

TEACHERS' PERCEPTIONS OF A COLLABORATIVE ARTS
PROFESSIONAL DEVELOPMENT WORKSHOP

by

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(Under the Direction of Carole Henry)

ABSTRACT

The purpose of this research is to examine how a three-day professional development workshop, sponsored by a collective group of four Southeastern arts organizations, engaged, prepared, and influenced the instructional practices of art teachers. The researcher acted as a participant/observer, conducting post-workshop interviews with five exemplar teachers. Generated data provided benefits of attending, along with instructional applications of new information and skills. The case study provided data for teachers seeking diverse methods of improving classroom instructional practices and/or art museum field trip experiences. Museum educators seeking to address specific needs of art teachers, and ways to improve workshop experiences, will also find the results of this research beneficial.

INDEX WORDS: Professional development, Workshops, Art museums, Art museum workshops, Benefits of workshops, Field trips, Teaching Communities, Improving workshops, Art teachers

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DEDICATION

For the reassurance and continued support,
I would like to thank my former classmate,
and friend,

Gloria Wilson.

Without her help and guidance,
I would not have been able to complete this paper.
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CHAPTER 1

INTRODUCTION

“...if we take the position that it is *possible* for people to construct personal knowledge then we have to accept the idea that it is *inevitable* that they do so, regardless of our efforts to constrain them.”

George Hein (1998, p. 35)

Purpose of the Study

Throughout my teaching career, I have taken students on field trips to a variety of places, from pumpkin patches to art museums. Each trip has run the gamut of emotions and experiences from stressful and hectic, to enjoyable, educational, rewarding, and at times, delightful. Dewey (1938) reflected on the importance of the quality of the experience, “the belief that all genuine education comes from experience does not mean that all experiences are genuinely or equally educative” (p. 25). If one considers the time, expense, and effort that goes into planning and preparing for a field trip, making the most of the experience is vital. Removing students from a structured classroom setting and placing them into an open-ended learning environment such as a museum, does not guarantee learning will take place. This research began as an effort to improve upon these experiences for students and teachers alike.

The original premise of museums as being quiet places where one would “enjoy profound objects without intervention, assistance, and above all, discursive language” (Eisner & Dobbs, 1988, p. 72) is outdated. For many years, museums existed to collect and display works of art, providing viewers with historical and cultural information from around the world (Eisner &

Dobbs, 1988; Henry, 2010). How viewers interacted with these works of art was irrelevant. With self-instruction being the focal point, it was sufficient that the items were on display. The “real” learning took place within the confines of the classroom (Anderson, Thomas, & Ellenbogen, 2003; Schauble, Leinhardt, & Martin, 1997).

A class field trip to a museum is often a first time experience for a number of students. Students may realize they actually enjoy the unique and unfamiliar setting of a museum once they get there (Greene, Hitt, Kraybill, & Bogulski, 2015). With the brief amount of time actually spent in a museum, “...at best, three to four hours out of the students’ school careers,” the need for instruction that will make the art museum meaningful to students is imperative (Stone, 1995, p. 77). Upon returning to the classroom after a museum field trip, many students often express the desire to return to the museum later, wishing for more time to explore.

In the 1970s, research began to focus on the contrast between informal learning environments such as museums, and in-school instruction (DeWitt & Storksdieck, 2008). Heimlich (1993) defined non-formal learning as “any organized intentional and explicit effort to promote learning to enhance the quality of life through non-school settings” (p. 2). While formal or informal learning refers to the direction of the learning, not the formality of the situation, the goals differ. In a formal situation, such as a classroom, the instructor establishes the goals. In an informal situation, such as a museum, visitors set their own goals. If docents or teachers are leading groups, the goals may be more structured or predetermined. Actual objects become the learning stimuli, rather than textbooks. The less structured group dynamics provide for different student-to-student and student-to-teacher interactions.

Stone (1995) states, “Perhaps one of the most important roles that school art education can fulfill is to instill in students an appreciation of the art museum as an important institution in

which to learn” (p. 76). Encouraged to accept the uniqueness of the museum setting, teachers should try not to duplicate the same instructional practices as a classroom (Griffin & Symington, 1997). Looking at an image in a textbook does not begin to compare with the experience of actually walking around, viewing, and discussing a large sculpture in a museum.

Hubard (2007) discusses students who viewed an actual work of art, a postcard image, or a digital image of one artwork. While respondents were able to construct meaning from each of the representations, the meanings were “divergent” (p. 6). Participants in the study preferred the original over most other formats due to the visible details. “By contrast, the students who encountered the larger original were able to identify the smallest object depicted in the image and, thus, their narratives were more precise and complex” (Hubard, 2007, p. 6). A classroom discussion about the visible brushstrokes in an actual Van Gogh painting would be hard to replicate using a print. This is reinforced in the statement by Lopez (2006), “Sometimes art cannot be explained; it has to be experienced” (p. 111).

With time, another paradigm shift took place. The concern went from *what* learning took place, to focusing on *how* learning took place. Research, in the early 1990s focused on field trips, with little concern to curricula connections (Griffin, 2004). Krepel and Duvall (1981) offered the following definition of a field trip; “a trip arranged by the school and undertaken for educational purposes, in which the students go to places where the materials of instruction may be observed and studied directly in their functional setting” (p. 7). While the idea of “functional setting” may not always be applicable to art museums, the definition incorporates all field trips, such as those to a firehouse. As a teaching pedagogy, field trips are “lived learning” (Coughlin, 2010, p. 200). When students see actual artifacts in relation to various periods and cultures, they are able to incorporate this knowledge, making connections to the real world. Delany (1967)

indicated a need for further research; “the field trip is education’s oldest technique; it is also one of the least understood” (p. 474).

