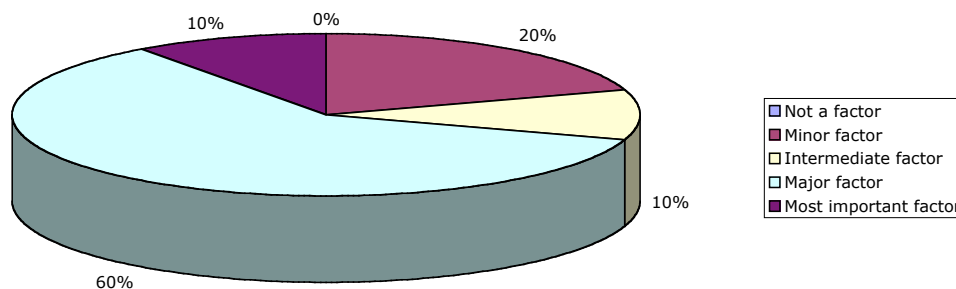


Figure 4.5: Curricular Areas that House Museums can assist with

Despite their beliefs that community organizations and historic house museums can assist in meeting content standards, only two out of the ten teachers who responded to the survey collaborates with museum educators when planning field trips or creating curriculum for field trips. Barriers indicated by the survey results are cost and whether or not programs correspond to content standards. The cost of field trips is also an important factor in how teachers choose field trips. Figure 4.6 illustrates the importance of cost in determining field trips. Two teachers reported not having a budget for field trips at all. 60% of respondents reported that cost was a major factor in their choice of field trips, 10% listed cost as the most important factor.

Figure 4.6: The Importance of Cost in Determining Field Trips



The findings from the questionnaires suggest that while teachers see the potential for collaboration with historic house museums and other community organizations in meeting content standards, barriers, such as cost and irrelevance of current museum programming, deter them from taking students on many field trips. While teachers recognize the potential for collaboration, their time and cost constraints suggest that a solid framework and procedures should be in place at museums and organizations before they can consider collaboration. Potential partners in collaboration need to be aware of how their programs and resources are aligned with content standards and teacher needs.

4.7 Overlapping Needs and Resources

Given that TLPS serves a wide region including both California and Nevada schools, it is important to consider the National, California, and Nevada Contents

Standards when creating educational materials for elementary students. This will allow TLPS to have a clear idea of how their programming can be of use to teachers and students. As seen in the conceptual framework and discussed in the literature review, it is also important to consider the resources of TLPS, approaches to art education, and school needs in addition to content standards.

Chapter 2 discussed at length the relevance of content standards, arts education, and museum education in relation to building partnerships and collaborations between schools and museums. Looking specifically at this case, the California content standards for the arts align directly with discipline-based art education. The National and Nevada standards for the arts incorporate elements of a discipline-based approach with a more cultural studies approach that focuses on understanding content and relationships to other disciplines and everyday life. The arts standards, along with other standards, are discussed more at length below.

Figure 4.7 is a chart that draws connections between National Content Standards, California State Content Standards, Nevada State Content Standards, Arts Education Approaches, and TLPS resources in order to interpret how needs and resources overlap in this case study. Reading the chart vertically identifies specific content standards, approaches to arts education, museum resources, and school and teacher needs as discussed previously in this chapter and in Chapter 3. Reading the chart horizontally identifies the overlapping needs and resources for this case study. For example, on the first page of the chart, in the arts section, the Visual Arts National content standards 2 reads “Using knowledge of structures and function” (The Consortium of National Arts Education Associations, 1994, p. 34). Reading the chart horizontally identifies how this

National Content Standards relates to the Nevada and California standards (notice that the language used is different for each state); how the standards relate to arts education approaches as discussed in Chapter 3 (note that as discussed in Chapter 2, the California Arts Standards are based on a DBAE approach to arts education, but this is not represented in the chart); how these content standards relate to K-12 school teachers reporting difficulty in meeting arts standards due to lack of qualified specialists and time restraints as discussed in Chapter 3; and, finally, what TLPS resources exist in this area, in this case, the architectural and decorative arts elements of the site. See figure 4.7 for full details on Visual Art, Music, History, Social Studies, Geography, and Science curricular areas and how they align with school needs, museum resources, and arts educational approaches. The implications of these overlapping areas of needs and resources and the opportunity for collaboration will be discussed further in Chapter 5.0.

Figure 4.7: Overlapping Needs and Resources

National content Standards	Nevada Content Standards	California Content Standards	Arts Education Approaches	School Needs	TLPS Resources
National Accountability	State Accountability	State Accountability	Means of Educating	Educational Mission	Educational Mission
The Arts					
Visual Arts: 1. Content Standard: Understanding and applying media, techniques, and processes	Content Standard 1.0: Students know and apply visual arts media, techniques, and processes.	2.0 Creative Expression: Creating, Performing, and Participating in the Visual Arts	DBAE, Built Environment	Difficulty in meeting arts standards due to lack of qualified specialists and time restraints.	Architecture, Decorative Arts, Allied Arts Guild, Stonework, Landscaping
Visual Arts: 2. Content Standard: Using knowledge of structures and functions	Content Standard 2.0 Students use knowledge of visual characteristics, purposes, and functions.	1.0 Artistic Perception: Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills Unique to the Visual Arts	Built Environment, DBAE, Visual and Cultural Studies	Difficulty in meeting arts standards due to lack of qualified specialists and time restraints.	Architecture, Decorative Arts, Allied Arts Guild, Stonework, Landscaping
Visual Arts: 4. Content Standard: Understanding the visual arts in relation to history and cultures	Content Standard 4.0: Students understand the visual arts in relation to history and cultures.	3.0 Historical and Cultural Context: Understanding the Historical Contributions and Cultural Dimensions of the Visual Arts	Visual and Cultural Studies, DBAE	Difficulty in meeting arts standards due to lack of qualified specialists and time restraints.	Tour could draw connections between the social and cultural climate, the history of the site, and the arts.

National content Standards	Nevada Content Standards	California Content Standards	Arts Education Approaches	School Needs	TLPS Resources
Visual Arts: 6. Content Standard: Making connections between visual arts and other disciplines	Content Standard 6.0: Students demonstrate relationships between visual arts, the other arts, and disciplines outside the arts.	5.0 Connections, Relationships and Applications: Connecting and Applying What Is Learned in the Visual Arts to Other Art Forms and Subject Areas and to Careers	DBAE	Difficulty in meeting arts standards due to lack of qualified specialists and time restraints.	Tour could draw connections between the social and cultural climate, the history of the site, and the arts.
Music: 6. Content Standard: Listening to, analyzing, and describing music	Content Standard 6.0: Students listen to, analyze, and describe music.	1.0 Artistic Perception: Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills Unique to Music	DBAE, Cultural Studies	Difficulty in meeting arts standards due to lack of qualified specialists and time restraints.	Louis Armstrong's music

National content Standards	Nevada Content Standards	California Content Standards	Arts Education Approaches	School Needs	TLPS Resources
History					
<p>NSS-USH.K-4.1 Living and Worling together in families and communities, now and long ago: Understands family life now and in the past, and family life in various places long ago; Understands the history of the local community and how communities in North America varied long ago</p>	<p>Standard 2.0: History Skills: Students will use social studies vocabulary and concepts to engage in inquiry, in research, in analysis, and in decision making.</p>	<p>Research, Evidence, and Point of View 1. Students differentiate between primary and secondary sources. 2. Students pose relevant questions about events they encounter in historical documents, eyewitness accounts, oral histories, letters, diaries, artifacts, photographs, maps, artworks, and architecture.</p>	<p>DBAE: integrated arts approach</p>	<p>Teachers reported history as being a subject that historic houses could help them meet standards</p>	<p>Information from different sources: Books, primary documents, letters, oral history, etc.</p>
	<p>History Standard 8.0: The Twentieth Century, a Changing World: 1920 to 1945: Students understand the importance and effect of political, economic, technological, and social changes in the world from 1920 to 1945.</p>		<p>DBAE: integrated arts approach</p>	<p>Teachers reported history as being a subject that historic houses could help them meet standards</p>	<p>Technology collection, economic and social changes in relation to Whittell family (women's movement, stock market, politics)</p>

National content Standards	Nevada Content Standards	California Content Standards	Arts Education Approaches	School Needs	TLPS Resources
	Standard 9.0: The Twentieth Century, a Changing World: 1945 to 1990: Students understand the shift of international relationships and power as well as the significant developments in American culture.	9.5.5 Identify major advancements in science and technology including television and computers	DBAE: integrated arts approach	Teachers reported history as being a subject that historic houses could help them meet standards	Technology collection, economic and social changes in relation to Whittell family (women's movement, stock market, politics)
NSS-US.H.K-4.2 THE HISTORY OF STUDENTS' OWN STATE OR REGION: * Understands the people, events, problems, and ideas that were significant in creating the history of their state	Content Standard 10.0: New Challenges, 1990 to the Present: Students understand the political, economic, social, and technological issues challenging the world as it approaches and enters the new millennium.	3.5 Students demonstrate basic economic reasoning skills and an understanding of the economy of the local region.	DBAE: integrated arts approach	Teachers reported history as being a subject that historic houses could help them meet standards	Ecological Study regarding Lake Tahoe, Politics surrounding it, historic preservation, effects of logging

National content Standards	Nevada Content Standards	California Content Standards	Arts Education Approaches	School Needs	TLPS Resources
Geography					
1.0 How to Use Maps and Other Geographic Representations, Tools, and Technologies to Acquire, Process, and Report Information From a Spatial Perspective	Content Standard 1.0: The World in Spatial Terms: Students use maps, globes, and other geographic tools and technologies to locate and derive information about people, places, and environments.	3.1 Students describe the physical and human geography and use maps, tables, graphs, photographs, and charts to organize information about people, places, and environments in a spatial context. 1. Identify geographical features in their local region (e.g., deserts, mountains, valleys, hills, coastal areas, oceans, lakes). 2. Trace the ways in which people have used the resources of the local region and modified the physical environment (e.g., a dam constructed upstream changed a river or coastline).	DBAE: integrated arts approach	Teachers reported geography as being a subject that historic houses could help them meet standards	Many maps of Lake Tahoe at different periods of development in archives.

