2015

# K-12 Educational Programs in Contemporary Art Museums: An Examination of University and Non-University Non-Collecting Institutions of Contemporary Art

Susan Moser

# K-12 Educational Programs in Contemporary Art Museums: An Examination of University and Non-University Non-Collecting Institutions of Contemporary Art

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

By

Susan Rollins Moser
Bachelor of Arts, Denison University, 2006
Master of Arts, Virginia Commonwealth University, 2015

Director Dr. Margaret Lindauer
Associate Professor and Department Chair, Department of Art History

Virginia Commonwealth University
Richmond, Virginia
November 30, 2015

Acknowledgement

I wish to thank my advisor, Dr. Lindauer, for her patience and direction with this project. I have enjoyed our conversations over the past year. I cannot express how much your support has meant to me. To Dr. Lisa Freiman, thank you for your generous guidance, it has shaped many of the questions and trajectory of this project. To Dr. Garberson, thank you for your willingness to assist me. Your constructive comments and insight have helped to structure this thesis.

I am also thankful to all of the museum educators interviewed for this project: Alex Klein, Hamza Walker, Shelly Casto, Elizabeth Hardin-Klink, Kelsey Nihiser, Tuan Nguyen, and Nicole Ledinek. Your generosity and observations made this thesis project possible. These discussions were a highlight of my graduate school experience.

Thank you to my family for the love and support over the past year. To Joe, thank you for being there for me. Odie, thank you for always making me smile.

Table of Contents

Abstract

K-12 EDUCATIONAL PROGRAMS IN CONTEMPORARY ART MUSEUMS: AN EXAMINATION OF UNIVERSITY AND NON-UNIVERSITY NON-COLLECTING INSTITUTIONS OF CONTEMPORARY ART

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This museum thesis project will provide an overview of kindergarten through 12th-grade (K-12) educational programs at six non-collecting art institutions within the United States, contextualized within a selected historiography of art museum education. This project is designed to aid the Virginia Commonwealth University Institute for Contemporary Art (ICA). The ICA is a non-collecting institution that will be located on VCU's Monroe Park campus. As the ICA staff sets out to articulate a vision and scope for its K-12 education programs, it will benefit from the information offered in this thesis project, especially given that there is no existing literature specifically about K-12 programs at non-collecting museums of contemporary art.

# Introduction

This museum thesis project will provide an overview of kindergarten through 12th-grade (K-12) educational programs at six non-collecting contemporary art institutions within the United States; descriptions of each have been gleaned from telephone interviews and email correspondence.[1] The overview will include discussion of field trips, general school programs, and teacher engagement contextualized within a selected historiography of museum education. This project is designed to aid the Institute for Contemporary Art at Virginia Commonwealth University (ICA), and offers general recommendations relevant to K-12 programming. The ICA is a non-collecting institution that will be located on VCU's Monroe Park campus, within walking distance of other School of the Arts buildings and art galleries not affiliated with VCU. The construction of the nearly 41,000 square-foot building is underway, and the ICA will open with 10,000 square feet of gallery space in 2017. As the ICA staff sets out to articulate a vision and scope for its K-12 education programs, it will benefit from the information offered in this thesis project, especially given that there is no existing literature about K-12 programs at non-collecting museums of contemporary art.

There are only three non-collecting university-affiliated institutions for contemporary art in the United States, the ICA Philadelphia (University of Pennsylvania), the Renaissance Society (University of Chicago), and the Wexner Center for the Arts (The Ohio State University), which

[1] One of the six institutions, the ICA Philadelphia no longer offers K-12 programs; therefore the state of its current programming and its reasons for discontinuing those programs will be presented.

make them logical choices for analysis.

The Institute of Contemporary Art at the University of Pennsylvania (ICA Philadelphia), was founded at the University of Pennsylvania in 1963 by the Dean of the School of Architecture. The institute is a freestanding structure, approximately 10,000 square feet with three exhibition spaces. The building is used for both exhibition and educational programs. Performances, lectures, and group discussions occur in the general public space of the ICA Philadelphia, the atrium and the large stairwell. Today ICA Philadelphia employs eighteen full-time and three part-time employees. Additionally, twenty part-time volunteers assist the institution.[2] Though the ICA Philadelphia historically had an education director, today the institution operates without one. The Board of Overseers disbanded the education department in 2011, making the case that education should be a consideration for every program and exhibit; thus, a distinct education department was not needed.[3] As a result, all curators are expected to consider and present relevant programming to accompany their exhibits. The mission statement also reflects the emphasis on art to provide meaningful engagement, "in the power of art and artists to inform and inspire."[4] It also notes that the institution is open to all to engage and connect with art.

The Renaissance Society at the University of Chicago was founded in 1915 by a group of faculty members. It occupies the fourth and fifth floors of a campus building that also houses

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[2] "Institute of Contemporary Art, University of Pennsylvania," Official Museum Directory, accessed February 6, 2015, http://www.officialmuseumdirectory.com.

[3] Alex Klein, phone interview with Author, November 20, 2014.

[4] "About" Institute of Contemporary Art University of Pennsylvania, accessed July 2, 2015, http://icaphila.org/about. "The Institute of Contemporary Art at the University of Pennsylvania believes in the power of art and artists to inform and inspire. The ICA is free for all to engage and connect with the art of our time."

classrooms for first-year academic courses for students. The fifth-floor gallery space is 3,200 square feet with large ceilings and octagonal coves that are geometrically diverse and distinct "from the standard white cube."[5] The fourth floor contains the administrative offices. Programs that are offered on the fifth floor include gallery walk-throughs, artist talks, panel discussions, concerts, screenings, and readings. The Renaissance Society has eight full-time staff members, some of whom occupy dual roles. For instance, the Director of Education is also an Associate Curator. Docents are not utilized or required for institutional programming.

The Renaissance Society's mission is "to promote developments in contemporary visual art through exhibitions and related events (lectures, concerts, readings, performance, film/video screenings)."[6] This mission statement does not directly acknowledge the museum's educational pursuits; instead it focuses on its role in developing and expanding the reach of contemporary art.

In Columbus, Ohio, Leslie Wexner founded the Wexner Center for the Arts in November 1989.[7] The Wexner Center has four exhibition galleries that total 13,000 square feet, as well as a video exhibition space, film/video theater, and a performance auditorium with seating. Educational programs are held in all spaces and for all ages. Typically educational programs and tours are conducted in the galleries while lectures are hosted in the auditorium. Seventy-two employees work at the Wexner, only three staff members are part-time. The institutional structure is divided into three areas of focus (performing arts, film/video, and galleries) with

[5] Yuri Stone, phone interview with Author, March 27, 2015. (Program Associate, The Renaissance Society).

[6] "Support Us," The Renaissance Society at the University of Chicago, accessed February 2, 2015, http://the-renaissance-society.myshopify.com/products/support-us.

[7] "History," Wexner Center for the Arts, accessed February 2, 2015, http://wexarts.org/about/history.

different directors for each area. The organizational structure enables the museum director to have oversight of the art and exhibits, while the deputy director handles the administrative functions of the institution. The Wexner Center also has thirty-five active docents. [8]

In its mission statement, the Wexner Center defines itself as a "multidisciplinary, international laboratory for the exploration and advancement of contemporary art."[9] Education is mentioned in reference to programming, "Through exhibitions, screenings, performances, artist residencies, and educational programs, the Wexner Center acts as a forum where established and emerging artists can test ideas."[10]

The K-12 education programs at these three institutions lie at opposite ends of a spectrum, spanning from the lack of programming at ICA Philadelphia to the extraordinarily rich and multifaceted programming at the Wexner Center for the Arts. In order to discuss a wider variety of programmatic variation, this project also includes three municipal non-collecting museums of contemporary art – the Contemporary Arts Center Cincinnati (CAC), Contemporary Arts Museum St. Louis (CAM St. Louis), and the Museum of Contemporary Art Cleveland (MOCA Cleveland). Among all the municipal non-collecting art museums in the US, these three were selected for comparative analysis because they meet the following four criteria: full-time

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[8] Shelly Casto, e-mail message to Author, February 13, 2015.

[9] "Mission Statement," Wexner Center for the Arts, accessed February 2, 2015, http://wexarts.org/about/mission-statement. "The Wexner Center for the Arts is The Ohio State University's multidisciplinary, international laboratory for the exploration and advancement of contemporary art. Through exhibitions, screenings, performances, artist residencies, and educational programs, the Wexner Center acts as a forum where established and emerging artists can test ideas. Diverse audiences can participate in cultural experiences that enhance understanding of the art of our time. In its programs, the Wexner Center balances a commitment to experimentation with traditions of innovation."

[10] "Mission Statement," http://wexarts.org/about/mission-statement.

educator on staff; dedicated K-12 programming; exhibitions of works by nationally and internationally renowned artists; an urban location with a population similar in size to that of Richmond, Virginia (according to 2013 population totals).

The Contemporary Arts Center (CAC), located in Cincinnati, Ohio, was founded in 1939.[11] In 2003, it moved into a new 85,000 square-foot building, designed by Zaha Hadid, and was renamed the Lois & Richard Rosenthal Center for Contemporary Art. The CAC includes 16,000 square feet of exhibition galleries, a black box performance space and the 6,600 square-foot UnMuseum educational learning center open to all visitors and used by school groups. [12] The space is an interactive gallery with art supplies and exhibition information.[13] CAC provides programs for each grade level along with a separate educational space. Twenty-eight full-time and fifteen part-time personnel make up the non-collecting institution staff along with fifty-nine volunteers and sixty-three docents. The education department divides programs by audience: the Curator of Education oversees adult learning; one education assistant manages school and family programs, while the other education assistant handles docents and school tours. The CAC mission statement implies a commitment to education insofar as it indicates its goal to offer, "changing arts experiences that challenge, entertain and educate."[14]

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[11] "The Rosenthal Center," Contemporary Arts Center, accessed June 30, 2015, http://contemporaryartscenter.org/about/the-rosenthal-center.

[12] "The Rosenthal Center," http://contemporaryartscenter.org/about/the-rosenthal-center.

[13] Elizabeth Hardin-Klink, phone interview with the Author, February 6, 2015.

[14] "Who We Are," Contemporary Arts Center, accessed June 30, 2015, http://www.contemporaryartscenter.org/about. "The Contemporary Arts Center impacts regional and global communities by providing changing arts experiences that challenge, entertain and educate."

The Contemporary Art Museum St. Louis (CAM St. Louis) was founded in 1980 as the Forum for Contemporary Art (FCA).[15] In 2003, with a new 27,000 square-foot building and a new director, the FCA was renamed the CAM St. Louis.[16] Tours begin in the galleries and end in the dedicated classroom space. Workshops and other art activities occur in the classroom. Sixteen full-time and nineteen part-time employees work at the institution. The museum does not have volunteer docents, instead opting for paid gallery guards. Fifty-nine volunteers assist with programming and museum operations. The mission statement notes "meaningful engagement with the most relevant and innovative art."[17]

The Museum of Contemporary Art Cleveland (MOCA Cleveland) was founded in 1968 as the Cleveland Center for Contemporary Art. Today the institution is known as MOCA Cleveland and occupies a 34,000 square-foot structure with 7,800 square-feet of gallery space that opened in 2012.[18] The second and fourth floors are reserved for gallery space. The third floor has classrooms, which are flexible spaces that serve multiple purposes throughout the day. They can be meeting rooms or auxiliary space for the exhibitions that show videos or house other artist information. This non-university institution of contemporary art has thirteen full-time and five part-time employees along with ten part-time volunteers and ten docents.[19] The MOCA

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[15] "History," Contemporary Art Museum St. Louis, accessed January 20, 2015, http://camstl.org/about/history.

[16] "History," http://camstl.org/about/history.

[17] Contemporary Art Museum St. Louis promotes meaningful engagement with the most relevant and innovative art being made today.

[18] "About the Building," Museum of Contemporary Art Cleveland, accessed February 13, 2015, http://www.mocacleveland.org/about/building.

[19] "Museum of Contemporary Art Cleveland," Official Museum Directory, accessed February 15, 2015, http://www.officialmuseumdirectory.com.

Cleveland mission statement acknowledges the variety of programming that occurs in the space; "our purpose is to push the boundaries of innovation, creativity and exploration through exhibitions, publications, education and outreach programs."[20]

Chapter Summaries

Among the six institutions described in this thesis project, the Wexner Center employs the largest education department, but it did not begin that way. The department was expanded over time, reflecting a larger trend as education evolved from a peripheral service to a central priority for museums.[21] The first chapter describes this history of museum education as reflected in three American Alliance of Museum (AAM) publications, and considers the relevance of recent AAM recommendations to selected aspects of the six institutions. The second chapter provides an overview of literature concerning museum field trips, considered in relationship to programs and issues described by educators at five of the six institutions. The third chapter characterizes pedagogical objectives for each institution and the role of assessment in determining programming. The conclusion refers to overarching issues presented in the three chapters and offers general recommendations for the ICA.