Once again, research evolved, focusing on the value of field trips, along with the complexities of student learning. McLoughlin (2004) stated, “The goal of any field trip is to be a well-managed and motivational experience that also serves as an effective curricular learning tool” (p. 160). The constructivist premise of active and participant learners constructing meaning from melding new information with what is already known led to museums establishing exhibits with similar approaches (Hein, 1998). Current paradigm shifts include the need for 21st century learning skills, or the four Cs, which include critical thinking, creative thinking, communication, and collaboration (Thoughtful Learning, 2014). Students of today, and the future, will need to do more than reiterate classroom facts. Museums that are able to provide students with opportunities to refine these lifelong skills will help to further their education.

In an effort to enhance the museum field trip experiences of my students, I have tried a variety of approaches. I have provided students with checklists of items to view and discuss with a partner. While discussions took place during the museum visit, post-trip conversations revealed negative feedback regarding this activity. Students felt tied to the document, which limited their exploration of the museum artifacts. I tried a scavenger hunt, once and only once, with devastating results. What I thought would provide careful observation of the particular works of art resulted in students racing through the museum to see who would be finished first.

Designed with school groups in mind, many museums offer docent tours of their permanent collections, and/or special exhibits. While there are exceptions, at times, knowledgeable docents lack group management skills and/or the ability to relate to the students at an appropriate age level causing students to lose interest, or to be disruptive. Hein (1998)

reflects on these issues; “All the best educational situations in the world will not lead to learning, no matter how it is defined, unless the visitor spends some time engaging with the exhibition” (p. 172). In my search for ways to improve student engagement during field trip experiences and improve my own instructional practices, I began to attend art museum professional development workshops.

In education, professional development may be used to reference “a wide variety of specialized training, formal education, or advanced professional learning intended to help administrators, teachers, and other educators improve their professional knowledge, competence, skill, and effectiveness” (Glossary of Education Reform: for Journalist, Parents and Community Members, 2014, para. 1). While the definition is broad in its spectrum, professional development workshop experiences may be just as varied. Workshops can be run by one person, offered by institutions such as museums, schools or businesses, and may even be online. Workshops vary in length, anywhere from a few hours, a few days, or several weeks at a time. Whether called a conference, workshop, or professional development session, the assumption is that participants will gain skills and information relevant to their professional needs. These terms will be used interchangeably throughout this discussion.

During my years as an art teacher, I have had the luxury of attending three National Art Education Association¹ conferences, several technology conferences, numerous workshops at the

¹ The National Art Education Association (NAEA) National Convention is designed to provide a broad range of professional learning opportunities that are supported by research and practice to inform, inspire, and compel exemplary professional practice. All convention sessions are carefully curated under the guidance and direction of the NAEA member appointed to serve as the National Convention Program Coordinator, assisted by the many members who contribute to the program planning and serve on proposal review committees. (NAEA 2016 Convention Call for Presentations, 2012)

High Museum of Atlanta, and SummerVision DC², along with a variety of other educational workshops. Often, at the conclusion of each workshop, I pondered the benefits. Most workshops left me with a sense of renewal and excitement, along with the urge to share my newfound knowledge. However, upon returning to the classroom, much of the excitement and many of the wonderful ideas got lost in the shuffle, remaining thoughts jotted in a notebook, never coming to fruition as instructional applications. The hectic day-to-day routines took over, and the workshop experience waned. I began to question what other teachers gained from attending workshops, and if this was a personal issue, or if others faced the same dilemma.

While information regarding science and history workshops existed, data on art museum workshops was lacking. In searching for information, I came across a case study by Grenier (2010) addressing the motivational factors related to workshop attendance along with addressing how educators transferred museum workshop experiences to instructional practices. Focusing on workshop sessions that took place at the Mystic Seaport in Connecticut, participants from workshops that occurred over a period of four years were interviewed and/or completed online surveys. Grenier's (2010) research concluded that the study of Mystic Seaport historical data provided teachers with the opportunity to collaborate and build upon their contextual knowledge, which then provided opportunities for teachers to improve upon their classroom instructional practices. While the Mystic Seaport study focused on a specific location, I sought an understanding of how others applied information gained from attending one specific collaborative arts workshop.

² SummerVision DC consists of visits to eight art museums in Washington, DC. In each museum, participants engaged in "interdisciplinary, object-specific strategies for learning" that helped transform teaching, art making, and understandings as well as networking and leadership skills. (NAEA – Summer Vision DC, 2016)

The Conference

The first of its kind, the WAEC was a collaborative effort involving the Woodruff Arts Center³, Atlanta's High Museum of Art⁴, the Atlanta Symphony, and Arts for Learning⁵ (Originally known as Young Audiences, this organization has since melded with the Woodruff Arts Center). The four organizations are adjacently located in midtown Atlanta, Georgia. The High Museum previously offered numerous educator conferences, but there had never been a collective effort between the four agencies. The theme of the conference, "Reinvigorating Teaching and Learning Through the Arts," focused on preparing teachers to bring their students to see current special exhibits and/or performances. The three day conference offered educators a chance to meet and interact with many artists from the respective organizations and with each other, and provided time to examine the artifacts within the High Museum.