National content Standards	Nevada Content Standards	California Content Standards	Arts Education Approaches	School Needs	TLPS Resources
3.0 How to Analyze the Spatial Organization of People, Places, and Environments on Earth's Surface	Content Standard 2.0: Places and regions: Students understand the physical and human features and cultural characteristics of places and use this information to define and study regions and their patterns of changes.	3.3 Students draw from historical and community resources to organize the sequence of local historical events and describe how each period of settlement left its mark on the land.	DBAE: integrated arts approach	Teachers reported geography as being a subject that historic houses could help them meet standards	Many maps of Lake Tahoe at different periods of development in archives.
4.0 The physical and human characteristics of place			DBAE: integrated arts approach	Teachers reported geography as being a subject that historic houses could help them meet standards	Many maps of Lake Tahoe at different periods of development in archives.
8.0 The Characteristics and Spatial Distribution of Ecosystems on Earth's Surface	Content Standard 5.0: Environment and Society: Students understand the effects of interactions between human and physical systems and the changes in use, distribution, and importance of resources		DBAE: integrated arts approach	Teachers reported geography as being a subject that historic houses could help them meet standards	Many maps of Lake Tahoe at different periods of development in archives combined with photographs of the landscape after logging when Whittell purchased the land.

National content Standards	Nevada Content Standards	California Content Standards	Arts Education Approaches	School Needs	TLPS Resources
14.0 How Human Actions Modify the Physical Environment	Content Standard 5.0: Environment and Society—Students understand the effects of interactions between human and physical systems and the changes in use, distribution, and importance of resources.		DBAE: integrated arts approach	Teachers reported geography as being a subject that historic houses could help them meet standards	Maps and other archival documents that relate to the possible development of Sand Harbor as a casino or State Park.
12.0 The Processes, Patterns, and Functions of Human Settlement	Content Standard 5.0: Environment and Society—Students understand the effects of interactions between human and physical systems and the changes in use, distribution, and importance of resources.		DBAE: integrated arts approach	Teachers reported geography as being a subject that historic houses could help them meet standards	Maps and other archival documents that relate to the possible development of Sand Harbor as a casino or State Park.
16.0 The Changes That Occur in the Meaning, Use, Distribution, and Importance of Resources	Content Standard 5.0: Environment and Society—Students understand the effects of interactions between human and physical systems and the changes in use, distribution, and importance of resources.		DBAE: integrated arts approach	Teachers reported geography as being a subject that historic houses could help them meet standards	Maps and other archival documents that relate to the possible development of Sand Harbor as a casino or State Park.

National content Standards	Nevada Content Standards	California Content Standards	Arts Education Approaches	School Needs	TLPS Resources
18.0 How to Apply Geography to Interpret the Present and Plan for the Future	Content Standard 6.0: Geographic Applications— Students apply geographic knowledge of people, places, and environments to interpret the past, understand the present, and plan for the future.		DBAE: integrated arts approach	Teachers reported geography as being a subject that historic houses could help them meet standards	Maps, photographs, and current site tour.

National content Standards	Nevada Content Standards	California Content Standards	Arts Education Approaches	School Needs	TLPS Resources
Science					
Earth and Space Science: CONTENT STANDARD D: As a result of their activities in grades 5-8, all students should develop an understanding of: Structure of the earth system; Earth's history; and, Earth in the solar system	Content Standard 11.0: Earth Models— Students understand that the Earth may be represented by a variety of maps and models.		DBAE: integrated arts approach	Teachers reported science as being a subject that community organizations and historic houses could help them meet standards	Many maps
	11.5.1 Identify compass directions on a map		DBAE: integrated arts approach	Teachers reported science as being a subject that community organizations and historic houses could help them meet standards	Many maps
	11.5.2 Explain how the Nevada state road map is a tool that can be used to navigate from one location to another.		DBAE: integrated arts approach	Teachers reported science as being a subject that community organizations and historic houses could help them meet standards	Many maps
	11.5.3 Explain how many things can be represented by two-dimensional maps and three-dimensional models.		DBAE: integrated arts approach	Teachers reported science as being a subject that community organizations and historic houses could help them meet standards	Many maps

National content Standards	Nevada Content Standards	California Content Standards	Arts Education Approaches	School Needs	TLPS Resources
Life Science: CONTENT STANDARD C: As a result of their activities in grades 5-8, all students should develop understanding of: Structure and function in living systems; Reproduction and heredity; Regulation and behavior; Populations and ecosystems; and, Diversity and adaptations of organisms	Content Standard 15.0: Ecosystems—Students will demonstrate an understanding that ecosystems display patterns of organization, change, and stability as a result of the interactions and interdependencies among the life forms and the physical components of the Earth.	5. Organisms in ecosystems exchange energy and nutrients among themselves and with the environment.	DBAE: integrated arts approach	Teachers reported science as being a subject that community organizations and historic houses could help them meet standards	Part of the mission is to assist and participate in the important region-wide efforts and programs committed to the study and preservation of the fragile Lake Tahoe environment
Life Science: CONTENT STANDARD C: As a result of their activities in grades 5-8, all students should develop understanding of: Structure and function in living systems; Reproduction and heredity; Regulation and behavior; Populations and ecosystems; and, Diversity and adaptations of organisms	15.5.2 Investigate and describe how, for any particular environment, some kinds of plants and animals survive well, some survive less well, and some cannot survive at all.		DBAE: integrated arts approach	Teachers reported science as being a subject that community organizations and historic houses could help them meet standards	Part of the mission is to assist and participate in the important region-wide efforts and programs committed to the study and preservation of the fragile Lake Tahoe environment

National content Standards	Nevada Content Standards	California Content Standards	Arts Education Approaches	School Needs	TLPS Resources
Life Science: CONTENT STANDARD C: As a result of their activities in grades 5-8, all students should develop understanding of: Structure and function in living systems; Reproduction and heredity; Regulation and behavior; Populations and ecosystems; and, Diversity and adaptations of organisms	15.5.4 Investigate and describe how the local ecosystem has unique characteristics.		DBAE: integrated arts approach	Teachers reported science as being a subject that community organizations and historic houses could help them meet standards	Part of the mission is to assist and participate in the important region-wide efforts and programs committed to the study and preservation of the fragile Lake Tahoe environment
Science in Personal and Social Perspectives: CONTENT STANDARD F: As a result of activities in grades 5-8, all students should develop understanding of: Personal health; Populations, resources, and environments; Natural hazards; Risks and benefits; Science and technology in society	Content Standard 16.0: Natural Resources— Students demonstrate and understand that natural resources include renewable and non-renewable materials and energy. All organisms, including human, use resources to maintain and improve their existence, and the use of resources can have positive and negative consequences.		DBAE: integrated arts approach	Teachers reported science as being a subject that community organizations and historic houses could help them meet standards	Part of the mission is to assist and participate in the important region-wide efforts and programs committed to the study and preservation of the fragile Lake Tahoe environment

National content Standards	Nevada Content Standards	California Content Standards	Arts Education Approaches	School Needs	TLPS Resources
Science in Personal and Social Perspectives: CONTENT STANDARD F: As a result of activities in grades 5-8, all students should develop understanding of: Personal health; Populations, resources, and environments; Natural hazards; Risks and benefits; Science and technology in society	16.4.1 Identify the natural resources of Nevada		DBAE: integrated arts approach	Teachers reported science as being a subject that community organizations and historic houses could help them meet standards	Part of the mission is to assist and participate in the important region-wide efforts and programs committed to the study and preservation of the fragile Lake Tahoe environment
Science in Personal and Social Perspectives: CONTENT STANDARD F: As a result of activities in grades 5-8, all students should develop understanding of: Personal health; Populations, resources, and environments; Natural hazards; Risks and benefits; Science and technology in society	16.4.2 Investigate and describe resources which can be used and rescued or renewed		DBAE: integrated arts approach	Teachers reported science as being a subject that community organizations and historic houses could help them meet standards	Part of the mission is to assist and participate in the important region-wide efforts and programs committed to the study and preservation of the fragile Lake Tahoe environment