Non-collecting museums face unique challenges compared to museums with permanent

[20] "About," Museum of Contemporary Art Cleveland, accessed August 20, 2015, http://mocacleveland.org/about. "The Museum of Contemporary Art is a unique and dynamic place for the visual art of our time. We challenge, inspire and teach a wide range of audiences. Our purpose is to push the boundaries of innovation, creativity and exploration through exhibitions, publications, education and outreach programs."

[21] Pat Villeneuve, editor, *From Periphery to Center: Art Museum Education in the 21st Century* (Reston, VA: National Art Education Association, 2007), 1. This compilation from scholars, art education professionals, and museum educators charts the history, profession, audience collaborations, gallery practices, assessment, and the future of art museum education. The narrative displays the growth of the profession to its current position as a "critical, highly regarded function at the heart of the museum."

collections. They both experience exhibit turnover, however at non-collecting museums, this can lead to the creation and/or modification of programs for every new exhibit. The Director of Education at CAM St. Louis related the challenge, "field trips are constantly changing and I'm always scrambling to get ahead and learn what is coming up next to create access points for the exhibit or artist."[22] At CAC, field trip content is modified for new exhibitions. Themes and activities change with new exhibitions, however the time frame and tour structure remain for continuity.

The lack of a permanent collection also leaves few alternatives if some viewers deem an exhibit to be controversial. If a particular theme does not appeal to a viewer, they do not have the option of touring an alternative collection at a non-collecting institution. Contemporary art may deal with difficult subjects such as war or immigration in ways that may not be appropriate for children. Planning with the curatorial department to identify and address potential issues is necessary. MOCA Cleveland Curator of Education, Nicole Ledinek explained, "sometimes we will move more inappropriate exhibitions to the summer." Exhibits with more adult or controversial subjects may fare better during this time of year when less school tours visit the museum. In the case of touring exhibitions, this may not always be an option. Conversely, exhibitions with more mature themes present opportunities for conversation. Ledinek explains, "I see museums as places to have difficult conversations. That is what I like about working here and being a resource for families and teachers in this way."[23] An exhibit may open pathways to discuss difficult topics such as war or racism. Teachers are informed prior to arrival at MOCA Cleveland about exhibits so they can decide how age appropriate a show may be for their

[22] Tuan Nguyen, phone interview, July 22, 2015.

[23] Nicole Ledinek, phone call with Author, February 20, 2015.

students.

In all three chapters, references to education philosophies, programs, and goals among the six institutions are described in relatively broad terms for the sake of portraying a general state of the field of K-12 education in non-collecting museums of contemporary art. The range in scope of education programming among the six institutions correlates to the size of the institutions and the number of full-time educators. This suggestion will be discussed in the conclusion. Specific information from which characterizations have been drawn is documented in the Appendix. It includes mission statements, number of employees, and programs offered for K-12 students in each of the six institutions.

## Chapter One:

## Significance of Education in Museums

Educational programs have been an integral service that museums have offered to their communities since the 1870s, when the first art museums in the United States were founded. This is not to say that there was, or has been, consensus within the museum profession regarding the institutional significance, programmatic scope, or social value of museum education. For example, in the early twentieth century, as collection acquisitions remained the main focus of newly established American art museums, diverging opinions regarding educational philosophy emerged. Benjamin Gilman, director of the Museum of Fine Arts in Boston, adhered to an aesthetic philosophy. He believed that the primary purpose of art was for it be enjoyed, thus the primary purpose of an art museum was to provide visitors with an aesthetic experience.[24] John Cotton Dana, director of the Newark Museum, asserted that a museum ought to be a community center with a defined social role as a "carrier of ideas and information."[25] At the Metropolitan Museum of Art, Henry W. Kent, Supervisor of Museum Instruction, endorsed and advanced a

[24] Adele Z. Silver, "Issues in Art Museum Education: A Brief History," in *The Art Museum as Educator,* ed. Barbara Y. Newsom and Adele Silver (Berkeley: University of California Press, 1978), 14.

[25] Ann I. Bay, "Practicality in the Light of Perfection: Museum Education Then and Now," *Roundtable Reports* 9 no. 2/3 (1984): 4.

comprehensive philosophy, one that balanced aesthetic, educational, and scholarly ways of thinking.[26]

With arguments over museum philosophy continuing, the American Association of Museums (AAM) was established in 1906. AAM was founded to provide the museum field with support and information as debates about education and other museum functions unfolded. The organization came to prominence hosting annual meetings for museum professionals and publishing an annual museum newsletter. As AAM grew, it began to provide resources for development within the museum profession, publishing "scholarly papers on museum problems."[27] In the 1940s museums, generally speaking, began to shift very gradually from espousing a primarily collecting focus to adopting an increasingly educational mission. This shift was initiated in response to economic and educational factors. The Depression had a great effect on the habits of wealthy donors; family inheritances and private art collections were no longer being bequeathed to museums. As acquisitions began to slow, public interest in art was rising due to prominent public art campaigns such as the Works Project Administration and the Federal Art Project. Subsequently, the perceived educational value of museums increased after the advent of World War II, because museums were considered to offer antidotes to the horrors of war, providing a "rebirth of the humanities, of knowledge, and of enlightenment."[28] While the interest in the educational value of museums grew, the commitment to collecting and preserving

[26] Theodore Lewis Lowe, *The Educational Philosophy and Practice of Art Museums in the United States* (New York: Bureau of Publications, Teachers College, Columbia University, 1948), 49.

[27] Lowe, *Educational Philosophy and Practice of Art Museums,* 29.

[28] Ibid*,* 67.

artworks and artifacts upon which museums were founded remained firmly entrenched as the core purpose and social value of museums.

The nature of the gradually expanding interest in education can be discerned from three policy statements published by the AAM between 1969 and 1992: *America's Museums: The Belmont Report*, 1969; *Museums for a New Century*, 1984; and *Excellence and Equity: Education and the Public Dimension of Museums*, 1992. This chapter offers a synopsis of these three publications along with an examination of AAM's educational policy and the application of selected AAM principles from the *Excellence and Equity* report to the six selected institutes of contemporary art.

## AAM Museum Policy Publications

*America's Museums: The Belmont Report* was written in response to a request from President Lyndon Johnson. He wrote to the chairman of the Federal Council on the Arts and the Humanities, "expressing his concern over the present condition and needs of museums."[29] Specifically, there was concern over financial stress due to increased visitors and administrative costs, and the subsequent effect on museums' abilities to preserve and exhibit their collections. In order to adequately respond to Johnson's request, the Federal Council secured funding from five of its member agencies (U.S. Office of Education, the National Endowment for the Humanities, the National Endowment for the Arts, the National Science Foundation, and The Smithsonian Institution) and turned to the AAM for assistance. The AAM appointed a committee that included twelve museum directors, three of whom had already been serving the AAM in one

[29] American Association of Museums and the Federal Council on the Arts and Humanities, *America's Museums: The Belmont Report* (Washington, D.C.: The American Association of Museums, 1969), xvii.

capacity or another. The twelve museum directors oversaw different types of museums–art, history, natural history, science–located in major metropolitan areas (e.g., San Francisco, New York, Boston, Philadelphia). The AAM committee also included John B. Davis Jr. (Superintendent of Schools, Minneapolis, Minnesota), John R. Fleming (Writer, Chevy Chase, Maryland), Nancy Hanks (Executive Secretary, Special Studies, Rockefeller Brothers Fund, New York City), and J. Newton Hill (Director, Karamu House, Cleveland, Ohio).

The AAM committee members began gathering information in 1967 to examine museum conditions and recommend improvements. They found escalating operating expenses due to increased attendance and staff salaries at all types of museums. (Art museums were also affected by the escalating art market, which contributed to increased collection costs.) The report concluded that capital improvements were necessary to provide a welcoming and safe space for visitors, and an increase in staff salaries was required to keep experienced employees from going to private organizations where they would be paid more. The committee also acknowledged the importance of education in its recommendations for additional visitor programs, collection research, and investments in a museum computer network.

The committee submitted its report to President Johnson in 1969, which included a variety of recommendations for ways to increase federal support for museums. The report contained specific financial recommendations along with more general needs such as increased access to information about museum collections. For example, the report suggested that digital technology could be used to provide information about objects not on view. In order to build and maintain an informational network, the committee "suggested that the Federal Government provide a minimum of $1 million on a matching basis to help museums design and develop

computerized systems for the efficient storage and retrieval of information."[30] Along with monetary allocation, the committee noted that all types of museums (art, history, and science) faced similar priority needs related to construction, building maintenance, visitor services, collection preservation, and educational program development. The committee argued that federal agencies should help museums with these problems, and museums might be better served if "one agency [was] responsible for disbursing those Federal funds appropriated for the common needs of museums."[31]

In 1966, prior to the research that resulted in *The Belmont Report,* the Smithsonian Institution had drafted the National Museum Act, which called for federal assistance to museums with aspects of management including development of educational programs, conservation of collections, and professional training in teaching techniques.[32] Congress passed the act in 1966, however it did not make appropriations to finance the implementation of the recommendations made in the act. *The Belmont Report* proposed that $1 million be provided for the first year to launch the National Museum Act. Additionally, the report recommended that funding available to museums from the National Endowment for the Arts, the National Endowment for the Humanities, the U.S. Office of Education, and the National Science Foundation, needed to be "sharply increased."[33]

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[30] American Association of Museums et al., *America's Museums: The Belmont Report*, 59.

[31] Ibid, 63.

[32] Smithsonian Institution Archives, accessed June 27, 2015, http://siarchives.si.edu/collections/siris_sic_864.

[33] AAM, *The Belmont Report*, 64-65.

The committee noted, "one purpose of this report is to remind the Federal Government that museums are, in fact, educational institutions."[34] This objective was achieved; the Tax Reform Act of 1969 recognized museums as educational institutions for tax purposes and museums became eligible for federal grants.[35] The National Museum Act, which was passed in 1966, was funded in 1972 to aid museums with developing program curricula. Subsequently, education departments have successfully applied for federal and state funds to support "programs central to their educational mission."[36]

In 1982 AAM recognized that attendance at museums had continued to increase since the publication of *The Belmont Report,* and it set out to anticipate future issues museums might face. The president of AAM appointed the members of the Commission on Museums for a New Century, which was largely composed of museum directors. Eighteen museum directors were included from various institutions such as art museums, zoos, children's museums, and science museums. The remaining members were drawn from former AAM officers, as well as chairpersons of arts organizations such as the National Endowment for the Arts and the Rockefeller Foundation. The task initiated by AAM was to "study and clarify the role of museums in American society, their obligations to preserve and interpret our cultural and natural heritage, and their responsibilities to an ever-broadening audience."[37] In other words, the 1982

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[34] AAM, *The Belmont Report*, 38.

[35] David Ebitz, "Qualifications and the Professional Preparation and Development of Art Museum Educators," *Studies in Art Education* 46, no. 2 (2005): 153.

[36] Richard Muhlberger, "After Art History, What? A Personal View of the Shaping of Art Museum Education," *Journal of Aesthetic Education* 19, no. 2 (1985): 101.

[37] American Association of Museums Commission on Museums for a New Century, *Museums for a New Century: A Report of the Commission on Museums for a New Century* (Washington, D.C.: The American Association of Museums, 1984), 11.

commission was given a broad task to provide an assessment of museums as the new century approached. Within this charge, the Commission on Museums for a New Century had three objectives: to explore social, economic, political, and scientific trends that would affect the future of museums; to identify trends in the operations and needs of museums; and to describe the resulting opportunities and responsibilities facing the museum community. The commission reported its findings in *Museums for a New Century*, which was published by AAM in 1984. The report concluded that education had not yet been fully realized as a definitive institutional mission, economic situations in museums were not stable, attending audiences did not represent a diverse community, and museums needed to market their contributions more effectively.

It also offered sixteen recommendations, most of which related to issues that are beyond the scope of this thesis project. Among the recommendations regarding the educational mission of museums, the report asserted that education is the primary purpose of American museums and must be an integral part of all museum activities. It called for a national colloquium in which representatives from AAM, numerous museums, and other professional education organizations would convene to discuss relationships between museums and schools. It proclaimed that museums should provide high-quality educational experiences for people of all ages, especially adults.