The Alliance Theater Artistic Director, Susan Booth, began the conference in the auditorium of the Woodruff Arts Center. The logistics of conference were discussed, followed by several short performances from the Alliance Theater, a visit to the High Museum's traveling

³ The Woodruff Arts Center is one of the largest arts centers in the world, home to the Tony Award-winning Alliance Theatre, the Grammy Award-winning Atlanta Symphony Orchestra and the High Museum of Art, the leading art museum in the Southeast. Each year, these centers of artistic excellence play host to more than 1.2 million patrons at the Woodruff Arts Center's Midtown Atlanta location, one of the only arts centers in the U.S. to host both visual and performing arts on a single campus. (Woodruff Arts Center Overview, 2015)

⁴⁴ The High Museum of Art, founded in 1905 as the Atlanta Art Association, is the leading art museum in the southeastern United States. With more than 12,000 works of art in its permanent collection, the High Museum of Art has an extensive anthology of 19th- and 20th-century American and decorative art; significant holdings of European paintings; a growing collection of African American art; and burgeoning collections of modern and contemporary art, photography and African art. The High is also dedicated to supporting and collecting works by Southern artists and is distinguished as the only major museum in North America to have a curatorial department specifically devoted to the field of folk and self-taught art. (High Museum of Art Atlanta, 2016a)

⁵ Young Audiences, Woodruff Arts Center (YA) is Georgia's leading provider of arts-in-education programming. Part of the prestigious 30-chapter national Young Audiences organization and a division of the Woodruff Arts Center, YA brings the power of live arts experiences to Georgia students from preschool through high school... [they] fulfill [their] mission – to transform the lives and learning of young people through the arts – by providing a dazzling and culturally diverse array of workshops, residencies and performances in music, dance, theatre, and visual, literary and media arts. (Young Audiences Arts for Learning: A guide for educators, 2013)

*Dream Cars*⁶ exhibit, viewing of a practice session of the Atlanta Symphony Orchestra, culminating with a review of the day and plans for the following day.

On the first day, attendees were able to listen to a guest speaker while eating lunch that was provided by the agencies. The speaker and author of the book *8 Essential Changes: What You Have to Give Up to Go Up* (2013), Kevin Paul Scott, from Kennesaw, Georgia, discussed choices educators face. Breakout sessions followed, scattered between the adjacent buildings, easily accessible by walking. Volunteers provided maps and were present to help direct those in need of assistance. The next two days were conducted in a similar fashion, beginning with a speaker, followed by breakout sessions, each day ending with a closing statement.

Prior to attending, the 350 registered teachers/educators were able to go online and select workshop sessions to attend. The majority of the sessions involved hands-on activities focused on Science, Technology, Engineering, Art, and Math (STEAM), differentiated instruction, and 21st century learning skills. In addition to handouts and lesson plans from various presenters, museum and theater information was available through a web link, providing educators with resources to review and use presently, or in the future. Stationed in the lobby of the Woodruff Arts Center, an artist from Arts for Learning worked with participants to create a collaborative collage. Representatives from the participating agencies were positioned at tables in the central lobby, providing brochures and answering questions about programming.

⁶ This major exhibition of innovative automotive design (brought) together 17 concept cars from across Europe and the U.S., including some of the rarest and most imaginative cars designed by Ferrari, Bugatti, General Motors and Porsche. *Dream Cars* (featured) cars from the early 1930s to the 21st century that pushed the limits of imagination and foreshadowed the future of design. The exhibition (paired) conceptual drawings, patents and scale models with realized cars, demonstrating how their experimental designs advanced ideas of progress and changed the automobile from an object of function to a symbol of future possibilities. (High Museum of Atlanta, 2014b)

Definition of Key Terms

The following definitions are provided in the hopes of offering clarification with regards to the use of certain terms within this research document. While it is impossible to define such terms completely, the definitions offered will be relative to the ensuing discussions.

1. **Professional Development Workshops:** In education, the term professional development may be used in reference to “a wide variety of specialized training, formal education, or advanced professional learning intended to help administrators, teachers, and other educators improve their professional knowledge, competence, skill, and effectiveness” (Hidden Curriculum, 2014, para. 2).
2. **Conference:** “A conference is a formal meeting in which many people gather in order to talk about ideas or problems related to a particular topic (such as medicine or business), usually for several days” (Merriam-Webster.com, 2016). The WAEC offers the following goal statement:

The Alliance Theater, Atlanta Symphony Orchestra, High Museum of Art, and Young Audiences (renamed Arts for Learning), are thrilled to announce a collaborative and innovative Professional Learning opportunity for Educators focused on reinvigorating teaching and learning through the arts...Research-based, high-quality professional learning is the key to continuous school improvement, strengthening the performance and development of educators, and improving student learning and achievement. (Woodruff Arts Center, 2014, n. p.)

The implication was that a Professional Learning opportunity and conference were one in the same.

3. **Workshop:** “A workshop is a class or series of classes in which a small group of people learn the methods and skills used in doing something” (*Merriam-Webster.com*, 2016, n. p.).
4. **Museum Education:** Griffin (2011) offers insight into how the role of museum education has evolved.