National content Standards	Nevada Content Standards	California Content Standards	Arts Education Approaches	School Needs	TLPS Resources
Science in Personal and Social Perspectives: CONTENT STANDARD F: As a result of activities in grades 5-8, all students should develop understanding of: Personal health; Populations, resources, and environments; Natural hazards; Risks and benefits; Science and technology in society	Content Standard 17.0: Conservation—Students understand that humans have the unique ability to change personal and societal behavior based on ethical considerations regarding other organisms, the planet as a whole and future generations.		DBAE: integrated arts approach	Teachers reported science as being a subject that community organizations and historic houses could help them meet standards	Part of the mission is to assist and participate in the important region-wide efforts and programs committed to the study and preservation of the fragile Lake Tahoe environment
	17.4.2 Observe, investigate, and describe how some environmental changes occur quickly and some occur slowly.		DBAE: integrated arts approach	Teachers reported science as being a subject that community organizations and historic houses could help them meet standards	Water levels on rocks
CONTENT STANDARD A: As a result of activities in grades 5-8, all students should develop: Abilities necessary to do scientific inquiry; Understandings about scientific inquiry	Content Standard 19.0: Reasoning and Critical Response Skills—Students understand that many decisions require critical consideration of scientific evidence.	4. Scientific progress is made by asking meaningful questions and conducting careful investigations. As a basis for understanding this concept and addressing the content in the other three strands, students should develop their own questions and perform investigations.	DBAE: integrated arts approach	Teachers reported science as being a subject that community organizations and historic houses could help them meet standards	

National content Standards	Nevada Content Standards	California Content Standards	Arts Education Approaches	School Needs	TLPS Resources
CONTENT STANDARD A:As a result of activities in grades 5-8, all students should develop: Abilities necessary to do scientific inquiry; Understandings about scientific inquiry	19.5.4Explain that claims must be supported by evidence and logical argument.		DBAE: integrated arts approach	Teachers reported science as being a subject that community organizations and historic houses could help them meet standards	
CONTENT STANDARD A:As a result of activities in grades 5-8, all students should develop: Abilities necessary to do scientific inquiry; Understandings about scientific inquiry	Content Standard 21.0: Scientific Values and Attitudes—Students understand that science is an active process of systematically examining the natural world.		DBAE: integrated arts approach	Teachers reported science as being a subject that community organizations and historic houses could help them meet standards	
CONTENT STANDARD A:As a result of activities in grades 5-8, all students should develop: Abilities necessary to do scientific inquiry; Understandings about scientific inquiry	21.5.1 Keep records of investigations and observations, without changing those records later	3.5.eCollect data in an investigation and analyze those data to develop a logical conclusion.	DBAE: integrated arts approach	Teachers reported science as being a subject that community organizations and historic houses could help them meet standards	
CONTENT STANDARD A:As a result of activities in grades 5-8, all students should develop: Abilities necessary to do scientific inquiry; Understandings about scientific inquiry	21.5.3 Offer reasons for findings and consider the reasons suggested by others.		DBAE: integrated arts approach	Teachers reported science as being a subject that community organizations and historic houses could help them meet standards	

National content Standards	Nevada Content Standards	California Content Standards	Arts Education Approaches	School Needs	TLPS Resources
	Content Standard 22.0: Communication Skills— Students understand that a variety of communication methods can be used to share scientific information.		DBAE: integrated arts approach	Teachers reported science as being a subject that community organizations and historic houses could help them meet standards	
	22.5.2 Organize information into charts, tables, and graphs.		DBAE: integrated arts approach	Teachers reported science as being a subject that community organizations and historic houses could help them meet standards	
	22.5.3 Collaborate on a group project.		DBAE: integrated arts approach	Teachers reported science as being a subject that community organizations and historic houses could help them meet standards	
	Content Standard 23.0: Scientific Applications of Mathematics— Students understand that scientific inquiry is enhanced and often communicated by using mathematics		DBAE: integrated arts approach	Teachers reported science as being a subject that community organizations and historic houses could help them meet standards	

National content Standards	Nevada Content Standards	California Content Standards	Arts Education Approaches	School Needs	TLPS Resources
	23.5.4 Recognize the appropriate unit for a particular measurement (e.g., meters for length, seconds for time, and kilograms for mass). (aligns with grade 3 math standard)	2.4.b. Measure length, weight, temperature, and liquid volume with appropriate tools and express those measurements in standard metric system units.	DBAE: integrated arts approach	Teachers reported science as being a subject that community organizations and historic houses could help them meet standards	

CHAPTER FIVE

5.0: Findings and Recommendations

This case study attempts to identify where the needs of schools, the needs of museums, national and state content standards, and arts education approaches overlap in order to identify strategies and programmatic elements for the Thunderbird Lodge Preservation Society, a historic house museum in Nevada. The proposition is that if the overlapping of these various fields can be identified, museums and schools can create effective programs that meet both of their needs. In order to draw conclusions on the potential for collaboration of TLPS and local schools, literature regarding arts education, museum education, content standards, and collaboration was reviewed, teachers were surveyed, museum staff and volunteer were interviewed, and documents were analyzed. Documents included content standards, websites, promotional materials, tour scripts, and existing worksheets and coloring books. Figure 4.7 outlines the overlapping areas for this case study. Chapter five now will discuss how the chart and the overlapping needs and resources suggest great potential for collaboration between TLPS and the local schools and makes recommendations for how TLPS might approach collaboration with local school districts. Each curriculum area identified on figure 4.7 will be discussed in more detail in relation to how TLPS might approach it through programming and then general recommendations and a framework for collaboration will be offered.

5.1 The Arts

Since teachers report difficulty in meeting arts standards due to a lack of qualified specialist and time restraints (Chapman, 2005), TLPS has the potential to help teachers

meet those standards. Given TLPS's architecture and decorative arts resources, they are well poised to assist teachers in meeting the visual arts standards through object-based learning. In order to meet these standards, the site tour could focus on a DBAE/Visual Thinking Strategies approach that incorporates elements of Built Environment Studies and Visual and Cultural Studies.

The first content standard TLPS could approach is "understanding and applying media, techniques, and processes" (The Consortium of National Arts Education Associations, 2004, p.69). Since TLPS is not equipped with spaces for art projects to take place at this time, art projects requiring table space and supplies would have to occur within the classroom. But they do have several objects and examples that could be used in exercises within the classroom. Copies of photographs, allied arts drawings, and architectural plans could be made available for students to use as examples for their own art pieces or for use in collage.

If students learn about structures, functions, and purposes of art forms in the classroom before attending the tour, they will be well prepared to address the second art content standard while on a site tour given that docents ask open-ended visual thinking questions and engage students in a dialogue about the architecture and decorative arts elements on site. Incorporating a Built Environment Approach to arts education is especially important in meeting this content standard as this approach asks students to make observations about their environments and understand how it relates to people's experiences. This will be relatively easy to incorporate into the site tour, as many of the elements, such as the secret tunnel, alarm system, lack of guest rooms, and boathouses, speak to George Whittell's desire to have privacy while maintaining his playboy image.

The last two visual arts content standards in figure 4.7 relate to connecting the arts to other disciplines and understanding the arts in relation to history and culture. These standards relate directly to the integrated approach to discipline-based arts education as discussed in Chapter 2. These standards can be addressed by incorporating history, geography, and science into the tour content and by incorporating the arts into the history, geography, and science curricula. This will be discussed further below in the discussion of each curriculum area.

TLPS currently uses the music of Louis Armstrong in their tour. It is used on the bus tour as background music, and on the tour of the main lodge because George Whittell used the song, *I'll be glad when you're dead you rascal you*, to frighten away nosy tourists and unwanted guests who approached the property by boat. TLPS could use the same song in the same way, and by incorporated a visual thinking strategy question into the tour script (for example, asking students why they think Whittell used this particular song, or what they song means to them) they would be meeting the state and national content standards. TLPS could also provide Armstrong's music in pre- or post-visit materials with extended curriculum to reinforce the meeting of the standards listed in figure 4.7 and of other standards not listed.

5.2 History

Teachers reported that historic house museums can help them to meet history content standards. The National, Nevada and California History Standards are quite different. The National Standards for History are organized by themes, such as understanding one's own state or region, and by historical thinking, such as chronology,

comprehension, and analysis. The Nevada History Standards are also grouped by historical content and skills, but with language quite different from the National Content Standards for history. The California History Standards are grouped into historical analysis skills and an extremely detailed content. The fourth grade California History Standards do not align with the Nevada or National History Standards in terms of content. Because of their differences, the researcher approached this set of standards not by grade level, but by content and TLPS resources. For these reasons, the history section of figure 4.7 is grouped into three general areas: research and analysis sources, the history of technology, and understanding the history of the student's own state of region.

Since TLPS has many original objects, an archive of newspaper clippings, and original documents, it could serve as a research center for local school children. National, Californian and Nevada standards all indicate that students should be able to engage in inquiry or research. TLPS could provide students with copies of documents, photographs or objects, and first-hand experience handling and working with primary historical sources. These are resources that schools do not have. Using an integrated discipline-based arts education approach would be appropriate in working with the history standards. Projects involving analyzing decorative arts and architecture that incorporate historical context would easily fit with this approach while meeting content standards for both history and art.