Five years after the Commission's report was published, AAM President Joel N. Bloom appointed a Task Force on Museum Education. Eighteen of twenty-five members of the task force were directors or deputy directors of museums or cultural organizations. Other task force members included museum education directors and managers of schools, family, and community youth programs who were charged with:

> describing the critical issues in museum education, recommending action to strengthen and expand the educational role of museums in today's world, and outlining an ongoing role for museums, professional associations, and other appropriate organizations to ensure that the task force's recommendations would be carried out.[38]

The resulting report, *Excellence and Equity: Education and the Public Dimension of Museums,* was the first major AAM report that focused exclusively on the educational role of museums. It proclaimed that "education-in the broadest sense of the word-…[should be placed] at the center of [a museum's] public service role."[39]

*Excellence and Equity* offered ten principles, each of which was accompanied with general recommendations for implementation. Education should be clearly articulated in every museum's mission with wide-ranging recommendations related to administrative policy, staff, budget, and public programs. Museums should function as active "social and community centers, " and audience research should be conducted identifying who came to museums and why. [40] Museums should be characterized as informal learning environments and produce research on how visitors learn and engage with exhibitions and programs. Collaboration was listed as an individual principle, but it also related to three other principles: museum professionals should collaborate with scholars at colleges and other museums to maintain a high standard of excellence in scholarship, interpretations of collections should offer a variety of perspectives, and collaboration with community organizations and other educational institutions could assist in this endeavor. The emphasis on collaboration was accompanied by the recommendation that museums revise their administrative structures so that teams of museum professionals could

[38] Hirzy, *Excellence and Equity*, 4.

[39] Ibid, 16.

[40] Ibid*,* 15.

participate in the development of educational programs and exhibitions. Shared decision-making would improve public programming and lead to more effective educational curriculums. (The report did not define "effective" nor did it describe ways in which public programming might be improved.) It stated that professional development opportunities should be provided to staff members to maintain high standards of quality for educational and exhibition content.[41] Finally, museum directors should advocate for the increased emphasis on education for the museum mission. Museum leadership could achieve this by securing and allocating adequate financial support for the educational mission to be achieved.

The AAM signaled its commitment to the principles of *Excellence and Equity* when it revised its accreditation standards "to incorporate and hold museums accountable for the concepts articulated in the report."[42] While many of the principles and recommendations proposed in *Excellence and Equity* were aspirational with few practical steps for implementation, the publication articulated standards that are still in place. [43] The report is still distributed by AAM and cited in museum studies scholarship. Due to the continued relevance of the report, it serves as a foundation for discussing how museums adhered to the charge to treat education as "the center of their public service role."[44]

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[41] The eighth principle and associated recommendations related to the importance of diversity within the museum professional and attending museums audiences, which is an important issue, but one that is beyond the scope of this thesis project.

[42] Bonnie Pitman, "Muses, Museums, and Memories," *Daedalus* 128, no. 3 (Summer 1999): 14.

[43] A subsequent AAM Committee on Education (EdCom) took the recommendations from *Excellence and Equity* and composed a more detailed policy statement with practical recommendations and best practices for museums. This report will be discussed at another point in this thesis.

[44] Hirzy, *Excellence and Equity*, 16.

Educators at each of the six institutions examined in this project have enacted the aspirational ideals put forth in *Excellence and Equity,* while acknowledging that they cannot enact all of the recommendations. Four examples highlight variations of the principles in action.

## Principle One: Mission Statement

The mission statement is cited in *Excellence and Equity* as the foundation for a museum's educational objectives. Four of the six institutions, including one university museum, mention education in their mission statements. The Wexner Center for the Arts and MOCA Cleveland name "educational programs" among their activities. The CAC aims for "experiences that educate," while CAM St. Louis sets out to offer "meaningful engagement" with contemporary art. In addition to their public mission statements, some institutions have departmental mission statements that are not published. The education department mission statements at Wexner Center's Education Department and CAM St. Louis serve as guiding intentions for the development of internal programming. The three municipal institutions clearly state educational intentions, which aids in securing educational grants. (See Appendix for complete mission statements.)

## Principle Two: Audience

The second principle, audience, states the need to understand who visits the museum. However, AAM offers no guidelines for audience research. At the ICA Philadelphia, the Wexner Center, and CAC audience numbers are collected. At ICA Philadelphia and CAC, the marketing department collaborates with the education department to provide data on audience attendance. The Wexner Center's education department also collects audience numbers, but they are unable

to determine the genesis for the visit from these statistics.[45] Audience research is a tool as much for the marketing department as for education programming.

Three of the six institutions gather information for marketing purposes; none conduct the in-depth audience research that *Excellence and Equity* prescribes. This is not an indication that such research is deemed unnecessary or lacking practical value, but rather results from the level of available resources (time, money, and staff). If the ICA were to conduct rigorous scholarly analysis of the educational experiences of its visitors, it would provide a service to the museum education profession.

Principle Six: Collaboration

The museums in this project expressed a willingness and desire to partner with other organizations. The Wexner Center, CAC, and CAM St. Louis, in particular, cited specific examples of realized collaborative efforts. The Wexner has previously partnered with community organizations such as the Scioto Juvenile Correctional Facility and the Columbus City Schools Girls' Night Out Program. These organizations focus on the needs of teenagers, which are also a priority for programming at the Wexner.[46]

CAC works with faculty at other universities to create unique programming. The "Scripps School" program works with public schools, and homeschool students are also collaborative programming partners. This program is described further in chapter three. The Director of Education at CAM St. Louis has teamed up with the nonprofit organization inspireSTL for two years in a row, creating alternative summer programming for interested

[45] Shelly Casto, Elizabeth Hardin-Klink, and Alex Klein, phone interviews with the author, November 2014 – August 2015.

[46] Shelly Casto, interview, February 3, 2015.

students. This local educational access and leadership development program, inspireSTL, empowers and supports deserving scholars from middle through high school, some of whom may not have considered going to college. The collaboration between the museum and inspireSTL began with students touring the museum but expanded to additional visits and a yearly partnership where students learn about contemporary art and participate in activities accompanying the visits.

The university museums have a built-in audience of college students, and collaborations are common. The ICA Philadelphia and the Renaissance Society conduct joint events with university programs, and they host exhibitions and lectures that are open to the student body. At the Wexner, university students from surrounding colleges are hired as paid docents.[47]

The Curator of Education at MOCA Cleveland noted how important it is for a small museum to build relationships with other organizations. She draws on the network of museum educators to discuss ideas and implement new programming. Collaborative efforts can result in larger budgets for programming, while they also require extra effort in determining realistic objectives and expectations for what a partnership can provide and how it can be of value.[48]

Principle Nine: Professional Development

Four of the six museums in this project echoed the importance of professional development as described in *Excellence and Equity*. None of these educational departments actively require professional development programs for their staff; instead employees are motivated to seek out opportunities on their own. At MOCA Cleveland, the Curator of Education

[47] Hamza Walker, Alex Klein, Shelly Casto, and Hamza Walker, interviews, November 2014 – August 2015.

[48] Nicole Ledinek, phone interview with the Author, February 20, 2015.

is also enrolled in a museum studies graduate program. The museum is supportive and flexible with scheduling to allow her to pursue her degree. Additionally, she organizes professional development opportunities, such as conferences and educational retreats. Employees make time where and when their schedule and the institutional budget will allow. If ICA were to offer professional development to museum educators it would set them apart in the educational landscape.

Conferences provide opportunities to share and present ideas, and many of the museum education departments echoed the importance of these trips. CAC employees try to schedule visits to local museums when they travel to new cities. On other occasions, the CAC education team will plan day trips around Ohio to meet with museum educators to discuss programs and share ideas.[49]

This chapter reviewed the history of museum education through AAM literature to emphasize the gradual development of education as a main purpose of the museum. AAM's definitions for an educational institution address the entire organization – resources, leadership, finances, and community. While sound recommendations, these can be difficult for any museum to execute, particularly the smaller non-collecting institutions described in this project. These institutions acknowledge the educational mission of the museum and it is reflected in the programs they offer. Unless AAM provides a comprehensive document for the application of these recommendations, every institution will have a varying interpretation of the principles in action.

The following chapter describes museum education literature on field trips as it is relevant to the challenges and objectives that education directors encounter at non-collecting

[49] Elizabeth Hardin-Klink, phone interview, July 24, 2015.

institutions of contemporary art. Along with the brief history of museum education presented above, information in the next chapter is intended to provide an outline of issues as well as the current state of field trips in museums to help inform the museum education department at the ICA.

## Chapter Two:

## Characterization of Field Trips in Museum Education Literature and Institutional Offerings

Among museums committed to serving K-12 audiences, field trips are perhaps the most common educational program. This chapter discusses the benefits, challenges, and recommendations concerning field trips that educators at four of the six institutions described. Educator remarks from the Wexner Center, CAC, CAM St. Louis, and MOCA Cleveland are considered in relation to museum education literature. ICA Philadelphia and the Renaissance Society do not have active field trip programs for K-12 students. Hamza Walker, Director of Education at the Renaissance Society explained, "our educational activities (tours, public programs and publications) are geared for college and above. Although we have the occasional school group, which I am all too happy to walk through our exhibitions, we do not have offerings targeted to them."[50] The Dorothy and Stephen R. Weber Curator at ICA Philadelphia, Alex Klein, acknowledged that tours were offered to students in the past, however some exhibitions were not age-appropriate enough and teachers would not bring their classes.[51]

Though field trips have been a staple of museums for years, most of the literature has been published since 1992. Literature focusing on art museums is not extensive, therefore

[50] Hamza Walker, phone interview with Author, January 28, 2015.

[51] Alex Klein, phone interview, November 20, 2014.

selected articles about trips to science centers and art galleries have also been included to provide a better understanding of the relationship between schools and museums.

## Benefits of Field Trips

In 2012, Jay P. Greene, chair of the Department of Education Reform at the University of Arkansas, Brian Kisida, Senior Research Associate in the Department of Education Reform at the University of Arkansas, and Daniel H. Bowen, postdoctoral research fellow at Rice University, assessed the effects of field trips on students at the newly opened Crystal Bridges American Art Museum. Though their research focused on an encyclopedic art museum with a permanent collection, which differs from museums described in this project, it is important as it is the only recently published study of its kind. Research was conducted through the Crystal Bridges School Visit Program. All school tours were one-hour in length and led by museum educators. While educators provided factual information, the tours consisted primarily of student-directed discussions of five paintings.[52]

The project compared students in grades 3 through 12, many of whom had not had prior exposure to an art museum. Half of the students were randomly selected to participate in field trips offered through the Crystal Bridges School Visit Program, while the remaining students did not go on the field trips.[53] Surveys were administered to 10,912 students. The test group (students who went on field trips) and control group (students who did not go on field trips) were given identical surveys with questions relating to art knowledge, art production, and attitudes

[52] Jay P Greene, Brian Kisida and Daniel H. Bowen, "The Educational Value of Field Trips," *Education Next* Winter (2014): 80.

[53] Daniel H. Bowen, Jay P. Greene, and Brian Kisida, "Learning to Think Critically: A Visual Art Experiment," *Educational Researcher* 43, no. 1 (January/February 2014): 37-44.

toward cultural institutions. Students were also asked to analyze a painting that they had not previously seen and was not part of Crystal Bridges collection. The students were given five minutes to answer two questions: 1) What is going on in this painting? 2) What do you see that makes you think that?[54]

The Crystal Bridges study has been described as the first-ever, large-scale experiment of the effects of school tours of an art museum, and it demonstrated that school tours do have an effect on students.[55] Researchers concluded that students on field trips demonstrated stronger critical thinking skills when analyzing new paintings compared to the students in the control group. Those students also had a better recall of painting details (artist, history, subject matter). This demonstrated that art could be an "effective tool for conveying academic content."[56] The benefits in all surveyed categories were greater for students from lower socio-economic groups, rural areas, and high-poverty schools. Return tickets provided to students in the test groups who received tours demonstrated that these students were 18% more likely to return. [57]

Research findings from this study are more specific than remarks offered by education directors at the Wexner Center, CAC, CAM St. Louis, and MOCA Cleveland. This is not surprising given that none of these institutions carry out formal evaluative research (as noted in chapter three). The Wexner Center's Director of Education sees tours as a way to introduce students to a college campus and discuss issues in the contemporary world, "I am a big believer

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[54] These questions are two of the three standard questions used in a Visual Thinking Strategies (VTS) approach to facilitate discussions about works of art. VTS is described in Chapter 3.

[55] Greene, Kisida and Bowen, "Educational Value of Field Trips," 86.

[56] Ibid, 81.

[57] Ibid, 82.

in getting kids outside of the school. Getting them to a college campus and putting them in a building that is surprising and makes them inquisitive. Answering their questions and having a dialogue about the issues of the contemporary world."[58] Elizabeth Hardin-Klink, CAC's Associate Educator of Family and School Programs sees tours as providing benefits by strengthening critical skills through observing art. Hardin-Klink provides docents with materials needed to conduct field trips; "docents are not given a script, but they do have loose dialogue ideas given to them around certain touring techniques. They receive packets with suggested vocabulary, theme ideas, questions they can ask on tours, and information on the works within the exhibition."[59]

The CAM St. Louis Director of Education views tours as a great way to relate art to student life as well as reinforce classroom lessons.[60] The Curator of Education at MOCA Cleveland sees contemporary art "as a tool to build critical and visual literacy skills."[61] These museum educators characterized the positive benefits of field trips with the museum offering students new surroundings to explore.[62] The informal environment can spark new ways of thinking, allowing students to have a voice in the discussion. Additionally, contemporary art focuses discussions on current events and students' everyday concerns.