Museums have always positioned themselves as educational institutions, and yet the role of education staff has developed erratically and variably...Less time is spent in classrooms and more time in exhibition areas complemented by hands-on experiences. Programs are considerably more learning and student-oriented and less object-driven. If worksheets are provided at all, they now seek thought-provoking investigations rather than simply ‘fill in the blanks’. Opportunity for communication with teachers and students has expanded dramatically through web-based information, materials and activities. (para. 2)

Falk and Dierking (1995) provide the following list of what can be learned from museum experiences:

- a. Museums make content and ideas accessible, facilitating intellectual connections and bringing together disparate facts, ideas and feelings.
- b. Museums affect values and attitudes, for example facilitating comfort with cultural differences or developing environmental ethics.
- c. Museums promote cultural, community and family identity.
- d. Museums foster visitor interest and curiosity, inspiring self-confidence and motivation to pursue future learning and life choices.

- e. Museums affect how visitors think and approach their worlds, in contrast to what they think (pp. 20-21).
5. **Participant:** “The individual being studied is the participant; the person from whom you collect data...the term participant is used in recognition of the active role that human beings play in the research process as contributing participants” (Mertens, 2014, p. 3).
6. **Docent:** “A person who is a knowledgeable guide, especially one who conducts visitors through a museum and delivers a commentary on the exhibitions” (*Dictionary.com*, 2016, n. p.). Many museums offer training, and at times require docents to attend a class, or classes, as a way of improving the docents’ contextual knowledge about objects in the museum.
7. **Constructivism:**

Constructivism is a theory - based on observation and scientific study - about how people learn. It says that people construct their own understanding and knowledge of the world, through experiencing things and reflecting on those experiences.

When we encounter something new, we have to reconcile it with our previous ideas and experience, maybe changing what we believe, or possibly discarding the new information as irrelevant...To do this, we must ask questions, explore, and assess what we know. (Concept to Classroom, 2004, n. p.)

The collaborative and constructivist nature of workshops encourage teachers to work with others, reflecting, discussing and assessing information, creating new understandings.
8. **Field Trips:** “As a teaching pedagogy, field trips are lived learning. Students actively learn through the field experience and the interaction generated among the students, as

well as between teachers and students” (Coughlin, 2010, p. 200). In addition, Greene, et al. (2015) state, “...culturally enriching field trips are broadening experiences that expose students to a diverse world populated with different people and ideas, making them more aware and accepting of those differences” (n. p.). This research began as a way of improving my personal gallery teaching methods, resulting in improved educational experiences for my students. While I believe my skills have improved, I continue to seek additional methods of instruction, incorporating before, during, and after field trip educational experiences.

9. **Participant Observation:** “A technique of field research used in anthropology and sociology, by which an investigator (participant observer) studies the life of a group by sharing in its activities” (*Dictionary.com*, 2016, n. p.).
10. **Qualitative Interview Study:** In this study, a series of semi-structured interviews were analyzed, generating data in an effort to answer the established research questions. During each interview, participants were asked to respond to a series of pre-determined questions. The flexibility of this approach allowed for deviations from the list if deemed relevant to the research. “In general, the interviewer [was] interested in the context and content of the interview, how the interviewee [understood] the topic(s) under discussion and what they [wanted] to convey to the interviewer” (Edwards, Holland & Edwards, 2013, p. 29).

CHAPTER 2

LITERATURE REVIEW

The Search

Studies and articles related to the interaction of adults within the museum setting existed in art and in other professions such as nursing and law enforcement, where art was used to improve the observational skills of personnel (Bardes, Gillers, & Herman, 2001; Pellico, Fridelaender, & Fennie, 2009). Information directly pertaining to how art museum-related professional development workshops influence the workspace of educators was minimal. Conway, Hibbard, Albert, and Hourigan (2005) state,

There is a small body of research that indicates the need for quality professional development experiences for arts educators. The sources all cite quality professional development in the arts as a crucial factor in the potential improvement of arts instruction in the American educational system. Little is known, however, about the professional development experiences of arts teachers. (p. 4)

What articles were uncovered pertained more to science museums than art museums, many of which focused on hands-on activities and/or experiments. A search through various databases, along with the assistance of the online librarian service at the University of Georgia, resulted in a single case study pertaining to museum professional development workshops. Coincidentally, this was the only article uncovered in my search. Grenier's (2010) lengthy case study which "...sought to understand why educators participate in museum summer institutes and how participation transferred to personal development and professional practice" (p. 499)

paraphrased my own research. While I did not ask *why*, but rather *how* participant knowledge was influenced by workshop attendance, I, like Grenier, was interested in the transfer of information to participants' instructional practices. Grenier's (2010) literature discussed informal adult education as "...intentional and organized with the purpose of promoting learning to enhance an adult's quality of life" (Heimlich, 1993, p. 500).

A group of adults who had attended a particular workshop, over a period of five years, provided data through interviews and surveys. Adults attended the specific museum workshops voluntarily, in the pursuit of knowledge. In an effort to examine and understand educators' perceptions regarding the benefits of attending an art museum professional development workshop, this research differs in that evidence was obtained from a combination of interviews and observations focused on a much smaller number of exemplar teachers who attended a single three-day long workshop.