TLPS has potential to assist teachers in meeting content standards that involve the changing world of the mid 20th century and how the advancement of technology was a contributing factor given the collection of Whittell's technological gadgets and in some of the design of the main lodge. Including information on the air conditioning unit,

weather tracking equipment, car and plane fascination all could be incorporated into tour content and pre- and post-visit materials to address these standards.

Perhaps the area that TLPS can contribute to the strongest is understanding the history of the student's own state or region. Lake Tahoe was logged significantly and not considered a popular tourist spot until later in the 19th and early 20th century. When Whittell purchased 27 miles of shoreline on the Nevada side of the Lake, it was stripped clear of trees. Whittell bounced between desiring to develop the land and leaving it undeveloped during his years at Lake Tahoe. It is because of his decision not to develop the land commercially that today we have undeveloped shoreline for public and private use. This is in stark contrast to the California shoreline, which is almost completely developed. This point is stressed in tours and can easily be applied to the state and national content standards. TLPS needs to clearly communicate to teachers and administrators how this meets the content standards listed in figure 4.7.

5.3 Geography

Similar to the history standards, the national and state geographic content standards differ from one another in organization and content. Figure 4.7 has them grouped into three basic areas: how to use a map and other geographic tools, use and distribution of resources, and how to apply geography to interpret the past and plan for the future. The main resource that TLPS has to assist in meeting these standards is a large collection of maps and architectural plans which could be used in different ways, probably most effectively offsite as part of a post-visit curriculum packet or outreach kit, to meet these standards. Teachers noted that historic houses could help them in meeting

geography standards. A Discipline-based Arts Education approach is appropriate to use in meeting this standards, either by incorporating art production into the lessons or by analyzing the various maps and plans for their aesthetics.

The first standards addressed in the geography section of figure 4.7 are how to use a map and other geographic tools. This could be addressed on the tour by asking students to read one of the many maps that are displayed in the lighthouse room, or by providing copies of maps for pre- and post-visit materials. Providing a map of the site to each student ahead of time and letting them carry it around on the tour to keep track of where they are in the various buildings and grounds would be a more interactive approach to meeting this standards. Areas could be left free on the map to leave space for student drawings at different areas of the tour. For instance, the students could draw a picture of the elephant house or boathouse when at that part of the tour. More time would have to be allowed for these activities, and workspaces would have to be created with art supplies. Students could also create drawings or poetry after the tour, either on site or in the classroom.

TLPS can address the content standards regarding human settlement and the use and distribution of resources by addressing the history of the land and resources, and by using their map collection to illustrate these issues. This requires more research on their part to fully understand how Native Americans used the land before white settlement. They may be able to collaborate with the Nevada Historical Society in Carson City to obtain information about land use in the past. The maps and plans they have illustrate how Whittell planned to develop the land in different stages of his life. These maps

could be used to create a unit that addressed geography standards, but also history, science, and the arts.

These maps can also be used by students to address the final geography standards area: how to apply geography to interpret the past and plan for the future. Students could analyze maps to postulate on the past and use them to plan for the future. After analyzing maps, students could create their own maps and plans to create their ideal futures for Lake Tahoe and the Thunderbird Lodge. While reading maps can easily be incorporated into the site tour, the map and plan collection could easily be copied and included in an outreach kit that could be handled and examined closely by students. Including them in an offsite curriculum package has several advantages: the lodge does not have to provide space for such activities, the lodge does not have to worry about students using art supplies in the historic buildings, and students will have more time to analyze and think about the materials.

5.4 Science

Given that part of TLPS's mission is to assist and participate in the important region-wide efforts and programs committed to the study and preservation of the fragile Lake Tahoe environment, incorporating an element of ecological or environmental studies to the elementary tour program seems entirely appropriate. As with history and geography, national and state content standards vary in language and content. In figure 4.7 the science content standards are organized into these basic areas: scientific inquiry, earth science, environmental science, and social perspectives. TLPS could address science standards by creating a special 'science tour,' by modifying the current tour

greatly, or by including science-based curriculum in an outreach kit. At this point in time, it is probably best to address science content standards through outreach, as docents are not trained to address science, and since much research or collaboration with other organizations is needed on TLPS's part to obtain sufficient information to address said content standards. However, teachers did identify science as a standard that community organizations and historic houses could help them in addressing.

The content standards regarding scientific inquiry state that students should develop the skills necessary to do scientific inquiry, they should be able to form scientific questions, collect data, create charts and other tools to track data, and to analyze data. There are several ways that TLPS could assist teachers in addressing these standards. They could allow students to repeatedly come to the site to collect data on lake water, lake levels, plant life, soil composition, temperature, humidity, etc, and then students could analyze the data and share it with TLPS. Tracking temperature and humidity levels of collections storage areas at different points within the year is one such area that would be easy for students to monitor with supervision, and be helpful to TLPS at the same time. This kind of collaboration would require multiple site visits and dedication to the program by both museum staff and volunteers.

The content standards for earth science included standards that address map reading, very similar to the geography standards discussed above. Again, maps could be used both as part of the site tour and in pre- and post- visit materials to meet these standards.

The content standards regarding environmental studies stress the importance of understanding ecosystems and how various life forms interact and are interdependent.

Given that TLPS's mission addresses preserving the fragile Lake Tahoe environment, an in-depth study Lake Tahoe's various ecosystems is appropriate. This is an area that would require further study and collaboration with local teachers to address. It is tied to the last science area, social perspectives, in that in studying the ecosystem, students would identify the various natural resources and discuss how using and distributing natural resources effects an ecosystem. The most obvious approach to these standards is a discussion of the affect that logging had on Lake Tahoe and the Sierra Nevada Mountain Range in general. These issues require much more research by TLPS and, along with the other content areas, would require more discussion with local teachers and administrators to determine the most effective means of collaboration and resource sharing.

5.5 Framework for collaboration

In order to successfully collaborate with local schools, museums need to have a clear understanding of their mission, their staff and budget resources for the program, national and state content standards, and educational approaches that are effective in terms of student learning and that teachers are familiar with. In the case of TLPS, it is recommended that they consider their own resources, their organizational structure, programs, curricular demand and needs of teachers, and individual partnerships to form.

TLPS might first consider the structure of their organization and their resources. At the present time, TLPS does not have a staff member dedicated to museum education. Do their current staff members (or future staff members, considering that they are undergoing staff turnover) have the time to take on new programming and relationships

with teachers and school administrators? What money can they dedicate towards the development, marketing, and maintenance of educational programming for elementary schools? The elementary school tour program needs to have its own line item in the budget to ensure that there are funds dedicated to its development and maintenance. It is recommended that TLPS clearly position the responsibility for the school tour program in a staff member's job description, or, ideally, create a new position that is responsible for interpretive programming at the site. Having a staff member dedicated to interpretive programming will help to ensure that TLPS is meeting their educational mission.

In order to guarantee that the educational programming will benefit students and teachers, it is important that TLPS be aware of state and national content standards and how their programming aligns with the standards. This will make marketing programming to teachers and school administrators much easier and hopefully serve students better. It is recommended that TLPS form an educational advisory board consisting of local educators, staff, volunteers, and board members that are interested in the success of museum-school collaboration. If possible, it would also be beneficial if, in the future, a representative of TLPS participated on the committee that writes state content standards.

When developing the programmatic element of the elementary educational program, TLPS could consider content standards and teacher needs as important as their own resources and needs. The programmatic element could be revised on a regular basis in order to ensure its relevance to teachers and accuracy in relation to museum research efforts. As TLPS learns more about the history of the site, it could continually revise both the school and regular tour content.

5.6 Recommendations

In addition to the suggestions discussed above, and based on the findings of this investigation, it is recommended that TLPS do the following:

- Hire qualified professionals for the executive director and programming director positions that recognize that museum education is central to TLPS's mission and are willing to support this mission through interpretive programming
- Continue offering educational tours to local schools
- Build and maintain relationships with local educators
- Align all educational materials and tour scripts with content standards
- Revise the educational tour script to incorporate more interactive elements and visual thinking strategy questions
- Create pre- and post- visit materials for teachers that incorporate the arts, geography, history, and science into a comprehensive, interdisciplinary unit of study
- Create an outreach program for teachers who are unable to visit the site due to budget and time restraints

The next two sections outline recommended educational materials that might be developed and the justification for such programs and materials in an executive summary that could be presented to TLPS staff and board.