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[58] Shelly Casto, phone interview, August 6, 2015.

[59] Elizabeth Hardin-Klink, phone interview, July 24, 2015.

[60] Tuan Nguyen, phone interview with Author, July 22, 2015.

[61] Nicole Ledinek, phone interview, July, 22, 2015.

[62] Shelly Casto, Elizabeth Hardin-Klink, Nicole Ledinek, Tuan Nguyen, phone interviews, February – August, 2015.

Field trips provide tools to build critical and visual literacy skills. MOCA Cleveland focuses on the aesthetic experience of interacting with art. In doing so, MOCA seeks to "fill in the gaps that schools cannot provide."[63] Additionally the Director of Education at CAM St. Louis noted, "students can see and experience alternative models of education through the tours."[64] Tours are not presented as classroom lectures but as multifaceted discussions.

Benefits are not restricted to students; rather museums stay engaged with the larger learning community through field trips, maintaining relevancy with school communities through interaction with students and teachers. The CAM St. Louis Director of Education acknowledges how beneficial partnerships can be for the museum, "it keeps the museum vibrant, keeps us on our toes. I try not to assume that what we are doing is always the right way. Different groups visit which allows us to examine programs and figure out what is effective for the community."[65]

Challenges of Field Trips

Field trips are not solely the museum's responsibility. Teachers can engage students before they set foot in the museum with pre-visit material, which creates a more active discussion once students are in front of the artwork. With clear communication and expectations, teachers can be an asset to museum educators. The literature also details ways in which a lack of communication can make field trips more of a challenge than an educational experience.[66]

According to the CAC Associate Educator of Family and School Programs, teachers help

[63] Nicole Ledinek, phone interview, July, 22, 2015.

[64] Tuan Nguyen, phone interview, July 22, 2015.

[65] Ibid.

[66] Shelly Casto, phone interview, August 6, 2015.

make the museum experience more accessible for students and creating a connection can be a way to improve the relationship between teachers and the museum. The Wexner Center for the Arts offers programming exclusively for teachers. "Teacher Open Houses" introduce teachers, administrators, and pre-service educators to the resources and programs the Wexner Center can offer. "Teacher Tour Nights" are opportunities for educators to preview new exhibits before field trips, as well as plan tour and classroom curriculum strategies with Wexner Center educators. Along with "Teacher Open Houses" and "Teacher Tour Nights" specific programs concentrate on contemporary art through issues such as the environment and social justice. These programs, "Art & Environment" and "Art in Action" help teachers learn about particular artists and create curricula that can be used in their own classrooms. The focus on contemporary art issues creates a dialogue within the teaching community where teachers have a forum to learn about contemporary art and connect with others in their field.[67]

The Wexner Center, CAC, and MOCA Cleveland offer teacher nights and programs, however teachers are not always a consistent audience. At MOCA Cleveland teachers are a challenge to capture, but not due to a lack of effort. The Curator of Education sends exhibition materials and makes herself available, noting that every teacher needs something different for each student and classroom.[68] She is flexible and tries to meet the needs of teachers, but it does not always result in increased attendance at museum-sponsored teacher nights.

The public school systems increasingly demand more classroom time to prepare students for standardized testing, which is a challenge that plagues all museums.[69] CAC's Associate

[67] Shelly Casto, phone interview, February 3, 2015.

[68] Nicole Ledinek, phone interview, February 20, 2015.

[69] Greene, Kisida and Bowen, "Educational Value of Field Trips," 80.

Educator noted that "teachers are encouraged less and less to leave the classroom."[70] While schools are pressed for time and the money to finance museum field trips, programs such as bus subsidies at museums can sometimes help alleviate school budget issues.

The Wexner Center's Director of Education noted that "making connections between tours and state standards can be a way for teachers to justify a field trip."[71] However, even as institutions seek to make connections between exhibition materials and the Common Core, the Director of Education at CAM St. Louis explained there is not a significant demand from teachers for tours within these parameters.[72] Thus field trips are not designed around set educational standards. Instead, the Wexner Center and CAM St. Louis provide pre- and post-visit materials that contain information relating field trips to the Common Core. This material is the teacher's choice and/or responsibility to communicate to the students.

Studies have shown that this division of responsibility can be difficult for teachers and the museum to reconcile. David Anderson, Professor in the Department of Curriculum and Pedagogy at the University of British Columbia, and Zuochen Zhang, Assistant Professor of Education at the University of Windsor, interviewed K-7 teachers regarding field trip planning and implementation. The study occurred at the Science World of British Columbia, a local science center. Ninety percent of teachers viewed field trips as beneficial educational experiences for students.[73] More notably, 60% of teachers believed field trips were a shared

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[70] Elizabeth Hardin-Klink, phone interview, July 24, 2015.

[71] Shelly Casto, phone interview, August 2, 2015.

[72] Tuan Nguyen, phone interview, July 22, 2015.

[73] David Anderson and Zuochen Zhang, "Teacher Perceptions of Field-Trip Planning and Implementation," *Visitor Studies Today* 6, no. 3 (Fall, 2003): 6-7.

responsibility with the museum while 30% said it was the museum's sole responsibility to provide planning for at-venue experiences.[74] Anderson and Zhang concluded that museums must cater to diverse needs and perceptions for instance, by providing assistance to teachers who want to co-mediate the experience. Overall, the findings did not suggest that teachers integrated field trip experiences into the class curriculum after a visit.[75]

The institutions in this thesis project seek out teachers for partnerships, however a working relationship does not always develop. Denise Stone, Associate Professor of Visual Art Education at the University of Kansas has expertise in art museum education along with teaching experience at the elementary, middle, and high school level. Stone investigated the factors that can affect the relationship between museums and schools by gathering staff and teacher perceptions of how art museums serve schools and the way that schools utilize those services. Questions for museum professionals were developed from a review of art museum education literature along with correspondence and interviews with museum educators.[76]

Though participants perceived relationships with museums as successful, most revealed that in general, schools were not taking advantage of the available resources.[77] Additionally, museum-designed teacher workshops were not well attended by school professionals or art teachers. Stone identified efforts by museums but acknowledged that more outreach needs to occur.

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[74] Anderson and Zhang, "Teacher Perceptions of Field-Trip Planning and Implementation," 6-11.

[75] Ibid.

[76] Denise L. Stone, "A Descriptive Study of the Art Museum Relative to Schools," *Visual Arts Research* 18, no. 2 (Fall 1992): 52.

[77] Stone, "A Descriptive Study of the Art Museum Relative to Schools," 52.

Communication between teachers and museums is essential in order to establish a lasting relationship and create an impactful experience for students. In a subsequent article, Stone discussed art museum educators' responses to open-ended questions about ways in which schools could engage with art museums. The survey concluded that cooperation between schools and museums is essential, along with the support of teachers by the school administration. Field trips need to also be encouraged through monetary resources and flexible scheduling.[78]

While museums cannot control the extent to which art education or museum field trips are a priority for schools, they can make special accommodations for school groups. For example, MOCA Cleveland offers "ExSCHOOLsive Hours," every Tuesday through Friday from 9-11am, teachers can schedule K-12 class visits to the museum, prior to MOCA Cleveland's open public hours, and students can spend uninterrupted time in the galleries with docents. This enables the Curator of Education to have more freedom with activities, "students can spread out and make noise in the galleries without interrupting other museum visitors."[79] Teachers also have access to more customized program experiences during this time. Hands-on activities can be added to a class visit. In addition, the field trip can be customized with more time spent analyzing an exhibit theme or the architecture of the building. The opportunity to fit a museum visit earlier into a school day provides more flexibility and offers more time for focused discussion in the galleries.

Educational programs had lapsed before the Director of Education, Tuan Nguyen, was hired at CAM St. Louis. After two years of repeated classroom visits to public schools, teachers'

[78] Denise L. Stone, "Facilitating Cooperative Art Museum-School Relationships: Museum Educators' Suggestions." *Visual Arts Research* 20, no. 1 (Spring, 1994): 82-83.

[79] Nicole Ledinek, phone interview, February 20, 2015.

perceptions of the museum's educational programming changed considerably. Nguyen recounted that teachers were unsure of the museum's commitment to long-term programming due to years without a strong, established relationship. It was through repeated visits that Nguyen demonstrated CAM St. Louis' commitment to public schools. He acknowledged that developing a "consistent presence in the community allowed the teachers to rely on CAM St. Louis again."[80]

Time and space to develop and meet the demand of field trips presents a challenge to every institution described in this thesis. CAM St. Louis' Director of Education acknowledges the workload, "the bulk of the job is getting ahead of the three and a half months for exhibition debut."[81] Field trips are new for every exhibit so preparation is extensive. With one full-time and one part-time employee, it is time-consuming to create access points for the exhibit or an artist.

In addition, space presents an unavoidable obstacle. The non-collecting museums in this project do not share the extensive square footage that some collecting museums occupy. To help alleviate this, public areas often serve dual purposes to maximize space. MOCA Cleveland classrooms are flexible spaces that serve different functions throughout the day.[82] At the Wexner Center, the Director of Education noted that they are "physically quite constrained" in terms of programs that they can offer at a given time.[83]

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[80] Tuan Nguyen, phone interview, January 23, 2015.

[81] Tuan Nguyen, phone interview, July 22, 2015.

[82] Nicole Ledinek, phone interview, July 22, 2015. Classrooms are small spaces that can also be used for exhibitions to play artist videos or other education materials to accompany the exhibition.

[83] Shelly Casto, phone interview, August 6, 2015.

Recommendations for Field Trips

Working relationships with teachers are not the only interactions that museum educators must cultivate. Docents also facilitate tours to create an educational experience. Often docents are volunteers with varying degrees of art historical and/or educational backgrounds. Debates over whether or not to pay docents for tours exist in the field, with proponents arguing that the financial and educational commitment increases accountability.

While paying docents is ideal, it is not always an option. CAM St. Louis created a category of volunteers that the Director of Education calls "super gallery guards."[84] Realizing the inconsistent training and commitment levels among its docents, CAM St. Louis wanted to work with volunteers who would be available for six months or a year and had a familiarity with contemporary art and the museum. The idea was to utilize visitor services associates who were already familiar with museum policies. Those that expressed interest learned exhibition content and additional audience engagement strategies. They turned out to be successful, as the associates now guard the art and provide educational access points to visitors, in addition to leading field trips for students. Many of theses employees have art degrees, which also makes them ideal candidates for the new roles.[85]

Conversely, at the Wexner Center the docent program includes graduate students and community volunteers who are paid $25.00 per tour. However, the Director of Education has found that paid docents are not necessarily more reliable. She discovered that volunteers often

[84] Tuan Nguyen, phone interview, July 22, 2015.

[85] Ibid.

have more flexible schedules, noting "paid workers are great but their strict schedules can restrict their work hours."[86]

Effects of Field Trips

The absence of data on the effects of field trips in non-collecting museums creates a challenge in arguing for their impact. Statistics for museums with permanent collections, though outdated, are more readily available. For instance, eighteen years ago, John H. Falk, Sea Grant Professor of Free-Choice Learning at Oregon State University, and Lynn D. Dierking, Professor and Associate Dean for Research in the College of Education At Oregon State University, researched the impact of elementary school field trips on students.[87] They concluded that early education field trips are consequential experiences in children's lives.[88] One hundred twenty-eight subjects were interviewed about early elementary school trip memories, including thirty-four fourth-grade students, forty-eight eighth-grade students, and forty-six adults. Participants were asked the same seven questions about recalling specific places, events, and information.[89]

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[86] Shelly Casto, phone interview, August 6, 2015.

[87] At the time of the school field trip research, John H. Falk and Lynn D. Dierking were the respective President/Director and Associate Director at the Institute for Learning Innovation. http://education.oregonstate.edu/sites/default/files/people/vita-long/falk_cv_2013.pdf, http://education.oregonstate.edu/sites/education.oregonstate.edu/files/dierking-1_14_cv.pdf.

[88] John H. Falk and Lynn D. Dierking, "School Field Trips: Assessing Their Long-Term Impact," *Curator: The Museum Journal* 40, no. 3 (1997): 215.

[89] Falk and Dierking, "School Field Trips: Assessing Their Long-Term Impact," 211-218. The questions were: Can you recall a school field trip you took in the first, second, or third grade? Where did you go? In what grade were you? How did you get there? With whom did you go? List three or more things you remember from the trip? Other than today, did you ever think about this trip again? Explain.