Review of Literature

In order to understand museum workshops, one must first be aware of how the pedagogy of museum education has changed over time. An examination of these changes will demonstrate how museums have evolved from places containing collections of objects to interactive venues, immersed in the history and cultures of the world around us, both past and present.

With one of the first known Babylonian museums dating back to 500 BC, it is safe to say museums have been in existence for a long time. The International Council of Museums (1946) offered the following definition of a museum: "...including all collections open to the public, of artistic, technical, scientific, historical or archaeological material, including zoos and botanical gardens, but excluding libraries, except in so far as they maintain permanent exhibition rooms"

(ICOM Constitution, 1946, n. p.). The museum of 1946 was a “place” that contained “collections.” The most recent definition, dated 2007, follows,

A museum is a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment. (ICOM Statutes, 2007, n. p.)

This updated definition is reflective not only of the building and its contents, but of the interaction between those objects and the society in which they reside. The most current definition reflects the paradigm shift from concern with what is included in a museum, to what services a museum provides. Weil (2002) discussed the shift in museums from “being *about* something to being *for* somebody” (p. 28).

In an effort to understand the significance of museums in relation to education, it is important to uncover how museums have been used by educators. Education has been central to museums since their establishment (Ebitz, 2005). In an article referencing the training of museum docents, Grenier and Sheckley (2008) discuss how docents should be encouraged to “learn, discover, and link previous knowledge and skills in a manner that makes arbitrary information become meaningful” (p. 81). This constructivist approach is also the task of teachers leading students on field trips.

The Field Trip

With budget cuts, increasing transportation costs, overloaded curricula, pressures of standardized testing, lack of support from administrators, along with time consuming logistics, field trips are becoming less frequent (Greene, Kisida, & Bowen, 2014). When field trips do occur, the emphasis is on making the experience as educationally rewarding as possible. “The

days out of school for pure enjoyment, where maybe learning occurs and maybe it does not, are gone. Students are certainly allowed to have fun but what they do outside the classroom must relate to curriculum and tested subjects” (Fortney, 2010, p. 31). Falk and Dierking (1992) discuss preconceived field trip agendas;

The first agenda is child-centered and focuses on what students visualize they will be doing: seeing exhibits; having fun traveling there; buying gift shop items; and having a day off from their normal school routine. The second agenda corresponds to the schools’ and museum’s expectations. (p. 1)

The interplay between these anticipations will affect the outcome of the field trip itself. Greene, et al. (2015) believe, “The nature of culturally enriching field trips is that they are often to places that students don’t yet know they might enjoy” (para. 2). Providing opportunities for students to blend these expectations with what actually takes place during the field trip makes the trip more rewarding (Ritchhart, 2007).

Visiting an art museum serves to expose students to “a diversity of ideas, peoples, places and time periods” (Greene, et al., 2014, p. 5). Students also gain insight into what museums deem as important, and how curators reconstruct the past, providing opportunities for students to analyze materials and construct personal meaning. Most field trips are the vision of a teacher, or teachers, established in the hopes of providing a diverse, educational experience, outside, or as an extension of regular classroom curriculum. Coughlin (2010) discussed field trips as situations where students actively learn from the experience itself, and additionally from the interactions between students and teachers, referring to field trips as “lived learning” (p. 200).

Crystal Bridges Museum of American Art in Arkansas, released a study by Greene and Inman (2013) stating, “students who attend school field trips to art museums show improved

critical thinking skills, display stronger historical empathy, and become more tolerant” (n. p.). This research was directed at policy makers in an effort to persuade them to reconsider the benefits of field trips, specifically trips to art museums. Falk and Dierking (1997) state “the overwhelming majority of subjects queried readily recalled their field trips - where and when they went, and with whom, how they got there, and at least some details of what they did” (p. 217). Henry (1992) spoke with middle school students about a field trip to an art museum which occurred eighteen months before they were interviewed. The findings demonstrated “the long-term effectiveness of one particular museum experience. The participating students responded deeply to the works of art and, when given the opportunity, were able to articulate their responses...months after the initial field trip” (p. 89). While research supports field trips as viable, educational experiences, previously mentioned constraints have significantly limited their occurrence.

The informal setting of a museum leaves teachers with limited control over student experiences (Griffin, 1998). Hein (1998) states, in order to be educative, experiences must be not only “hands-on” but also “minds-on” (p. 2). Research indicates pre-trip preparation, along with linking museum exhibits to curricula increase student engagement and learning, making the experience educationally effective (Bitgood, 1989; DeWitt & Storksdieck, 2008; Griffin, 2004; Henry, 2010; Marcus, 2008; Orion & Hofstein, 1994). The Walters Art Museum in Baltimore, Maryland encourages pre-visits of museum staff to the classroom as a way of “setting the stage” for student field trips (Fortney, 2010, p. 34). These visits offer a feeling of familiarity for students when they arrive at the museum, especially if they come in contact with the same person.

Experiencing art directly enables students to become “proactive learners through direct, firsthand experiences that involve transformative, creative processes as well as informative critical thinking processes that apply to learning for life” (Sandell, 2011, p. 50). “Balancing the amount and type of knowledge, and when to share that knowledge [is] an ongoing challenge” for teachers (Costantino, 2008, p. 55).