5.7 Outline of Suggested Materials

The materials identified above should be developed to correlate with state and national content standards. Collaboration with local schoolteachers would be helpful in addressing curricular needs. The following materials are recommended:

1. Teacher In-service Day Presentation
 - a. Five-minute presentation to teachers highlighting why the tour would be beneficial and fun for students.
 - b. Hand out informational brochures.
2. Detailed Tour and On-Site Protocol for School Tours
 - a. How to book a tour
 - b. How to arrive on site
 - c. Driving directions
 - d. Safety information
3. Fliers or brochures directed at educators, young families, and community organizations (such as Big Brothers, Big Sisters, or the YMCA)
 - a. Contains information on content standards and site protocol
4. Website with current, detailed information about tours
5. Pre-visit information packet for teachers
 - a. On-site protocol
 - b. Pre-visit checklist
 - c. General information on tour
 - d. General information about history of site and architecture
 - e. Explanation of how tour and other education materials align with state and national content standards
6. Suggested pre and post-visit lesson plans that correlate with state and national content standards
 - a. Visual Arts Lesson Plan
 - b. Movement Lesson Plan
 - c. Historic Preservation Lesson Plan
 - d. Geography Lesson Plan
 - e. History Lesson Plan
 - f. Science Lesson Plan
 - g. Technology Lesson Plan
7. General Outreach Kit
 - a. Book: *Castle in the Sky: George Whittell Jr. and the Thunderbird Lodge*, by Ronald and Susan James
 - b. Model of the boat (available in the gift shop)
 - c. Copy of article on Deussenbergs from *Automobile Quarterly*
 - d. Stuffed Lion and Elephant (Bill and Mingo)
 - e. Suggested lesson plans
 - f. Explanation of how this connects to state and national content standards

8. Science Outreach Kit
 - a. Book: *Castle in the Sky: George Whittell Jr. and the Thunderbird Lodge*, by Ronald and Susan James
 - b. Sample Science Lesson Plans
 - c. Explanation of how this connects to state and national content standards
9. Architecture/Historic Preservation Outreach Kit
 - a. Book: *Castle in the Sky: George Whittell Jr. and the Thunderbird Lodge*, by Ronald and Susan James
 - b. Book: *What it Feels Like for a Building*, by Forrest Williams
 - c. Book: *How a House is Built*, by Gail Gibbons
 - d. Book: *Arches to Zigzags: An Architecture ABC*, by Michael Crosbie
 - e. Copies of Architectural Plans
 - f. Copy of article on Frederick DeLongchamps from *Nevadans and Nevada*
 - g. Historic Preservation Lesson Plan
 - h. Explanation of how this connects to state and national content standards
10. History Outreach Kit
 - a. Book: *Castle in the Sky: George Whittell Jr. and the Thunderbird Lodge*, by Ronald and Susan James
 - b. Video: *Lake of the Sky: The Story of Tahoe Part I and II*
 - c. History lesson plans
 - d. Explanation of how this connects to state and national content standards
11. Technology Outreach Kit
 - a. Book: *Castle in the Sky: George Whittell Jr. and the Thunderbird Lodge*, by Ronald and Susan James
 - b. Video: *Lake of the Sky: The Story of Tahoe Part I and II*
 - c. Copies of architectural plans
 - d. Technology Lesson Plan
 - e. Explanation of how this connects to state and national content standards
12. Geography Outreach Kit
 - a. Book: *Castle in the Sky: George Whittell Jr. and the Thunderbird Lodge*, by Ronald and Susan James
 - b. Copies of Oral Histories
 - c. Copies of Maps
 - d. Copies of Architectural Plans
 - e. Geography and History Lesson Plan
 - f. Explanation of how this connects to state and national content standards
13. Visual Art/ Built Environment Outreach Kit
 - a. Book: *Castle in the Sky: George Whittell Jr. and the Thunderbird Lodge*, by Ronald and Susan James
 - b. Book: *What it Feels Like for a Building*, by Forrest Williams

- c. Book: *Architecture, Shapes*, by Michael Crosbie and Steve Rosenthal
- d. Built Environment Exploration Lesson Plan
- e. Photocopies of Architectural drawings and architectural photographs
- f. Paper cutouts of Ironwork
- g. Sample Arts Lesson plans
- h. Sample Movement lesson plan
- i. Explanation of how this connects to state and national content standards

The materials outlined above will take much time to develop and implement. It will probably be necessary for TLPS to hire and train a dedicated programming director before starting to revise the education program. Given the circumstances, an executive summary of this study has been prepared for the staff and board of TLPS to introduce this study and its findings. The executive summary is included below.

EXECUTIVE SUMMARY:

CONTENT STANDARDS, ARTS EDUCATION, AND ELEPHANT FEET:
*IDENTIFYING OVERLAPPING NEEDS AND RESOURCES IN THE CASE OF THE
THUNDERBIRD LODGE*

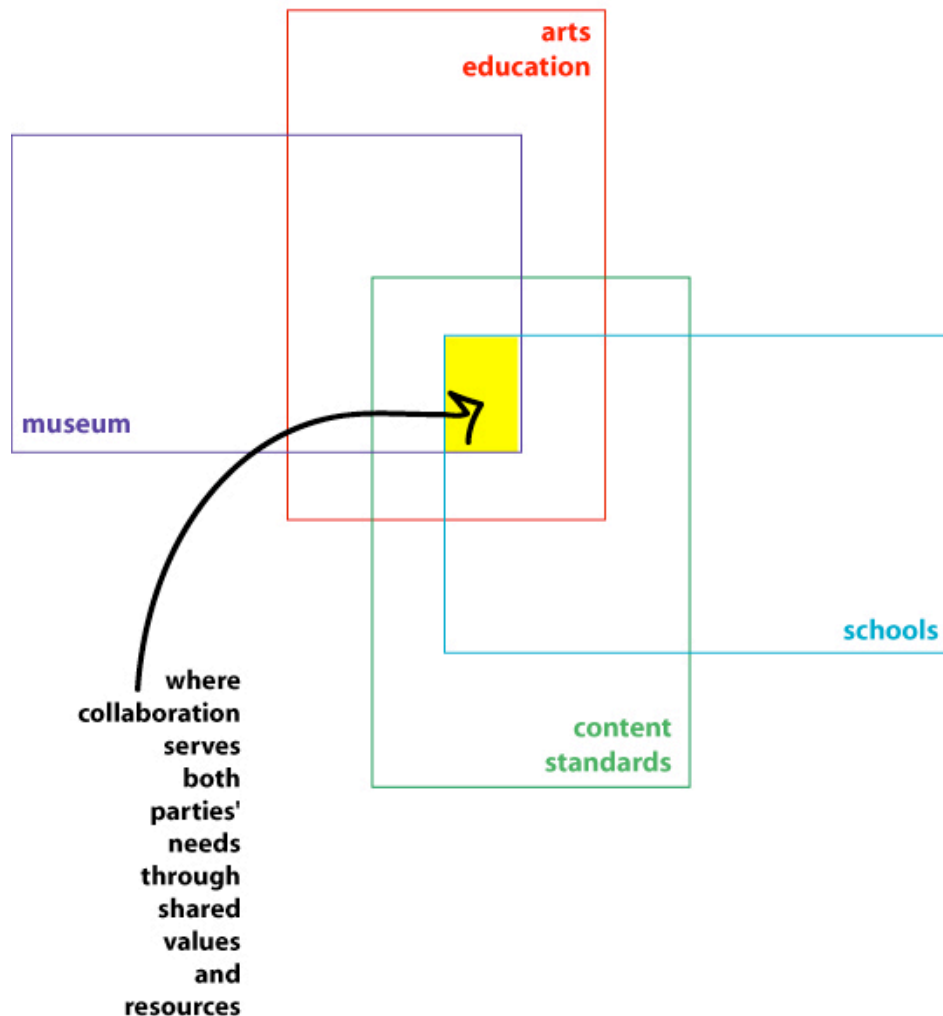
By Diana Bolander

Presented to the Thunderbird Lodge Preservation Society
June 13, 2005

Introduction to Study

This study examined the current climate of K-12 schools, educational standards and policies, arts education approaches, and the educational role of the museum in order to make suggestions in the case of the Thunderbird Lodge Preservation Society. This case study attempts to identify where the needs of schools, the needs of museums, national and state content standards, and arts education approaches overlap in order to identify strategies and programmatic elements for the Thunderbird Lodge Preservation Society, a historic house museum in Nevada. The concept at the core of this study is that if the overlapping of these various fields can be identified, museums and schools can create effective programs that meet both of their needs. The conceptual framework is seen in figure 1.1 below.

Figure 1.1: Conceptual Framework



Research Questions

The main research question for this study is: how can small historic house museums create museum education programs for K-12 students? Sub-questions include:

- How can small historic house museums assist teachers with meeting educational content standards?
 - What specific subject areas are appropriate for historic house museums to address in their educational programming?
 - How can the specific house museum studied work with state content standards?
- What approaches to curriculum design are most appropriate to historic house museums?
 - Are arts education approaches appropriate for use in a historic house museum?
- How can the museum of this specific case study work with local schoolteachers to create a museum education program for K-12 students?

Literature Review

There are several areas of study that must be considered when creating or revising museum education programs for K-12 students. The current climate of schools, arts education approaches, and the educational role of the museum are three issues that were examined in this case study.

Teachers are under ever-increasing pressure to have students perform well on standardized tests. Teachers do not have time to address content that does not directly relate to state and national content standards, and the content of standardized tests. The arts are being marginalized since they are not included in student assessment tools such as standardized testing (Chapman, 2005). Arts Educational approaches are included in this study due to teachers reporting that they are unable to meet national and state arts standards because of a lack of time and resources.