All of the individuals could remember one or more things they learned on the trip, many of the facts relating to content/subject matter; additionally, 96% of the subjects could remember details about a school field trip, i.e. when, where, and who accompanied them, as well as three or more additional aspects of the visit. This study demonstrated that field trips were memorable, but it did not explore the specific educational value of field trips for the participants in the study. A study conducted with students who participated in field trips at non-collecting museums would likely yield similar results, but there is no data to support this assumption.

In addition to the dearth of field trip literature over the past two decades, there is a lack of knowledge about why students and teachers utilize museums in general. None of the institutions consulted in this project currently collect detailed information about why teachers and classes visit. Like CAC and MOCA Cleveland, the CAM St. Louis Director of Education uses participation as an assessment measure. If teachers continue to initiate tours this shows that they are interested. Determining why teachers come will take more time. Initial assessment programs are beginning at MOCA Cleveland to research this classroom motivation. Similarly at CAM St. Louis practicum students and graduate interns will undertake and execute a more thorough assessment of the reasoning behind school visits. However, a lack of resources can create obstacles to gathering consistent and sufficient data. A non-collecting museum with a dedicated research department would be a unique asset in the non-collecting contemporary art community, as well as a benefit to museum education. Internal numbers are little more than attendance statistics at this point. By contrast, a comprehensive study would provide much-needed information to the museum education community. As conferences for museum educators have

become more popular, the opportunities to collaborate and present relevant research findings would be welcomed.[90]

This chapter reviewed the benefits, challenges, and recommendations for art museum field trips. Benefits can be seen in the exposure to new experiences and conversations for students. Challenges pertain to the level of resources - time, space, and staff. Recommendations focus on concrete ideas for staffing, such as docents and an independent research team. The literature serves as an introduction to field trip developments over time. Though Denise Stone's work provides an introduction to this, museum education would benefit from more review of the issues and solutions for non-collecting museums.

The following chapter examines the pedagogical objectives for non-collecting museums with K-12 programs along with recent developments in museum education. The growth of the discipline since the 1980's is reflected in the skills and learning objectives enumerated by present-day museum educators.

[90] Shelly Casto, Tuan Nguyen, Nicole Ledinek, and Elizabeth Hardin-Klink, phone calls with the Author, February – August, 2015.

Chapter Three:

Pedagogical Objectives in K-12 Museum Education Programs

In 1984, the Getty Center for Education in the Arts commissioned two university professors, Elliot Eisner and Stephen Dobbs, to conduct a study of issues and areas of need in art museum education. The resulting report, *The Uncertain Profession: Educators in American Art Museums*, was published two years later and provided a follow-up to the recommendations presented in *Museums for a New Century.*[91] Eisner and Dobbs described a profession that was more "in the process of being born than ripening into a maturity."[92] While museum directors and educators endorsed the importance of educational missions, research revealed incomplete integration of museum education into existing institution frameworks.[93] For instance, some museum professionals reported confusion over how education functioned in the museum and who should direct the development of curriculum. Generally speaking, curators historically had been the final authority on the interpretation of works of art.[94] As a result of confusion and debate, Eisner and Dobbs suggested museum education departments focus on programming instead of articulating larger educational aims or pedagogical objectives that spanned the entire

[91] Elliot W. Eisner and Stephen M. Dobbs, *The Uncertain Profession: Observations on the State of Museum Education in Twenty American Art Museums* (Los Angeles: Getty Center for Education in the Arts, 1986).

[92] Elliot W. Eisner and Stephen M. Dobbs, "The Uncertain Profession: Educators in American Art Museums," *Journal of Aesthetic Education* 21, no. 4 (1987): 77-78.

[93] Ibid, 79.

[94] Ibid.

museum. The report illuminated additional lack of agreement and clarity in the field, regarding the use of digital technology for education, and standards or expectations for professional development for museum education.

Eisner and Dobbs enumerated recommendations, which, in their estimation, would contribute to the professionalization of art museum education. Nearly twenty years after the report was published, David Ebitz, Associate Professor of Art and Art Education at Penn State, identified a need for:

> a research agenda and the support to pursue it; handbooks that combine discussion of theory, research and practice in art museum education; journals and monographs to enrich this discussion; annual conferences; collaborative relationships between museum educators and their colleagues in both schools and universities; and last, but not least, a recognition of the importance of academic preparation[95]

Their recommendations according to Ebitz "antagonized many art museum educators" who pointed out that Eisner and Dobbs seemed to be unaware of relevant professional organizations and publications.[96] AAM had established the Standing Professional Committee on Education (EdCom) in 1973, which included art museum educators. Additionally, art museum educators founded the Museum Education Division of the National Art Education Association (NAEA) in 1981. Regionally, museum educator groups were also being formed. The Museum Education Roundtable in the Washington, DC, area, was established in 1969, and its publication, *Roundtable Reports*, which was renamed the *Journal of Museum Education* in 1984 promoted and reported on theory, training, and practice in the museum education field.

A decade after *The Uncertain Profession* was published, Betty Lou Williams, Associate

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[95] Ebitz, "Qualifications and the Professional Preparation and Development of Art Museum Educators," *Studies in Art Education* 46, no. 2 (2005): 154.

[96] Ibid.

Professor, University of Hawaii, published a follow-up study, drawn from surveys that she sent to thirty-two museums, including sixteen of the twenty museums that Eisner and Dobbs had consulted. Individuals from twenty-three museums responded to the survey, which focused on Eisner and Dobbs' findings regarding mission statements, partnerships, professional development, and interest in learning theories. Williams found that although "museum mission statements still only minimally cite educational objectives," museum educators were more involved in museum policies and strategizing than they had been in the past. In addition, more collaboration with schools and the community was occurring. Museum educators were being offered more opportunities for professional growth and increased networking. David Ebitz also described "tremendous increases in scholarly activity and theoretical models." He noted that beginning "in the early 1990s this literature focused on styles of learning, multiple intelligences, aesthetic experience, and multiculturalism."[97] Williams concluded, "museum education, as a field, is coming into its own."[98]

AAM had formed the Committee on Education (EdCom) to advance the purpose of museums "as places of lifelong learning," "as an advocate for diverse audiences," and to promote "professional standards and excellence in the practice of museum education."[99] EdCom advanced the educational recommendations from *Excellence and Equity* in a 2002 publication that outlined best practice principles and professional standards, specifically with ways to promote accessibility, accountability, and advocacy in the discipline. The committee sought more of an

[97] Ebitz, "Qualifications and the Professional Preparation and Development," 155.

[98] Betty Lou Williams, "An Examination of Art Museum Education Practices Since 1984," *Studies in Art Education* 38, no. 1 (1996): 47.

[99] AAM, "Excellence in Practice: Museum Education Principles and Standards," Washington, DC: The American Association of Museums, 2002.

educational framework for museums than had previously been provided. For instance, to set goals and measurable objectives EdCom suggested the museum "develop interpretation with specific educational goals supported by integrating content and learning objectives for targeted audiences."[100] Though best practices have been defined, concrete implementation strategies have not been widely described.

As museum education became increasingly endorsed among museum professions, educational theory began to influence teaching methods. Learner-centered approaches that facilitated discussions and conveyed information were increasingly endorsed over the "walking lecture" approach to museum exhibit tours. By 2005 the focus was on "the constructivist museum" and "free-choice learning."[101]

Constructivist learning theory was initially embraced among educators in science centers. George Hein distinguishes between discovery learning and constructivism. The former engages learners in activities designed to teach predetermined learning outcomes, while constructivism, which Hein seems to favor, engages students in interactive or interpretative activities for which outcomes are not predetermined. Both are characterized as learning by doing. The lessons to be found in discovery learning are facts upon which experts agree, while a constructivist approach focuses on skills that a person needs to hone in order to draw reliable interpretations of phenomena. In either iteration, discovery or constructivism, the pedagogical objective is for the learner to "make meaning" from the information presented and the activities enacted.

Falk and Dierking use the term "meaning-making" throughout their research on the

[100] AAM, "Excellence in Practice: Museum Education Principles and Standards," 8.

[101] Ebitz, "Qualifications and the Professional Preparation and Development,"156.

museum as a place of learning.[102] Falk and Dierking assert that museum visitors arrive with a vast diversity of prior knowledge and experience, and leave the museum with a diversity of learning outcomes, some of which will be highly personal (knowledge about one's self), social (knowledge about another), factual, or interpretive. While Falk and Dierking are interested in the range of learning experiences among museum visits, they do not endorse particular kinds of experiences as more educative than others, thus they do not prescribe specific teaching methods.

Some art museum educators interested in facilitating guided discussion as a way to make meaning have adopted Visual Thinking Strategies (VTS), the teaching method, developed by Abigail Housen and Phillip Yenawine, Co-Founding Directors of Visual Understanding in Education. The objectives of VTS are to engage learners in viewing art, describing what they see, and proposing interpretations of art based on their observations. Teachers or gallery guides ask a set of three specific questions in a particular order: "What's going on in this picture? What do you see that makes you say that? What else can you find?"[103] VTS does not have a prescribed learning outcome, but rather is aimed at encouraging conversation, especially among viewers who have little or no art historical background.

While VTS provides a way for conversations to begin, it has its limitations. An instructor is not permitted to "provide any historical or cultural context for the picture – not even its title."[104] This limits an instructor's ability to suggest possible interpretations with students,

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[102] John H. Falk and Lynn D. Dierking, *Learning from Museums: Visitor Experiences and the Making of Meaning* (Walnut Creek, CA: AltaMira Press, 2000), page 65.

[103] "What is VTS? Method and Curriculum," accessed October 1, 2015, http://www.vtshome.org/what-is-vts/method-curriculum--2.

[104] Rika Burnham and Elliott Kai-Kee, "Questioning the Use of Questions," in *Teaching in the Art Museum: Interpretation as Experience,* ed. Rika Burnham and Elliott Kai-Kee (Los Angeles: J. Paul Getty Museum, 2011), 104.

particularly if students ask background questions about the work or artist. Rika Burnham, Head of Education at The Frick Collection, and Elliott Kai-Kee, Education Specialist at the J. Paul Getty Museum, critique VTS for its strict questioning format and limited means for an instructor to guide a conversation if it veers completely off topic.

References to educational philosophies and/or teaching methods associated with VTS, constructivism, and free-choice learning were made by educators from the institutions described in this thesis, though they did not necessarily use these exact terms as they described what they are teaching, the teaching methods they use, and what learning objectives they hope visitors achieve.

Subject Matter

The Wexner Center is committed to fostering "engagement and exposure to contemporary art" in its programs.[105] The "Pages" program is designed for high school students who visit from across the region to improve literacy and writing skills. They explore contemporary art, film, and performing arts through guided discussion and document in writing what they learn. They work with professional writers, artists, and educators inside the classroom and during intentionally designed experiences at the Wexner Center.

The "Worldview" program is also designed for high school students. Participants examine cross-cultural perspectives in contemporary art and consider influences on contemporary artists. Dedicated time with an artist increases student understanding of various cultural contexts, while students can question and experience the process of how ideas are translated into art.

[105] Shelly Casto, phone interview, February 3, 2015.

The "Art and Environment" program introduces high school students to aspects of contemporary artists' practice by focusing on environmental issues. This popular program secures world-renowned artists to instruct students alongside OSU environmental science researchers. The program unites contemporary topics, art, and the environment in a unique program that takes advantage of university scholars.

The education directors at the Wexner Center, CAM St. Louis, CAC, and MOCA Cleveland noted that an introduction to contemporary art is important, since it may be not be as familiar to some visitors. However, explicit strategies to accomplish this were not outlined in conversations beyond field trip discussions that explain art terms and techniques. According to the Associate Educator of Family and School Programs at CAC, "contemporary art can be scary for art teachers, but I feel it's what relates most to children since it's their world today."[106] The Director of Education at CAM St. Louis hopes students become aware of issues, mediums, materials, and artist process in the educational programs.[107] Exposure to contemporary art and issues allows students to discover new ways of thinking that could translate into other areas of their life. Follow-up research articulating best practices for an introduction to contemporary art would be beneficial to the ICA and other non-collecting museums of contemporary art. As of now, discussion and hands-on activities with students serve as introductory lessons.

The Director of Education at CAM St. Louis also sees educational programs as pathways for students to become comfortable in the museum and in the larger urban community.[108] Students enter the "New Art for the Neighborhood" program in middle school and are introduced

[106] Elizabeth Hardin-Klink, phone interview, February 6, 2015.

[107] Tuan Nguyen, phone interview, January 23, 2015.

[108] Ibid.

to the museum. The twenty teenagers selected for the yearlong program receive pre-professional level art instruction from curators and artists, with the hope that students will return to the museum for educational and community experiences as they age. For older students, programs in the "Teen Museum Studies" series provide pathways for career training and internships.