Within the Gallery

Eisner and Dobbs (1988) speak of a “silent pedagogy,” or the non-spoken cues visitors receive regarding the museum and its contents (p. 6). The authors speak of the lack of an orientation gallery, or a space to guide visitors as to what to look for within the museum. Without such spaces, visitors are often unsure of how to proceed and become confused.

Sandell (2011) created a visual organizer with a formatted table, containing the following theme; “Art = Form + Theme + Context” providing teachers with a method to decode visual art (p. 50). While the intention of the document was to assist students in viewing single works of art, teachers using this organizer on the initial visit to a museum would be able to make notations regarding the physicality of the objects *and* the museum itself, the theme of the museum and/or special exhibits, along with the history and purpose behind the artifacts. It is beneficial to present students with this information prior to the trip, as it will make it easier for them to navigate the space.

McLoughlin (2004) suggests students be made aware of museum rules and etiquette, for example; what to bring or what not to bring, be reminded not to touch the artwork, and to speak softly. Students within a novel setting may spend more time focusing on the environment surrounding them than the artifacts themselves (Bitgood, 1989; DeWitt & Storksdieck, 2008; Martin, Falk, & Balling, 1981). Discussing rules and regulations helps to foster appropriate

behaviors, allowing students to focus on the exhibits. Teachers who provide students with contextual information and trip details are more likely to foster “a positive experience and more likely to facilitate a successful visit” (Bitgood, 1989, p. 4).

Hein (1991) stated that students making numerous trips to the same museum tended to demonstrate more on-task behaviors. Knowledge of the museum layout, special exhibits, restroom locations, lunch areas, coat storage, and gift shop made the trip more manageable. While “being relaxed, comfortable, not preoccupied with other concerns does not assure that people will learn, it’s a necessary condition: the opposite feelings definitely hinder learning” (Hein, 1998, p. 160). With the physical needs of visitors addressed, Hein (1998) indicates the need for teachers to address the “intellectual comforts” of students” (p. 161). For visitors to have a positive experience, their interaction with the contents of the museum must allow them to connect what they see, do, and feel, with what they already know, understand, and acknowledge, the new must be incorporated with the old (Hein, 1998).

How does one achieve such a lofty goal? A teacher visiting the museum prior to taking students (possibly during a workshop), may encourage students to do the same, and will be better able to provide a sense of anticipation and excitement about the upcoming trip (Anderson & Lucas, 1997; Price & Hein, 1991). Costantino (2008) relates her observations of a teacher preparing for a field trip; “Nine consecutive forty-five minutes lessons...[prepared] students by introducing them to the logistics of proper behavior during the museum visit and key art concepts and vocabulary that would inform their interactions with the artwork at the museum” (p. 48).

Burnham and Kai-Kee (2011) talk about the need for museum educators to “read the museum’s curatorial files; consult articles, catalogues, and reference works, and speak with

colleagues,” in order to learn contextual information about particular works of art (p. 12). While perusing curatorial files goes well beyond research done by the majority of teachers, knowledge of the subject matter is beneficial.

One does not just enter a museum and comprehend all that is viewed. There are many factors involved in learning the “language” of art. Henry (2010) states, “Viewing art is an acquired skill – just as reading is an acquired skill. It takes time and practice” (p. 41).

Goldonowicz (1985) offered a similar opinion;

Like French, or Spanish, Art is a language that can be learned and understood. It is a form of communication that one can learn to read and speak through study and practice.

Reading art means understanding a visual statement. Speaking art means creating a visual statement. When art seems strange or meaningless, it is only that this language is yet to be understood. (p. 17)

It is beneficial to provide students with “keys” to help unlock this language prior to visiting the museum. Walsh-Piper (1994) states visitors should have enough information to “stimulate curiosity and imagination, while allowing for the sheer pleasure and delight in looking” (p. 109).

In a perfect world, visitors would receive information regarding the museum itself, the artifacts on display, along with contextual information that would assist in creating meaning. As this is not a perfect world, too often visitors, students in particular, arrive at museums without any prior contextual information, and/or knowledge of how to navigate through the facility.

Museums, more often than not, have failed to provide this information in a way that consistently meets visitors’ needs. While efforts are being made to change this, Eisner and Dobbs (1988) state, “Visitors need the bridges that will help them experience the works on display” (p. 15).

Who better to assist in “building” these bridges than art educators?

Today, most museums go out of their way to make visitors comfortable, evidenced in the following statement:

Within these spaces, the layout of the galleries, the type of lighting, and the arrangement of the works of art all are intended to work together to create a space where it is possible to view the exhibition in the most positive way. Today's museums give considerable thought to these details, even changing the color of paint on the walls to better showcase the art. In theory, the museum staff creates the setting in which it is most likely the visitor can have a meaningful experience with the work of art, an environment free of distractions in which the work of art is the central focus. (Henry, 2007, p. 160)

Field Trip Preparation

In order for any experience to have an effect, one must first be actively involved. Art teachers planning to take students to a museum must address and attempt to meet the individual needs of each student. Often the lack of teacher preparation, along with the inability to understand how to go about preparing students, leads to problematic field trip experiences (Bitgood, 1989; Burnham & Kai-Kee, 2011; Costantino, 2008; Griffin, 2004; Pace & Tesi, 2004; Ritchhart, 2007; Stone, 1995). Henry (2010) reiterates how classroom teachers often feel “ill prepared to understand works of art” and links this lack of preparation to the training of teachers (p. 12). When we look at teachers in museums as “well intentioned novices who are using prior museum experience, perhaps from when they were a student to inform practice, we can see a need for additional teacher preparation” (Kisiel, 2001, p. 23). Attending museum workshops may better equip teachers by providing a variety of gallery instructional methods.