Many theorists encourage using multiple approaches, or a pluralistic approach to arts education and curriculum writing (Effland, 1995; Smith, 2002; Van Camp, 2004). By combining aspects of Discipline-Based Arts Education (DBAE), Visual and Cultural Studies, and Built Environment, art educators and classroom teachers may be able to meet curriculum standards and include critical aspects of art education as discussed by Van Camp, Smith, and Effland. The built environment approach to arts education stresses understanding relationships between people and their environments, and how

environments are socially constructed (Langdon, 1999; McFee & Degge, 1977). Visual Culture Studies involves identifying, interpreting, and deconstructing images and media through systems of signs and language in order to better understand the images and media as a process of socialization (Irvine, 2005). A DBAE approach focuses on teaching the arts (which DBAE defines as music, theatre, dance, and visual works) through four disciplines: production, history, aesthetics, and criticism (AIEA, 2005; Smith, 2002; Wilson, 1997). DBAE is considered to be a natural approach for museums to adopt given its emphasis on object-based learning (Wilson, 1997).

The American Association of Museums (1992), the International Council of Museums (Smithsonian, 2000), and the American Association for State and Local History (George, 2002) all agree that education is central to the mission of a museum. Mandy studies (Calvert, 1999; Hannon, Rudolph & Virginia, 1999; Sheppard, 1993; Wilson, 1997) advocate that museums partner with schools to create viable programming that addresses the needs of both parties.

Given the increasing importance of meeting content standards in schools, the various approaches to arts education, and the educational missions of museums, there appears to be both a need and the potential for collaboration that benefits both museums and schools. Museums are recognized as a learning site by art education literature (Kindler & Irwin, 1999) and as potential partners for school teachers (Hein, 2000). Booth (1995) identifies facilitating education through arts-based curricula as an ideal form of partnership for museums and other cultural organizations. She argues that given their expertise in arts and culture, these organizations are ideal collaborators since they are experts in these areas. Partnerships and collaborations are ideal approaches to allow museums and schools to meet their missions and utilize their resources.

Research Design

In order to analyze the needs of teachers and resources of the house museum, the following took place:

- A review of literature relating to educational standards and policies, museum education practices, arts education approaches and museum-school collaborations
- Local school teachers were sent questionnaires to complete
- Museum staff were sent questionnaires and interviewed

- Museum documents were analyzed
- School district documents were analyzed
- National, California, and Nevada content standards were analyzed.

Findings

Since teachers report difficulty in meeting arts standards due to a lack of qualified specialist and time restraints (Chapman, 2005), TLPS has the potential to help teachers meet those standards. Given TLPS's architecture and decorative arts resources, they are well poised to assist teachers in meeting the visual arts standards through object-based learning. In order to meet these standards, the site tour could focus on a DBAE/Visual Thinking Strategies approach that incorporates elements of Built Environment Studies and Visual and Cultural Studies.

Teachers also reported that historic house museums can help them to meet history content standards. Since TLPS has many original objects, an archive of newspaper clippings, and original documents, it could serve as a research center for local school children. National, Californian and Nevada standards all indicate that students should be able to engage in inquiry or research. TLPS could provide students with copies of documents, photographs or objects, and first-hand experience handling and working with primary historical sources. These are resources that schools do not have. Using an integrated discipline-based arts education approach would be appropriate in working with the history standards. Projects involving analyzing decorative arts and architecture that incorporate historical context would easily fit with this approach while meeting content standards for both history and art.

Perhaps the area that TLPS can contribute to the strongest is the understanding the history of the student's own state or region. Lake Tahoe was logged significantly and not considered a popular tourist spot until later in the 19th and early 20th century. When Whittell purchased 27 miles of shoreline on the Nevada side of the Lake, it was stripped clear of trees. Whittell bounced between desiring to develop the land and leaving it undeveloped during his years at Lake Tahoe. It is because of his decision not to develop the land commercially that today we have undeveloped shoreline for public and private use. This is in stark contrast to the California shoreline, which is almost completely developed. This point is stressed in tours and can easily be applied to the state and

national content standards. TLPS needs to clearly communicate to teachers and administrators how this meets the content standards listed in figure 4.7.

Teachers noted that historic houses could help them in meeting geography standards. A Discipline-based Arts Education approach is appropriate to use in meeting this standards, either by incorporating art production into the lessons or by analyzing the various maps and plans for their aesthetics.

The first standards addressed in the geography section of figure 4.7 are how to use a map and other geographic tools. This could be addressed on the tour by asking students to read one of the many maps that are displayed in the lighthouse room, or by providing copies of maps for pre- and post-visit materials. Providing a map of the site to each student ahead of time and letting them carry it around on the tour to keep track of where they are in the various buildings and grounds would be a more interactive approach to meeting this standards.

TLPS can address the content standards regarding human settlement and the use and distribution of resources by addressing the history of the land and resources, and by using their map collection to illustrate these issues. This requires more research on their part to fully understand how Native Americans used the land before white settlement. They may be able to collaborate with the Nevada Historical Society in Carson City to obtain information about land use in the past. The maps and plans they have illustrate how Whittell planned to develop the land in different stages of his life. These maps could be used to create a unit that addressed geography standards, but also history, science, and the arts.

These maps can also be used by students to address the final geography standards area: how to apply geography to interpret the past and plan for the future. Students could analyze maps to postulate on the past and use them to plan for the future. After analyzing maps, students could create their own maps and plans to create their ideal futures for Lake Tahoe and the Thunderbird Lodge. While reading maps can easily be incorporated into the site tour, the map and plan collection could easily be copied and included in an outreach kit that could be handled and examined closely by students. Including them in an offsite curriculum package has several advantages: the lodge does not have to provide space for such activities, the lodge does not have to worry about students using art

supplies in the historic buildings, and students will have more time to analyze and think about the materials.

Given that part of TLPS's mission is to assist and participate in the important region-wide efforts and programs committed to the study and preservation of the fragile Lake Tahoe environment, incorporating an element of ecological or environmental studies to the elementary tour program seems entirely appropriate. As with history and geography, national and state content standards vary in language and content. In figure 4.7 the science content standards are organized into these basic areas: scientific inquiry, earth science, environmental science, and social perspectives. TLPS could address science standards by creating a special 'science tour,' by modifying the current tour greatly, or by including science-based curriculum in an outreach kit. At this point in time, it is probably best to address science content standards through outreach, as docents are not trained to address science, and since much research or collaboration with other organizations is needed on TLPS's part to obtain sufficient information to address said content standards. However, teachers did identify science as a standard that community organizations and historic houses could help them in addressing.

Framework for collaboration

In order to successfully collaborate with local schools, museums need to have a clear understanding of their mission, their staff and budget resources for the program, national and state content standards, and educational approaches that are effective in terms of student learning and that teachers are familiar with. In the case of TLPS, it is recommended that they consider their own resources, their organizational structure, programs, curricular demand and needs of teachers, and individual partnerships to form.

TLPS might first consider the structure of their organization and their resources. At the present time, TLPS does not have a staff member dedicated to museum education. Do their current staff members (or future staff members, considering that they are undergoing staff turnover) have the time to take on new programming and relationships with teachers and school administrators? What money can they dedicate towards the development, marketing, and maintenance of educational programming for elementary schools? The elementary school tour program needs to have its own line item in the

budget to ensure that there are funds dedicated to its development and maintenance. It is recommended that TLPS clearly position the responsibility for the school tour program in a staff member's job description, or, ideally, create a new position that is responsible for interpretive programming at the site. Having a staff member dedicated to interpretive programming will help to ensure that TLPS is meeting their educational mission.

In order to guarantee that the educational programming will benefit students and teachers, it is important that TLPS be aware of state and national content standards and how their programming aligns with the standards. This will make marketing programming to teachers and school administrators much easier and hopefully serve students better. It is recommended that TLPS form an educational advisory board consisting of local educators, staff, volunteers, and board members that are interested in the success of museum-school collaboration. If possible, it would also be beneficial if, in the future, a representative of TLPS participated on the committee that writes state content standards.

When developing the programmatic element of the elementary educational program, TLPS could consider content standards and teacher needs as important as their own resources and needs. The programmatic element could be revised on a regular basis in order to ensure its relevance to teachers and accuracy in relation to museum research efforts. As TLPS learns more about the history of the site, it could continually revise both the school and regular tour content.