## Teaching Methods

Dialogue is a primary teaching method for many education departments in this project. The museum can be a place where educators can introduce difficult topics and have substantial conversations. Topics for conversation are wide-ranging in an art museum; works can suggest an endless number of subjects, with the dialogue taking on many forms. Many institutions do not align themselves with only one teaching method.

Though the ICA Philadelphia lacks regular gallery teaching programs for schools, the importance of dialogue is central to its public programs. The Program Curator reasons, "Admission is free, so the ICA Philadelphia is interested in the quality of the conversation, not how many people come through the doors."[109] Conversation is an objective even if only among a small group of people. The ICA Philadelphia offers drop-in coffee chat hours, as well as salon-style panels where audience participation is encouraged. For the ICA Philadelphia, creating an informal and welcoming environment is important for fostering substantive conversations.[110]

If a teacher requests a school tour at the Renaissance Society, the Director of Education wants the dialogue on school tours to be beneficial to students. He described how his lessons

[109] Alex Klein, phone interview, November 20, 2014.

[110] Ibid.

"break it [information] down into basic concepts."[111] The students are rarely below middle school age, and Walker works to contextualize art historically, socially, and within the art historical canon. Prior to tours, teachers inform him about class lessons, which provide connections that the tour can be built around.[112]

For the teen program at CAC, local artists are invited to discuss their working process and the particular aspects of their careers. The yearlong "Scripps Elementary School" Program offers a variety of experiential learning opportunities. The classes that are chosen to participate in this grant-funded program are paired with an assigned docent from September through May. Participating classes receive guided tours of exhibitions, classroom projects with artists, and visits to artist studios for further exploration. Schools also have the option to include an evaluation and a program warp-up session at the end of the year. It is a popular option however the amount of available funding determines the number of participating classes each year. The Associate Educator of Family and School Programs notes, "hopefully the kids will learn, not just new techniques, but also about the career of an artist and their trajectory."[113]

Educators at MOCA Cleveland and the Wexner Center referred to VTS but also noted that they combine aspects of VTS with other approaches. For example, at MOCA Cleveland docents are trained in VTS, but it is predominantly a framework to initiate conversation. The Curator of Education explained, "I often tell docents to introduce themselves as a facilitator [instead of a tour guide]."[114] With this approach she hopes to work against older models of

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[111] Hamza Walker, phone interview with Author, January 28, 2015.

[112] Ibid.

[113] Elizabeth Hardin-Klink, phone interview, February 6, 2015.

[114] Nicole Ledinek, phone interview, July 22, 2015.

lecturing to invite visitors into the interpretative process, "I emphasize qualitative discussions; one-on-one interviews with guests, and I look for visitors to make connections to the art in the gallery."[115]

Guided interpretation as museum educators Burnham and Kai-Kee describe, engages visitors in the interpretation of artwork.[116] In the Wexner Center galleries, only inquiry-based teaching methods are used.[117] Docents and educators employ guided interpretation and VTS to encourage explorations of contemporary art works and themes. VTS influences their practice, but it is not used exclusively.

Learning Objectives

The CAC education department uses a hands-on approach that aids tour groups' understanding of contemporary art. For school tours, sensory kits are provided with exhibit materials to give students exposure to the objects. In order to better understand an artists' technique, one sensory kit contained scrimshaw and canary paper to mimic an artist's construction process. The theme of another kit is art making. For an exhibit that included work about making stars, the kit included tiny flashlights for students to attach to their fingers. An iPad app captured the movement of the flashlights and students were able to "draw" with light in the gallery, similar to the work by the artist on view. The kits change with the exhibits on view. Though the effect and/or success of these learning devices has not been investigated, the CAC

[115] Nicole Ledinek, phone interview, July 22, 2015.

[116] Rika Burnham and Elliott Kai-Kee, *The Art of Teaching in the Museum* (Los Angeles: The J. Paul Getty Museum, 2011), 60.

[117] Shelly Casto, phone interview, February 3, 2015.

Associate Educator hopes these kits provide a gateway, "to get the kids involved in learning and art theory."[118]

The Curator of Education at MOCA Cleveland relies on artwork to determine meaning by "honing visual literacy or higher order thinking skills to glean some meaning from the work."[119] Susan E. Metros, Professor and Associate Dean at the University of Southern California, defines visual literacy as the "ability to decode and interpret (make meaning from) visual messages and also to be able to encode and compose meaningful visual communications."[120] This aligns with MOCA Cleveland's definition of visual literacy as "being able to analyze information delivered from your vision and being able to make an assumption and assessment with skill and confidence."[121]

Visual literacy utilizes images at hand to focus conversation and provide opportunities to develop deeper learning skills. David Perkins, the Carl H. Pforzheimer, Jr. Research Professor of Teaching and Learning at Harvard, believes thoughtful art observation encourages deeper thinking.[122] Perkins' argues that as the eye and mind work to interpret images, viewers use a type of intelligence that relies on previous experience to create new interpretations of an image. [123] As

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[118] Elizabeth Hardin-Klink, phone interview, July 24, 2015.

[119] Nicole Ledinek, phone interview, February 20, 2015.

[120] Susan E. Metros, "The Educator's Role in Preparing Visually Literate Learners," *Theory Into Practice* 47, no 2 (1998): 103.

[121] Nicole Ledinek, phone interview, July 22, 2015.

[122] David Perkins, *The Intelligent Eye: Learning to Think by Looking at Art,* (Santa Monica: The J. Paul Getty Trust, 1994), 4.

[123] David Perkins, *The Intelligent Eye: Learning to Think by Looking at Art,* 11.

viewers seek interpretations from looking and studying a work of art, they increase their aptitude for experiential intelligence.[124]

The Common Core and other state standards of education are part of, but not the main focus of museum education programs. The educators at the Wexner Center, CAC, CAM St. Louis, and MOCA Cleveland provide classroom teachers with Common Core resources in pre-visit materials. CAC Assistant Educator Kelsey Nihiser explains further, "standards are addressed more directly in our educational resources such as lesson plans, slideshow presentations, and teacher guides."[125] Based on conversations with the educators, museum tours focus on developing critical thinking and higher order thinking skills rather than specific language arts and math requirements; it is up to the teachers to make these connections for students with materials provided by museum educators.

While all of the educators at the selected institutions hope students and visitors leave with some combination of stronger critical thinking, visual literacy, writing, and art vocabulary skills, they do not assess the extent to which these skills were enhanced from participation in museum programs. Currently, the Wexner Center, CAC, CAM St. Louis, and MOCA Cleveland all distribute evaluation forms to program participants and parents. This feedback helps educators understand which programs are well received and which need improvement. Every educator interviewed for this project expressed interest in more comprehensive program assessment, but none have the resources to carry it out.

The development of the museum education profession from the 1980s to the present-day was outlined in this chapter. Pedagogical objectives and teaching methods help inform education

[124] David Perkins, *The Intelligent Eye: Learning to Think by Looking at Art,* 41.

[125] Kelsey Nihiser, email message with Author, July 27, 2015.

programs. Educators endorse several objectives and teaching methods. The six institutions being examined for this thesis were profiled to illuminate the subject, teaching methods, and learning objectives educators seek to achieve today. The conclusion will provide recommendations for the ICA's education department.

# Conclusion

AAM reports described in this thesis represent the integration and implementation of education into museums. In the 1969 *Belmont Report*, the museum industry recognized education as one of its central purposes. Subsequent publications further argued for recognition of museums as places of learning, and focused on providing ideals for creating effective museum education departments. The creation of EdCom, a museum educational network, attests to the professionalization of museum educators and a willingness to share ideas and strategies for creating stronger education departments.

Other publications described in this thesis elaborate upon the ideals presented in AAM publications. Educators at the six institutions profiled in this thesis echoed those standards. Their remarks can inform the following suggestions for a museum education program at the ICA. Program recommendations consist of general ideas that the ICA might keep in mind as the education department develops, as well as specific ideas that would be unique among non-collecting museums of contemporary art.

As detailed in this thesis project, museum education departments have made great strides since the founding of AAM in 1906. However, not all art museum education departments have adequate resources for maintaining education programs for K-12 students. The ICA will need to concentrate on what can realistically be done effectively with its resources. The Wexner Center is the only institution in this project that has programs for elementary, middle, and high school students and it has the largest education department with a dedicated employee for the range of

school age children. Four of the six non-collecting museums in this thesis project have education departments with one full-time employee. The scope of their programs is accordingly focused on one age group. Collaborations with local community organizations (arts and youth) can be a way to combine resources and provide arts education and services to the community.

As a new museum and educational resource in Richmond, the ICA will need to clearly communicate its scope of services and programs. The Wexner Center Director of Education notes how off-site learning is becoming an option at many museums. This type of programming takes place outside of the museum when an educator visits a class with a lesson and in some cases an art activity. The Wexner Center will happily accommodate classroom learning requests but only if the class schedules a visit to the museum in return. The Director of Education says, "I am pretty adamant about getting kids out of the classroom. A motivated teacher can make it work."[126] Clear communication with teachers is vital for all parties to have an understanding of expectations.

The ICA education department can cultivate teacher relationships and roll out initial programs prior to the completion of the building. This would allow the department to showcase a commitment to students and enact educational objectives. In advance of developing education programs the ICA would benefit from an overview of Richmond educational programs. Richmond city and art-specific organizations already offer art and after-school programs for K-12 audiences. From these findings, the ICA educators could develop programs that would fill in the gaps as well as provide partnerships with the Richmond arts network. In this way, the ICA would unite programs and resources to build a rich arts experience for its citizens.

[126] Shelly Casto, phone interview, August 6, 2015.

Relationships with teachers in the Richmond community will be beneficial to a successful museum-school program. In the field trip programs at institutions described in this thesis project, pre and post-field trip materials are available to teachers, however museum educators admitted varying degrees of success with teachers utilizing them.[127] For instance, the Curator of Education at MOCA Cleveland has shared information with teachers through website videos and resource materials. This year she is developing a pilot program of pre- and post-visits to the classroom. She will coordinate resources with the teacher and tailor the experience to each class's curriculum. Assessment will also occur to understand the effect of the pre- and post-visits to the classroom. Previously, the Curator of Education at MOCA Cleveland was not a full-time position. Now with more time to devote to programming, the Curator of Education hopes that this program can continue and expand to other schools. As other research on field trips has demonstrated, "the role of the teacher in extending school trips' impact via preparation and follow-up activities is key."[128]

The ICA could make a similar museum-school program a part of the education department from the museum's outset. The field trip does not end when students leave the museum, rather successful post-visit materials should be used to connect the field trip to classroom lessons. This increases the likelihood of a resonant field trip while connecting teachers with the ICA.

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[127] Shelly Casto, phone interview, August 6, 2015.

[128] See issue 84 of *Science Education*, researcher K. B. Lucas, "documented the way in which one teacher's extensive preparation and follow-up to a science center visit resulted both in conceptual learning and a greater appreciation of the learning opportunities provided by the experience itself." Jennifer DeWitt and Martin Storksdieck, "A Short Review of School Field Trips: Key Findings from the Past and Implications for the Future," *Visitor Studies* 11, no. 2 (2008), 186.

As suggested in *Excellence and Equity*, a museum should serve as an informal learning environment providing "learning laboratories."[129] The museum educators interviewed in this project acknowledged a lack of resources and time to carry out research. If the ICA were to establish an educational research agenda, this would set the museum apart from other institutions, as well as serve the field of art museum education. This research would not have to be limited to program and exhibition development, but could encompass the "special nature of museum learning and audiences."[130] Studies could be tailored specifically to audience needs for a selected age range among K-12 students. The ICA has limited resources and as a result, it will have to choose an audience that will best benefit from educational programming. Judging from educator remarks, middle or high school students are better equipped to benefit from studying contemporary art, at least in a more meaningful way than younger students. At the same time, a research agenda such as this could be carried out in collaboration with VCU faculty and would provide important contributions to the museum education field.

As outlined in *Excellence and Equity*, professional development is vital to the educational community. At the institutions contacted for this thesis project professional development is encouraged but not required. Conferences are one opportunity for educators at the Wexner Center, CAC, and MOCA Cleveland to connect with colleagues and hear about developments at other institutions. CAC educators also try to visit other museum education departments in the region, for instance while attending conferences in other cities. Museum educators have to seek out these opportunities and allot time for them in their already busy schedules.

[129] Hirzy, *Excellence and Equity*, 19.

[130] Ibid.