Teachers often delegate gallery teaching responsibilities to museum docents. “A trained docent, engaged in listening closely to a small group of visitors and making lively conversation,

can help them make connections between works of art and their own experiences” (Sweeney, 2007, p. 80). Hein’s (1998) constructivist framework involves “learners constructing knowledge for themselves” (p. 1). Within this framework, the prior knowledge of a visitor is an important part of the learning process. “Docent directed inquiry can facilitate these and other connections” (Sweeney, 2007, pp. 81-82). While most docents are excellent, some tend to be “distant from the educational life of students, and are often not prepared to make a museum visit meaningful to them” (Stone, 1995, p. 77). While much has changed in the training of docents, my personal experiences have been mixed.

Although teaching for many years, my exposure to gallery teaching methods has been limited. Griffin and Symington’s (1997) study, concerned with the role of the teacher within a museum setting concluded that the use of task-oriented instruction exists possibly because that was the way museum visits “have always been conducted” (p. 775). Faced with the novelty of a museum setting, students’ attitudes regarding this experience being a fun day out of classes, and unfamiliarity with the objects being viewed, educators often have difficulty teaching within such an unstructured learning environment (Falk & Dierking 2000).

Despite most teachers’ expertise in pedagogy and content, the majority of classroom teachers have little to no formal training on how to incorporate museum visits into their curriculum (Marcus, 2008). “They have no clear idea of how to use the museum as an informal learning resource... [they] feel greatly intimidated and even fearful...They have no strategies in their ‘kit’ for facilitating learning in this environment” (Griffin & Symington, 1997, p. 775). In a study by Stone (1995), responses to open-ended survey questions related to museum education preparation indicated the need for additional instruction pertaining to teaching in the art museum, gallery teaching demonstrations, and specific, topic-related curriculum development (p. 79).

McLoughlin (2004) stated,

Teachers who want their students to connect with curriculum content during a field trip must therefore, plan interesting activities, before, during, and after the trip itself to encourage students to hypothesize, compare, analyze, synthesize, create, and reflect on their experience. (p. 160)

This is often a daunting task. If one approaches teachers as students capable of learning, museums can provide workshops offering contextual information, pedagogical approaches, and gallery instructional methods, encouraging teachers to make better use of the museum as a learning and teaching tool (Marcus, 2008). An added benefit would be to improve upon the instructional practices of educators.

Professional Development Workshops

Professional development workshops are defined as “any activity that is intended primarily or partly to prepare paid staff members for improved performance in present or future roles in the school districts” (Little, 1987, p. 491). While this definition steers more towards an administrative directive, many teachers attend workshops voluntarily. Grenier (2010) offers a more generic definition: “Professional development for educators is a broad term that includes a variety of experiences including formal opportunities such as workshops and mentoring and informal experiences including self-directed reading and media consumption” (p. 501).

Museums face the daunting task of creating workshops that are appealing to a diverse population of attendees, providing learning opportunities centered on the curricular needs of teachers. Many museum workshops try to entice educators to bring students to the museum for field trips. Teacher resources and other materials presented frequently coincide with a special exhibit, or a particular section of a museum’s permanent exhibit.

Research indicates the importance of the setting in which learning takes place (Fielding & Schalock, 1985; Gasner, 2000; Greeno, Collins & Resnick, 1996; Putnam & Borko, 2000). Not only is it important to consider what teachers learn in a workshop; where this learning takes place is part of the process. Workshops occurring in museum settings offer the unique opportunity of learning from actual works of art, differing from traditional classroom practices.

Hubard (2007) states that viewing original paintings, as opposed to prints, “may bring forth tactile responses in students more readily than viewing reproductions. In addition, original paintings may be more effective in eliciting reflection about artists’ materials and processes” (p. 7). According to Putnam and Borko (2000), this “situated perspective of learning and cognition” occurs when both the contextual activities and the mental process of learning are considered (p. 4). Gasner (2000) states the importance of removing oneself from the everyday classroom setting in order to gain a “new” perspective on learning experiences. What better place to do this than in a museum with actual works of art?

While the format and length of workshops differ, in general, participants arrive with the desire to learn, along with a variety of prior experiences and interests. In a study by Sabol (2006), 93% of the 3,265 visual arts teachers surveyed said they attended workshops to “learn more, [and] to improve their teaching or to make themselves better teachers” (p. 6). Most educators expect to leave an art workshop with materials applicable for classroom use, such as hands-on lessons, teacher resources, specific exhibit contextual information, and new or improved gallery teaching methods.

This research sought to understand the following premise: “professional development is about teachers learning, learning how to learn, and transforming their knowledge into practice for the benefit of their students’ growth” (Avalos, 2011, p. 10). Currently, many museum

workshops offer teachers topic-specific lesson plans, linked to curricular standards, online images of artworks from special and/or permanent exhibits, museum resources, and even pre- and post-visit activities (Bitgood, 1989; Eggemeyer, 2007; Marcus, 2008; Melber, 2007; Xanthoudaki, 1998). The Woodruff Art Center and the High Museum are not alone in their attempts to expand the knowledge of educators. The Art Institute of Chicago (AIC) offers a variety of programming ranging from one-day after school programs, to programs lasting several days.