Recommendations

Based on the findings of this investigation, it may be recommended that TLPS:

- Hire qualified professionals for the executive director and programming director positions that recognize that museum education is central to TLPS's mission and are willing to support this mission through interpretive programming
- Continue offering educational tours to local schools
- Build and maintain relationships with local educators
- Align all educational materials and tour scripts with content standards
- Revise the educational tour script to incorporate more interactive elements and visual thinking strategy questions
- Create pre- and post- visit materials for teachers that incorporate the arts, geography, history, and science into a comprehensive, interdisciplinary unit of study

- Create an outreach program for teachers who are unable to visit the site due to budget and time restraints

Outline of Suggested Educational Materials

1. Teacher In-service Day Presentation
 - a. Five-minute presentation to teachers highlighting why the tour would be beneficial and fun for students.
 - b. Hand out informational brochures.
2. Detailed Tour and On-Site Protocol for School Tours
 - a. How to book a tour
 - b. How to arrive on site
 - c. Driving directions
 - d. Safety information
3. Fliers or brochures directed at educators, young families, and community organizations (such as Big Brothers, Big Sisters, or the YMCA)
 - a. Contains information on content standards and site protocol
4. Website with current, detailed information about tours
5. Pre-visit information packet for teachers
 - a. On-site protocol
 - b. Pre-visit checklist
 - c. General information on tour
 - d. General information about history of site and architecture
 - e. Explanation of how tour and other education materials align with state and national content standards
6. Suggested pre and post-visit lesson plans that correlate with state and national content standards
 - a. Visual Arts Lesson Plan
 - b. Movement Lesson Plan
 - c. Historic Preservation Lesson Plan
 - d. Geography Lesson Plan
 - e. History Lesson Plan
 - f. Science Lesson Plan
 - g. Technology Lesson Plan
7. General Outreach Kit
 - a. Book: *Castle in the Sky: George Whittell Jr. and the Thunderbird Lodge*, by Ronald and Susan James
 - b. Model of the boat (available in the gift shop)
 - c. Copy of article on Deussenbergs from *Automobile Quarterly*
 - d. Stuffed Lion and Elephant (Bill and Mingo)
 - e. Suggested lesson plans
 - f. Explanation of how this connects to state and national content standards
8. Science Outreach Kit
 - a. Book: *Castle in the Sky: George Whittell Jr. and the Thunderbird Lodge*, by Ronald and Susan James
 - b. Sample Science Lesson Plans

- c. Explanation of how this connects to state and national content standards
- 9. Architecture/Historic Preservation Outreach Kit
 - a. Book: *Castle in the Sky: George Whittell Jr. and the Thunderbird Lodge*, by Ronald and Susan James
 - b. Book: *What it Feels Like for a Building*, by Forrest Williams
 - c. Book: *How a House is Built*, by Gail Gibbons
 - d. Book: *Arches to Zigzags: An Architecture ABC*, by Michael Crosbie
 - e. Copies of Architectural Plans
 - f. Copy of article on Frederick DeLongchamps from *Nevadans and Nevada*
 - g. Historic Preservation Lesson Plan
 - h. Explanation of how this connects to state and national content standards
- 10. History Outreach Kit
 - a. Book: *Castle in the Sky: George Whittell Jr. and the Thunderbird Lodge*, by Ronald and Susan James
 - b. Video: *Lake of the Sky: The Story of Tahoe Part I and II*
 - c. History lesson plans
 - d. Explanation of how this connects to state and national content standards
- 11. Technology Outreach Kit
 - a. Book: *Castle in the Sky: George Whittell Jr. and the Thunderbird Lodge*, by Ronald and Susan James
 - b. Video: *Lake of the Sky: The Story of Tahoe Part I and II*
 - c. Copies of architectural plans
 - d. Technology Lesson Plan
 - e. Explanation of how this connects to state and national content standards
- 12. Geography Outreach Kit
 - a. Book: *Castle in the Sky: George Whittell Jr. and the Thunderbird Lodge*, by Ronald and Susan James
 - b. Copies of Oral Histories
 - c. Copies of Maps
 - d. Copies of Architectural Plans
 - e. Geography and History Lesson Plan
 - f. Explanation of how this connects to state and national content standards
- 13. Visual Art/ Built Environment Outreach Kit
 - a. Book: *Castle in the Sky: George Whittell Jr. and the Thunderbird Lodge*, by Ronald and Susan James
 - b. Book: *What it Feels Like for a Building*, by Forrest Williams
 - c. Book: *Architecture, Shapes*, by Michael Crosbie and Steve Rosenthal
 - d. Built Environment Exploration Lesson Plan
 - e. Photocopies of Architectural drawings and architectural photographs
 - f. Paper cutouts of Ironwork

- g. Sample Arts Lesson plans
- h. Sample Movement lesson plan
- i. Explanation of how this connects to state and national content standards

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LIST OF APPENDICES:

- A. Teacher Packet
- B. Teacher Interview Protocol
- C. Museum Staff/Volunteer Packet
- D. Museum Staff/Volunteer Interview Protocol

Appendix A: Teacher Packet

Arts and Administration Program
School of Architecture and Allied Arts
5230 University of Oregon
Eugene, OR 97405

Dear Educator,

I am a graduate student in the University of Oregon Arts Administration Program currently conducting a master's research project on museum-school collaborations. In my research, I am exploring how museums and schools might collaborate to develop museum education programs for K-12 students. The Thunderbird Lodge Preservation Society is the museum subject of this study. You were selected because your school is in the area of the Thunderbird Lodge Preservation Society. I would very much appreciate your cooperation.

Very little time would be involved in your participation in this study. The questionnaire will take roughly five minutes to complete. If you are willing to take part in the follow-up in-depth telephone or email interview at your convenience, please fill out the attached contact sheet and consent form and return with completed questionnaire in the included envelope. Keep one copy of the consent form for your files. Interviews will take approximately twenty minutes.

Please also note that participation is voluntary and that there are no risks associated with participation. As a participant in this study, you are guaranteed confidentiality. Completing the questionnaire demonstrates your agreement to take part in this study. If you decide to participate, you are free to withdraw your consent and discontinue participation at any time. Your decision to participate will not affect your relationship to the museum program being designed as a part of this study or the University of Oregon.

If you have any questions, please feel free to contact Diana Bolander at (541) 951.9161 or Dr. Dewey, research advisor, at (541) 346.2050. If you have any questions regarding your rights as a research subject, contact Human Subjects Compliance at 5219 University of Oregon, Eugene, OR 97403, (541) 346.2510.

Thank you in advance for your time,

Diana Bolander

Questionnaire

- 1) What grade level(s) do you currently teach?
- 2) Do you collaborate with local museum educators when creating K-12 museum education programs/organizing field trips?
☐ Yes
☐ No
If yes, please provide examples:
- 3) Do you take your students to museum programs that do not specifically relate to the state curriculum standards?
☐ Yes
☐ No
If yes, please describe:
- 4) How far (geographically) from the school will you take students on field trips?
☐ 0-15 miles
☐ 15-60 miles
☐ 60+ miles
- 5) Do you currently take your students to a historic house museum?
☐ Yes
☐ No
If yes, please note which historic house museum(s):
- 6) To what extent does cost affect your choice of field trips?
☐ Cost is not a factor
☐ Cost is a minor factor
☐ Cost is an intermediate factor
☐ Cost is a major factor
☐ Cost is the most important factor
- 7) What is your budget for field trips?
- 8) What curricular areas do you think community resources outside of the classroom might assist you to instruct?
☐ Social Studies
☐ Local History
☐ History
☐ Civics
☐ Economics
☐ Geography

- ☐ Science
- ☐ Health
- ☐ Mathematics
- ☐ Computers and Technology
- ☐ Language Arts
- ☐ Visual Arts
- ☐ Music
- ☐ Other(s) _____

9) What curricular areas do you feel a historic house museum could help you instruct?

- ☐ Social Studies
- ☐ Local History
- ☐ History
- ☐ Civics
- ☐ Economics
- ☐ Geography
- ☐ Science
- ☐ Health
- ☐ Mathematics
- ☐ Computers and Technology
- ☐ Language Arts
- ☐ Visual Arts
- ☐ Music
- ☐ Other(s) _____

10) Might you be willing to participate in an in-depth telephone interview regarding these issues? The interview will approximately ten minutes.

☐ No

☐ Yes: Please fill out and return attached contact information sheet.

THANK YOU VERY MUCH FOR YOUR TIME!

Please use the enclosed, stamped envelope to return the questionnaire to me, Diana Bolander, at 2557 Polk Street, Eugene, OR 97405.

Voluntary In-Depth Telephone or Email Interview Contact Information Sheet**Name:****Phone Number:****Email Address:****Address:****What is the best method of contacting you?**

☐ Telephone At what time: _____
☐ Email
☐ Postal Mail
☐ Other _____

Thank you very much! I appreciate your cooperation greatly! Feel free to contact me with any questions at dbolande@darkwing.uoregon.edu or (541) 953-9161.

Diana J. Bolander
Graduate Student
Arts Administration Department
University of Oregon

Interview Consent Form (Complete and return with Questionnaire)

You are invited to participate in a research study conducted by Diana Bolander from the University of Oregon Arts Administration Program. I hope to learn how museums and schools can collaborate to develop museum education programs for K-12 students. You were selected in this study because you are a schoolteacher in the area of (the museum participating in the study).

If you decide to participate, the approximately twenty-minute phone interview will be recorded via interview notes or the email interview will be recorded electronically. There are no anticipated risks in participating in this study. The study aims to fill a deficiency in existing research, and the field may benefit from this study. The museum participant and the school district may benefit from the resulting educational materials that result from the project component of this master's project, however, I cannot guarantee that you will personally receive any benefits from this research.

Any information that is obtained in connection with this study and that can be identified with you will remain confidential and will be disclosed only with your permission. Subject identities will be kept confidential through pseudonyms upon your request.

Your participation is voluntary. Your decision whether or not to participate will not affect your relationship with your place of employment or the museum being studied. If you have any questions, please feel free to contact Diana Bolander at (541) 951.9161 or Dr. Dewey, research advisor, at (541) 346.2050. If you have questions regarding your rights as a research subject, contact the Office of Human Subjects, University of Oregon, Eugene, OR 97403, (541) 346-2510.

Please initial if you give permission for the following options:

- ☐ I consent to the use of note taking during my interview.
- ☐ I consent to my identification as an informant in this study.
- ☐ I wish to have a pseudonym assigned to me to maintain my confidentiality.
- ☐ I consent to the potential use of quotations from the interview
- ☐ I consent to the use of information I provide regarding the organization(s) with which I am associated.
- ☐ I wish to have the opportunity to review and possibly revise my comments and the information I provide prior to any publications that may result from this data.