Educational resources for classroom teachers are offered at museums like the Wexner Center, CAC, CAM St. Louis, and MOCA Cleveland. Programs such as teacher tour nights and open houses are often general exhibit introductions or exclusive preview nights. While current resources for teachers largely center on exhibition education, the ICA could make a unique contribution by offering seminar sessions or regular symposia dedicated to development and new advances in museum education focused on contemporary art. By creating this type of programming, the ICA could distinguish itself from the current museum educational landscape, as well as become a resource for educators at other museums of contemporary art in addition to local teachers.

The institutions in this thesis project with K-12 programs all strive to tailor programs that will be beneficial to the audience. The lack of time and resources create major obstacles to implementing every program. The ICA has a unique opportunity to thoroughly prepare a researched and informed educational program by building on the current offerings in the field as well as providing new contributions that propel museum education further into what AAM has always believed the profession to be. With university resources and a supportive arts community, the ICA could become a connection between audiences and programs and the research necessary to assess them.

Thesis Appendix

Institute of Contemporary Art, University of Pennsylvania

**Location**
The Institute of Contemporary Art, University of Pennsylvania in Philadelphia, Pennsylvania, was founded in 1963.[131]

**Building size**
Total: Roughly 10,000 square feet
Exhibition Spaces: Three

**Mission statement**
The Institute of Contemporary Art at the University of Pennsylvania believes in the power of art and artists to inform and inspire. The ICA is free for all to engage and connect with the art of our time.[132]

**Number of total employees**
Full-time: 18
Part-time: 3

**Education department:**
**Number of total employees**
None. The decision to eliminate the education department was made by the Board of Overseers to disband the department in 2011.[133] The position of program curator was added to the curatorial team.

**Education director in relation to other staff**
**Where in organizational structure is the education department director**
n/a

**After-school, summer K-12 programs (2013-2014)**
None. The ICA Philadelphia targets a college-level, critically minded audience, programs are a reflection of this. Programs change constantly, with every exhibition.

**Other programs (no audience target)**
- Coffee & Conversation is open to the public to discuss current exhibit themes.
- ICA Salon is a panel discussion with three invited guests conversing about general exhibit themes.

[131] "About," Institute of Contemporary Art, University of Pennsylvania, accessed November 18, 2014, http://icaphila.org/about.

[132] Ibid.

[133] Alex Klein, phone interview, November 20, 2014.

- Free for All is a long-running program held twice a year for students. The program serves as an introduction to the ICA Philadelphia and contemporary art.

**Field trips**
Field trips are not a regular offering of the ICA Philadelphia. They will provide guided tours upon request.

The Renaissance Society

**Location**
The Renaissance Society at the University of Chicago, in Chicago, Illinois, was founded in 1915.

**Building size**
Total: The Renaissance Society is located in Cobb Hall, an educational building on the University of Chicago's campus that houses many of the undergraduate foundational courses for students. The building is multi-use and much of the space is dedicated to classrooms with a student café in the basement. The Renaissance Society occupies a small portion of the 4th floor that was originally a reading room for students until the late 1960's.[134] The gallery space is on the 5th floor with large ceilings and octagon-alcoves (30 feet from floor to ceiling in gallery space). The space is "far from the standard white cube that has details that make it unique to us."[135]
Exhibition Spaces: 3,200 square feet

**Mission statement**
"To promote developments in contemporary visual art through exhibitions and related events (lectures, concerts, readings, performance, film/video screenings)."[136]

**Number of total employees**
Full-time: 8

**Education department:**
**Number of employees**
One: Director of Education

**Education director in relation to other staff**
**Where in organizational structure is the education department director**
The Director of Education is also Associate Curator. He reports to the Executive Director and oversees the museum's public programming.

**After-school, summer K-12 programs (2013-2014)**
None. Teachers' requests for school groups are accommodated. Such requests typically are from high school teachers.

**Other programs (no audience target)**
"Each exhibition is accompanied by a 1,500 word essay, a public interview with the artist conducted on opening day and posted on our website along with lectures and symposia."[137]

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[134] Yuri Stone, phone call with Author, March 27, 2015. (program associate, The Renaissance Society).

[135] Ibid.

[136] "Support Us," The Renaissance Society at the University of Chicago, accessed February 2, 2015, http://the-renaissance-society.myshopify.com/products/support-us.

The relationship and proximity with the University of Chicago brings in college-level students. Programs that are offered include gallery tours, artist talks, panel discussions, concerts, film screenings, and poetry readings.

**Field trips**
Field trips are not a regular offering of the the Renaissance Society. They will provide guided tours upon request.

[137] Hamza Walker, e-mail message to Author, April 2, 2014.

Wexner Center for the Arts

**Location**
Wexner Center for the Arts, Ohio State University in Columbus, Ohio was founded by Leslie Wexner chairman of Limited Brands and opened in November 1989.[138]

**Building size**
Total: Four exhibition galleries that total 13,000 square feet
Wexner Center for the Arts focuses on performing arts, film/video, and galleries for exhibitions of contemporary art. Along with four exhibition galleries, the museum houses a video exhibition space; film/video theater; performance space "black box" theater with flexible seating; admin offices; the film/video studio; postproduction facility.

**Mission statement**
"The Wexner Center for the Arts is The Ohio State University's multidisciplinary, international laboratory for the exploration and advancement of contemporary art. Through exhibitions, screenings, performances, artist residencies, and educational programs, the Wexner Center acts as a forum where established and emerging artists can test ideas. Diverse audiences can participate in cultural experiences that enhance understanding of the art of our time. In its programs, the Wexner Center balances a commitment to experimentation with traditions of innovation."[139]

**Number of total Employees**
Full-time: 69
Part-time: 3

**Education department:**
**Number of total employees**
Six: Divided by audience focus.
Director of Education
Education Assistant
Educator for Docent & Teacher Programs
Educator for Public & University Programs
Educator for School Programs
Educator for Family & Teen Programs

**Education director in relation to other staff**
**Where in organizational structure is the education department director**
The Director of Education reports directly to the Wexner for the Arts Director. The Deputy Director oversees more of the administrative roles instead of curatorial departments.to the

[138] "History," Wexner Center for the Arts, accessed February 2, 2015, http://wexarts.org/about/history. Founded in honor of Leslie Wexner's father.

[139] "Mission Statement," Wexner Center for the Arts, accessed February 2, 2015, http://wexarts.org/about/mission-statement.

Director of the Wexner Center. Other Directors (Exhibition Management, Senior Curator, Performing Arts, and Design also report directly to the Wexner Center Director).

**After-school, summer K-12 programs (2013-2014)**

In 2014, the Wexner Center offered thirteen educational programs each of which was designed for youth, families, schools [K-12 students?], teachers, or teens. While this number can vary, many of the programs offered have been running for at least five years. Changes are made to programs and re-evaluations are frequent. Teenagers are a programming focus at the Wexner Center. School programs, and they have always been a priority (originally planned with graduate students input).

Students

- Pages: literacy and writing skills with the exploration of contemporary art, film, and performing arts. Students at high schools from across the region are guided to discuss, express, and document in writing what they learn while working with professional writers, artists, and educators inside the classroom and during specially designed experiences at the Wexner Center.
- Worldview: cultural intersections in contemporary art: Designed for high school students, it builds on the cross-cultural understandings, perspectives, and influences that many contemporary artists utilize in their work. Each year, WorldView offers an experience with artists who work within varied cultural contexts.
- International screenings for school groups: Students and teachers are invited to experience the Wexner Center's varied international programs at special school-day screenings chosen from our curated film series
- Art & Environment for high school students: provides high school credit and concludes with student art exhibit. half-year interdisciplinary course introduces a group of high school juniors and seniors to issues of contemporary artistic practice, self-directed research, and environmental issues, emphasizing the need for critical, creative thinking in both art and science. Students work with internationally renowned artists and Ohio State researchers in the environmental sciences.
- Expanded classroom: Contemporary Art in practice: Expanded Classroom programs, students tour an exhibition and then work directly with an artist to expand their knowledge of a specific art form. In addition to serving traditional schools, Expanded Classroom serves students from the Scioto Juvenile Correctional Facility, Columbus City Schools' Girls' Night Out program, and other such nontraditional programs.
- Exhibition & Architecture tours: school tours add depth and context to the exhibitions on view in our galleries and to our building's unique and provocative architecture. Visitors can discover and express their own ideas about contemporary art, too. All tours are led by professional educators or experienced docents and are individualized, interactive, and inquiry-based.
- Bus subsidy program: bus assistance for qualifying schools

Teens

- Wex Labs for Teens*:* day long, interactive studio workshops and discussions with professional artists. small groups
- Artist Talks for Teens: special sessions for teens
- Ohio shorts: Youth division: annual competition and showcase for 18 & under independent media artists to have a chance to present their work publicly in the

professional setting of our film/video theater. youth involved in planning and designing the event too.

Teachers

- Art & Environment for Teachers: online course that provides K-12 art teachers the opportunity to learn about the growing field of contemporary art and environmentalism. Teachers will develop individual lessons to teach in their own classrooms, extending the reach exponentially of this unique curriculum.
- Art in Action: yearlong educator-focused program helps teachers integrate social justice lessons across the curriculum, through the arts. Beginning with rigorous professional development for teachers, Art in Action sets the foundation for school-driven, transdisciplinary lesson planning. Early in the program, participants choose either to respond to an issue presented by the work of a contemporary artist or to explore an issue or problem of particular concern to their group or school (e.g., bullying). Each collaborative project is designed by participating teachers in partnership with Wexner Center educators and is planned to intertwine seamlessly with day-to-day classroom activities.
- Additional teacher professional development opportunities: An annual Teacher Open House introduces teachers, administrators, and pre-service educators to the resources and programs the Wexner Center can offer them. Teacher Tour Nights offer opportunities for educators to plan tours at the Wexner Center and strategies about how to connect these visits with their classroom curricula.

**Other programs (no audience target)**

Partnerships The Ohio State University's (OSU) College of Education.
The Wexner Center's Education staff works in substantive and sustained partnerships with a variety of established community organizations that focus on the needs of teens.

**Field trips:**

**Total Field Trips Conducted Per Year (2014-2015)**

333 tour groups

**Grade level visit frequency**

Elementary School: Least frequent visitors
Middle School: 2nd most frequent visitors
High School: Most frequent visitors

However, during the school year of 2014-2015, elementary and middle school students took the most field trips due to the content of the exhibitions.[140]

**Teacher involvement:**

**Pre-visit and post-visit materials**

They are always provided to teachers. It is up to the teachers to use them. Some teachers use them, others do not.

[140] Shelly Casto, phone interview, August 6, 2015.

**What these materials include**
A double-sided pdf includes background information on the artist and thematic connections between the work and state learning standards.

**Field trip tours:**
**Maximum students on tour**
12 students maximum. Additional docents are on hand for larger groups.

**Length of the tour**
45 minutes – 1 hour

**Tour organization**
Docents visit the four visual arts galleries. These galleries are all aligned along a core ramp. During a tour, the docents will visit every gallery. If there are multiple groups they will coordinate prior to the group's arrival to create a plan for each tour group.

**Docents:**
**Field trip tour leaders**
Docents

**Docent supervisor**
Educator for Docent/Teacher Programs

**Docent pay structure**
Half of our docents are actively enrolled in a graduate student program (Ohio State University, Plymouth College, etc). Docents are paid $25.00 for each tour if they are enrolled in graduate school. The other docents are community volunteers. The volunteers do more of the work because they have greater flexibility with their time. The paid docents are great, but they have a more strict schedule to work around.

**Docent training**
Docents receive an overview of the exhibition. We invite them to choose what works they want to discuss on their tour, then they will structure the tours how they see fit.

**Tour script**
Tours are discussion-based and docents are encouraged to be flexible and let students be active participants in what they want to see.

**Docent Assessment**
There is not a formal review process, but we are actively involved in assessing docent performance. We collect visitor assessment after tours. Additionally, the Educator for Docent/Teacher Programs shadows tours and frequently is in the gallery listening to conversations.

The Contemporary Arts Center

**Location**
The Contemporary Arts Center (CAC) located in Cincinnati, Ohio, was founded in 1939.

**Building size**
Total: Approximately 28,000 square feet

**Mission statement**
"The Contemporary Arts Center impacts regional and global communities by providing changing arts experiences that challenge, entertain and educate."[141]

**Number of Total Employees**
Full-time: 28
Part-time: 15
Docents: 63

**Education department:**
**Number of total employees**
Three full-time employees divided by focus
Curator of Education: oversees adult learning and docent program.
Associate Educator of Family and School Programs: oversees school programs, family programming, Thursday art play, family festivals, homeschool programs, teen programs, and teacher workshops.
Education Assistant: oversees docents and school tours.

**Education director in relation to other staff**
**Where in organizational structure is the education department director**
The Curator of Education reports to the Director and Chief Curator (dual position) as do the Facility Director, Marketing & Public Relations Director, Chief of Development, Finance Director, and Curator.

**After-school, summer K-12 programs (2013-2014)**
C-YA Teen Council (Contemporary Young Adults): for students 14-18 years old, provides a yearlong, arts focused experience to a select group of students. This program welcomes teens to explore, create and discuss contemporary art through hands on workshops, gallery tours and a large, student planned event for other teens in the community. Once a month meetings include two parts: a private workshop with a local artist and a student led planning committee focusing on promoting teen involvement at the CAC. Dinner will be provided at all monthly meetings.

Scripps School Program: provides an intensive multi-layered experience with contemporary art for students in third grade through twelfth grade. Beginning in September and ending in May, the yearlong program comprises an in-school orientation, guided visits to two CAC exhibitions, an

[141] "Who We Are," Contemporary Arts Center, accessed February 4, 2015, http://contemporaryartscenter.org/about/who-we-are.

exhibition related classroom project taught by a local artist, and a visit to an artist's studio in the spring. Schools also have the option to include an evaluation and program wrap up session. Work with the same docents through the year.

Exhibition and architecture tours: These one hour tours engage students in critical thinking about the world around them and the art of today using an inquiry based approach. Education staff and docents work with teachers to design tours that are age appropriate and fulfill curriculum needs

Teachers
Teacher workshops: invites local, regional and future teachers to learn more about the connections that can be made between contemporary art and traditional curriculum. During each workshop you will explore the exhibitions with our Education staff, participate in hands-on activities and take home lesson plans and other tools for classroom use.

**Other programs (no audience target)**
Homeschool Wednesdays: special workshop designed specifically for homeschool families. During each program you will receive a private exhibition tour, participate in hands-on activities and be given an extended learning sheet with tips and resources for building on what you've discovered. This program is designed for children ages 6-12 and their parent or caregiver.

**Field trips:**
**Total Field Trips Conducted Per Year (2014-2015)**
165 tours

**Grade level visit frequency**
Elementary School: Most frequent visitors
Middle School: Least frequent visitors
High School: 2nd most frequent visitors

**Teacher involvement**
**Pre-visit and post-visit materials**
Educational resources are supplied to teachers that to use for either pre or post visit activities.

**What these materials include**
Free admission through an Educator Pass for educators to view the exhibitions in advance of their tour. Also, online resource materials that relate to the exhibitions – these range from lesson plans to slideshows and activity/discussion ideas for pre- or post-visit use.

**Field trip tours:**
**Maximum students on tours**
60 students maximum per scheduled group.

**Length of the tour**
Two options:
An hour long guided tour

An hour long guided tour followed by a 30 minute art making activity related to the exhibition. The art making activity is only offered to grades K-8.

Groups are welcome to stay for additional self-guided time after their guided tour ends.

**Tour Organization**
Groups meet in the lobby and review general rules for the museum as well as an introduction to contemporary art and non-collecting museums. There is a little bit of a script, but docents are encouraged to cover these topics in their own way. From there, tours move through the galleries on the 2nd, 4th, and 5th floors. Docents can choose what galleries they want to cover or teachers can specify a gallery prior to the tour. If the teacher does not have a preference, the docent will determine what gallery best suits the students.

**Docents:**
**Field trip tour leaders**
Primarily docents.

**Docent supervisor**
Assistant Educator

**Docent pay structure**
Docents are not paid for their work.

**Docent training**
Docents receive packets from the education department regarding the exhibition. These packets include suggested vocabulary, theme ideas, questions they can ask on tours, and info on the works within the exhibition.

**Tour script**
They stress flexibility with docents, as they need to know how to adapt their tours for various ages and needs. Loose dialogue ideas are provided to docents for certain touring techniques.

If the tour group is larger with multiple docents, there is some planning. The day of the tour, the docents meet fifteen minutes prior to each tour to discuss pathways they will take with their groups.

**Docent assessment**
Once a year, the Education staff along with the help of the Docent Council, observe a tour given by each active docent to make sure tours are still meeting requirements. Docents have the option of a self-assessment after each tour as well.

Contemporary Art Museum St. Louis

**Location**
The Contemporary Art Museum St. Louis (CAM St. Louis) in St. Louis, Missouri was founded in 1980.

**Building size**
Total: Approximately 27,000 square feet

**Mission statement**
Contemporary Art Museum St. Louis promotes meaningful engagement with the most relevant and innovative art being made today.

**Number of total employees**
Full-time: 16
Part-time: 19

**Education department:**
**Number of total employees**
One full-time employee
One part-time employee
Director of Education
Education Assistant/Outreach Coordinator that reports to the Director of Education

**Education director in relation to other staff**
**Where in organizational structure is the education department director**
The Director of Education reports to the Executive Director as do directors of development, marketing/audience development, chief curator, finance/administration.

**After-school, summer K-12 programs (2014-2015)**
The programming focus is middle and high school students. The Director of Education related one reason for a focus on older students is because middle schools students have traditionally been underserved in St. Louis art education.[142]

- LEAP New Art in the Neighborhood Middle School Intensive: Middle school program for 12 students; 10 week long after school program for in-depth exploration of contemporary art practices and mediums
- The New Art in the Neighborhood program began in 1995.[143] 20 teens selected for pre-professional level art instructions with curators, artists. This yearlong program introduces teenagers to contemporary artists and curators. This pre-professional art immersion program is selective and available through application only.

[142] Tuan Nguyen, phone interview, January 23, 2015.

[143] "History," Contemporary Art Museum St. Louis, accessed January 20, 2015, http://camstl.org/about/history.

- The ArtReach Program began with high school students in 2005; today it has expanded to a middle school audience.[144] The program in conjunction with St. Louis public schools, introduces students to exhibitions, contemporary artists, and issues in contemporary art. It involves school visits and site visits to artist studios.

**Other programs (no audience target)**
None: Lectures, artist/curator talks, film screenings, concerts, performances, educational workshops, and other cultural events are overseen by the Manager of Public Programs

**Field trips:**
**Total Field Trips Conducted Per Year**
At least 600-1000 students attend a year

**Grade level visit frequency**
Elementary School: 2nd most frequent visitors
Middle School: Most frequent visitors
High School: Least frequent visitors

**Teacher involvement**
**Pre-visit and post-visit materials**
Sometimes they will do pre-visit preparation, especially if something is potentially difficult or deals with mature themes. Teachers will come through and vet the exhibit to make sure the material is suitable for their students.

**What these materials include**
Exhibit access for teachers prior to the field trips.

**Field trip tours:**
**Maximum students on tour**
30 students maximum if they choose to do a studio activity.

**Length of the tour**
Two tour options:
Regular tours: Thirty or sixty minute tour
Tour and workshop model: This option is more popular. Students come for a thirty-minute tour followed by an art activity in the classroom space.

**Tour organization**
Regular tours visit the gallery for thirty or sixty minutes. Tours are flexible conversations. If the class has requested an art activity, they will move to the classroom space following the gallery tour.

[144] "History," Contemporary Art Museum St. Louis, accessed January 20, 2015, http://camstl.org/about/history.

**Docents:**

**Field trip tour leader**

Either the Director of Education, the Community Engagement Manager or the visitor services associates

**Docent supervisor**

Director of Education

**Docent pay structure**

Visitor services associates are paid for their services.

**Docent training**

The museum transitioned from volunteer docents to visitor services associates because docents were not sustainable in their commitment level and training. Visitor services associates began as gallery guards who were familiar with the museum and contemporary art. They began to take on more duties. Their roles began to change and they became "super gallery guards" once they began engaging the visitors. The Director of Education trains the visitor services associates, but many of them have art degrees and/or a background in art/art history. This allowed them to have an understanding of contemporary art so we were not training a new group every few months.

**Tour script**

Docent have flexibility. However, talking points are provided for docents such as "in this gallery there are five point to discuss" and within those five points are additional points. Ideally visitor services associates will go with the flow of the group and build off the most interesting discussion points. They have the information to access facts that students are interested in.

**Docent assessment**

The Director of Education checks in with visitor services associates to discuss how tours are going. At this point, it is a more casual performance review and centered around diagnostic questions to see what is and is not working regarding tour information.

Museum of Contemporary Art Cleveland

**Location**
The Museum of Contemporary Art Cleveland (MOCA Cleveland) in Cleveland, Ohio was founded in 1968.[145]

**Building size**
Total: Approximately 34,000 square feet

**Mission statement**
The Museum of Contemporary Art is a unique and dynamic place for the visual art of our time. We challenge, inspire and teach a wide range of audiences. Our purpose is to push the boundaries of innovation, creativity and exploration through exhibitions, publications, education and outreach programs.[146]

**Number of total employees**
Full-time: 13
Part-time: 5
Docents: 10

**Education department**
**Number of total employees**
Two. One full-time employee. One part-time employee.
Curator of Education is full-time and focuses on 18 & under age groups –both schools and families.
Part-time assistant focuses on youth (pre-K) and family programs

**Education director in relation to other staff**
**Where in organizational structure is the education department director**
The Curator of Education reports to the Executive Director similarly to the other curators at the museum. The choice of Curator for the Education Director title was deliberate to convey the sense of creativity and selection needed to create educational programs.

**After-school, summer K-12 Programs (2014-2015)**

- ExSCHOOLsive Hours Program: Tuesday - Friday 9-11am: MOCA is a private classroom exclusively for K-12 learning. For teachers looking to maximize student engagement with the art and ideas of today through customized, focused, organized experiences within a variety of museum spaces. Grants access to teachers and students before public hours, giving them uninterrupted time for deep and meaningful instruction. Greater flexibility in field trip planning allowing groups to return to school by lunch or

[145] In 1968, founded as the Cleveland Center for Contemporary Art.

[146] "Mission," Museum of Contemporary Art Cleveland, accessed September 22, 2015, http://mocacleveland.org/about#Mission.

include other cultural institutions in the afternoon. Schools are welcome free of charge at all times. Hands-on activities may have fees.

- ACE (Art & Culture) Enterprise program: special programs and events for teens with help of Cleveland Metropolitan High School. Juniors selected through application process. Students participate from Cleveland School of the Arts and School of Architecture and Design at John Hay High School. Students participate in regular, onsite activities at MOCA through the academic year leading to the production of teen-based events and an ACE exhibition in our education galleries. (similar to teen museum studies/curator programs at other institutions)

**Other programs (no audience target)**
For Public
- Pre-school Playdates
- One Hour One Work, for adults, with focused looking and conversation
- Family space in the museum for drop-in activities and art making.[147]
- First Saturdays free for all to engage with exhibitions on view

For Teachers
- Teacher Thursdays: free for educators to tour exhibitions, network with others, find inspiration for creative projects
- Teacher Advisory Group: volunteer group that develops teacher resources and shapes outreach strategies
- Customized professional development workshops: by request and charge a fee

**Field trips:**
**Total field trips conducted per year**
Fluctuates every year and depends upon the exhibit on view.

**Grade level visit frequency**
Elementary School: Most frequent visitors
Middle School: 2nd most frequent visitors
High School: Least frequent visitors

**Teacher involvement:**
**Pre-visit and post-visit materials**
A variety of information is provided.

**What these materials include**
Materials are on the website and videos are sent to the teacher. With the upcoming 2015-2016 school year, the Curator of Education is developing a pilot program to meet with students before and after their visit. This will also include a meeting with the teacher to develop content that will be beneficial for the class and touch on lesson plans.

**Field trip tours:**

[147] Nicole Ledinek, phone interview, February 20, 2015.

**Maximum students on tour**
The maximum group size is forty-five students due to logistics of space. Each docent has no more than fifteen students.

**Length of the tour**
Regular school group tours: 1 hour
Pre-Kindergarten group tours: 40/45 minutes
School group tours with an art activity: 2 hours (1 hour gallery tour, 1 hour in classroom space)

**Tour organization**
Prior to a tour, docents determine the route they will take through the galleries. They plan traffic patterns so they are not in each other's way. Orientation occurs on the group floor and then the students are divided into groups of fifteen students for their tours. Every student will go through the same locations within the museum, just at different times. If they have requested studio time, this will occur on the third floor in classroom spaces.

**Docents:**
**Field trip tour leaders**
Docents

**Docent supervisor**
Curator of Education

**Docent pay structure**
Docents are volunteer gallery educators and unpaid. They want to change this model in the next year to paid gallery trainers. This would be open to volunteers interested in more vigorous gallery training.

**Docent training**
Docents receive educational training for tours regarding teaching methodology along with information about the artist and exhibit. The art is always changing, but the methodology of field trips stays constant.

**Tour script**
There is not a script for the tour, but all groups are offered consistent content (museum information and guidelines) when they are welcomed for their orientation. For each exhibition the education and curatorial suites identify big ideas from our own observations and the curatorial lens.

**Docent assessment**
The docent group is a total of ten people. The Curator of Education works closely with the group. The number of active participants fluctuates with the season giving various degrees of oversight depending on the number of active participants.

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