I acknowledge that I have read and I understand the information provided above, that I willingly agree to participate, and that I may withdraw my consent at any time and discontinue participation without penalty. I sign this consent form freely and voluntarily; I am not waiving any legal claims, rights or remedies. A copy of this form has been given to me.

Printed Name: _____

Signature: _____

Date: _____

Interview Consent Form

(Keep for your files)

You are invited to participate in a research study conducted by Diana Bolander from the University of Oregon Arts Administration Program. I hope to learn how museums and schools can collaborate to develop museum education programs for K-12 students. You were selected in this study because you are a schoolteacher in the area of (the museum participating in the study).

If you decide to participate, the approximately twenty-minute phone interview will be recorded via interview notes or the email interview will be recorded electronically. There are no anticipated risks in participating in this study. The study aims to fill a deficiency in existing research, and the field may benefit from this study. The museum participant and the school district may benefit from the resulting educational materials that result from the project component of this master's project, however, I cannot guarantee that you will personally receive any benefits from this research.

Any information that is obtained in connection with this study and that can be identified with you will remain confidential and will be disclosed only with your permission. Subject identities will be kept confidential through pseudonyms upon your request.

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I acknowledge that I have read and I understand the information provided above, that I willingly agree to participate, and that I may withdraw my consent at any time and discontinue participation without penalty. I sign this consent form freely and voluntarily; I am not waiving any legal claims, rights or remedies. A copy of this form has been given to me.

Printed Name: _____

Signature: _____

Date: _____

Appendix B: Teacher Telephone Interview Protocol

Case Study: _____ Data ID: _____
 Key Descriptor: _____ Date: _____
 Name: _____
 School: _____
 Grade Level: _____
 Years in Position: _____
 Years involved in museum collaboration: _____
 Date: _____
 Consent: ☐ Oral ☐ Written (form) ☐ Audio Recording ☐ OK to Quote
 Notes on Interview Context: _____

Key Points:

CODING

INFORMATION

NOTES

Semi-Structured Interview Questions:

Capacity

- What is your budget for museum field trips?
- In what manner would you like to collaborate with museums?
- In what manner do you evaluate field trips and sites?

Curricular Standards

- How do you see a historic house museum as fitting in with your curriculum?
- What curricular areas do you have the most trouble teaching with given the resources available in the classroom environment?
- What curricular areas do you see a historic house assisting with the instruction of?

Instructional Methods and Program Design

- How do museum visits assist students with historic understanding?
- What program designs and approaches do you see most effective in museum education programs for K-12 schools?
- What types of interactive learning experiences do your students react most positively to?

Appendix C: Museum Staff/Volunteer Packet

Dear (Name),

I am a graduate student in the University of Oregon Arts Administration Program currently conducting a master's research project on museum-school collaborations. In my research, I am exploring how museums and schools might collaborate to develop museum education programs for K-12 students. The Thunderbird Lodge Preservation Society has been selected as the museum participant due to my familiarity with the museum through an internship.

Very little time would be involved in your participation in this study. The questionnaire will take roughly five minutes to complete. If you are willing to take part in the follow-up in-depth telephone interview at your convenience, please fill out the attached contact sheet and consent form and return with completed questionnaire in the included envelope. Keep one copy of the consent form for your files.

Please also note that participation is voluntary and that there are no risks associated with participation. As a participant in this study, you are guaranteed confidentiality if you desire. Completing the questionnaire demonstrates your agreement to take part in this study. Your participation is voluntary. If you decide to participate, you are free to withdraw your consent and discontinue participation at any time. Your decision to participate will not affect your relationship to the Museum Program being designed or the University of Oregon.

If you have any questions, please feel free to contact Diana Bolander at (541) 951.9161 or Dr. Dewey, research advisor, at (541) 346.2050. If you have any questions regarding your rights as a research subject, contact Human Subjects Compliance at 5219 University of Oregon, Eugene, OR 97403, (541) 346.2510.

Thank you in advance for your time,

Diana Bolander
2557 Polk Street

Eugene, OR 97405

541.953.9161

Questionnaire

1. Name: _____ (do not include your name if you desire complete confidentiality)
2. Title: _____
3. Do your existing programs correspond with state curriculum mandates?
☐ Yes
☐ No
If yes, please list curriculum areas:
4. Do you collaborate with local schoolteachers when creating K-12 museum education programs?
☐ Yes
☐ No
If yes, please provide examples:
5. Do you formally evaluate current educational programs?
☐ Yes
☐ No
If yes, please describe:
6. How far-reaching (geographically) is the scope of the education program?
☐ 0-15 miles within Nevada
☐ 15-60 miles within Nevada
☐ 60+ miles within Nevada
☐ 60+ miles including California
7. What specific school systems do you wish to target?
☐ Incline Schools
☐ Douglas County School District
☐ Washoe County School District
☐ Tahoe Truckee Unified School District
☐ North Lake Tahoe Area Schools
☐ Lake Tahoe United School District (El Dorado County, CA)

____ Other(s) _____

8. Which of the following resources do you make available to school programs:

____ Copies of Photographs

____ Copies of Documents (such as legal documents, blueprints, letters, etc)

____ Photographs

____ Documents (such as legal documents, blueprints, letters, etc)

____ Reproductions of Objects

____ Objects

____ Building Materials

____ Other _____

THANK YOU VERY MUCH FOR YOUR TIME!

Consent Form (fill out and return with questionnaire)

You are invited to participate in a research study conducted by Diana Bolander from the University of Oregon Arts Administration Department. I hope to learn how museums and schools can collaborate to develop museum education programs for K-12 students. You were selected in this study because you are employed at the museum being studied.

If you decide to participate, the approximately twenty-minute phone interview will be recorded via interview notes. There are no anticipated risks in participating in this study. The study aims to fill a deficiency in existing research, and the field may benefit from this study. The museum participant and the school district may benefit from the resulting educational materials that result from the project component of this master's project, however, I cannot guarantee that you will personally receive any benefits from this research.

Any information that is obtained in connection with this study and that can be identified with you will remain confidential and will be disclosed only with your permission. Subject identities will be kept confidential through pseudonyms upon your request.

Your participation is voluntary. Your decision whether or not to participate will not affect your relationship with your place of employment or the museum being studied. If you have any questions, please feel free to contact Diana Bolander at (541) 951.9161 or Dr. Dewey, research advisor, at (541) 346.2050. If you have questions regarding your rights as a research subject, contact the Office of Human Subjects, University of Oregon, Eugene, OR 97403, (541) 346-2510.

Please initial if you give permission for the following options:

- ☐ I consent to the use of note taking during my interview.
- ☐ I wish to have a pseudonym assigned to me to maintain my confidentiality.
- ☐ I consent to my identification as an informant 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(s) with which I am associated.
- ☐ I wish to have the opportunity to review and possibly revise my comments and the information I provide prior to any publications that may result from this data.

I acknowledge that I have read and I understand the information provided above, that I willingly agree to participate, and that I may withdraw my consent at any time and discontinue participation without penalty. I sign this consent form freely and voluntarily; I am not waiving any legal claims, rights or remedies. A copy of this form has been given to me.

Printed Name: _____

Signature: _____

Date: _____

Consent Form (keep for your files)

You are invited to participate in a research study conducted by Diana Bolander from the University of Oregon Arts Administration Department. I hope to learn how museums and schools can collaborate to develop museum education programs for K-12 students. You were selected in this study because you are employed at the museum being studied.

If you decide to participate, the approximately twenty-minute phone interview will be recorded via interview notes. There are no anticipated risks in participating in this study. The study aims to fill a deficiency in existing research, and the field may benefit from this study. The museum participant and the school district may benefit from the resulting educational materials that result from the project component of this master's project, however, I cannot guarantee that you will personally receive any benefits from this research.

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Please initial if you give permission for the following options:

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I acknowledge that I have read and I understand the information provided above, that I willingly agree to participate, and that I may withdraw my consent at any time and discontinue participation without penalty. I sign this consent form freely and voluntarily; I am not waiving any legal claims, rights or remedies. A copy of this form has been given to me.

Printed Name: _____

Signature: _____

Date: _____

Appendix D: Museum Staff Telephone Interview Protocol

Case Study: _____ Data ID: _____
 Key Descriptor: _____ Date: _____
 Name: _____
 Organization: _____
 Position: _____
 Years in Position: _____
 Date: _____
 Consent: ____ Oral ____ Written (form) ____ Audio Recording ____ OK to Quote
 Notes on Interview Context: _____

Key Points:

CODING

INFORMATION

NOTES

Semi-Structured Interview Questions:

Capacity:

- What is the budget for the school program?
- Who could implement the program?
- What resources do you see as being the most important to utilize?
- What would you like included on the website regarding the school program?
- Who will be responsible for maintaining contact with schools and teachers?
- What objects do you currently have in your collection for “hands-on learning?”

Curricular Standards

- What curricular areas and standards do you think you are best fit to address?

Instructional Methods and Program Design

- What do you see as the best way to present your resources to schoolchildren?

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