Programs focus on the value of learning through original artworks in the museum and the resources available to transfer that learning into the classroom. Participants explore the creative process, historical context, and the nature of aesthetic experience while learning effective teaching strategies and making meaningful curricular connections. (Art Institute of Chicago, n. d., para. 1)

In addition to offering short term workshops, the AIC has created a two-year program which involves teachers, students, and museum educators. “This immersive experience supports teachers’ abilities to recognize and incorporate thinking skills into the subjects they teach and supports students’ flexible use of thinking skills across the curriculum” (AIC, TEAM: Thinking Experiences in the Art Museum, n. d.). Teachers become students, working in coordination with museum educators to explore their own thinking skills. Six meetings during the year provide opportunities for educators to create lesson plans and develop methods to transfer what they learn to their instructional settings. Their students visit the museum in the fall, and again in the spring for docent led tours linked to the teacher’s TEAM experiences.

The second year, teacher training is expanded to incorporate other curricular connections, and the museum educators visit the participating teacher’s school. This long-term, continual

professional development offers educators support, provides opportunities for interactions and collaborations with colleagues, along with feedback related to teacher and student experiences.

The Brooklyn Museum of Art offers two forms of teacher workshops. *ArtXchange*⁷ is a program in which teachers learn through hands-on activities while interacting within a community of educators. The museum also offers a series of seasonal, six-day long teacher institutes. The following statement is from a program offered in the summer of 2016;

By looking closely at art from around the world and across time periods, you [will] analyze cultures and power structures, and master multimodal techniques that help students have meaningful interactions with art. Integrate our galleries, resources, and programs into your own interdisciplinary lesson plans and museum visits for students with diverse needs and learning styles. By the end of the course, you [will] be prepared to design classroom experiences that build students' skills for analyzing, interpreting, and creating works of art through a critical lens. (Brooklyn Museum of Art, 2015, n. p.)

Examining how other museums structure workshops provides a standard from which one can improve upon, add to already existing workshops, or use when developing future workshops.

“Education for teachers should incorporate activities that focus on the pedagogical issues of teaching the specific content of a museum including general teaching strategies and goals as well as specific activities” (Marcus, 2008, p. 66). Workshops that provide teachers with strong contextual knowledge related to the subjects they teach, and include teaching strategies, help to improve instructional practices.

⁷ ArtXchange is a forum for K–12 art teachers to meet up, exchange and explore ideas about teaching practices, make art, work with contemporary artists, and earn 15 hours of professional development credit. (Brooklyn Museum of Art, 2015)

Limited literature pertaining specifically to the effects of art museum professional development workshops on the educational practices of teachers established the need for further research. Through the use of a qualitative interview study, the initial Woodruff Arts Educator Conference (WAEC) became the venue to examine how teachers applied gained knowledge in their instructional practices. Results of this study may prove beneficial for those seeking to address the specific needs of art teachers and ways to improve workshop experiences and field trips.

Inaugural Woodruff Arts Educator Conference

Upon request, an unpublished document titled *Woodruff Arts Center Summer Teacher Conference Final Report: High Museum of Art, Atlanta, 2014*, was made available. While the document did not list an author, it was forwarded by a member of the Education Department of the High Museum. The seven-page document contained a summary of events, several pictures of educators participating in sessions, an image of a collaborative participant project, along with numerous quotes pertaining to the breakout sessions⁸.

A total of 350 educators participated in the inaugural, three-day conference. Along with breakout sessions, other events included lectures, participatory events, theatrical performances, musical performances, and hands-on activities. Using e-mail as a form of advertising, the conference details reached over 9,000 educators. Additionally, information was made available at the Georgia Art Education Conference (GAEC) and sent to district administrators, encouraging teachers of all disciplines to attend.

Included in the packet received on the first day was an evaluation form. Teachers were asked to make a statement each day, then turn in the completed form at the end of the workshop.

⁸ Relatively short session where a small group of attendees, drawn from a large conference or convention, discusses specific subjects or aspects of the broad theme of the main gathering. Also called a breakout meeting. (*Buisnessdictionary.com*, 2016)

Questions included: what was most important, what would you change, and what information was needed regarding field trips. Additionally, teachers were asked to rate both the performances and presenters.

The data was compiled from teacher surveys, creating an “Executive Summary” of the initial WAEC. Based on the theme “Reinvigorating Teaching and Learning Through the Arts,” the focus of the High Museum was to increase student visits to special exhibits. At the time of the conference, there were three special exhibits: *Dream Cars*, *Make a Joyful Noise*⁹, and *Cézanne and the Modern Masterpieces of European Art from the Perlman Collection*¹⁰. Proactive in fostering educational programming, the High Museum also sought to provide educators with contextual information aiding in student engagement during museum visits.

In general, the responses to the workshop were very favorable, including high praise for the collaborative efforts of the four agencies. The WAEC (2014) report stated,

The written evaluations, verbal interactions, and follow-up emails from participants all indicated that the Teacher Conference was a highly fulfilling professional development opportunity, as well as an enjoyable and meaningful personal learning experience for the vast majority of the participants. (p. 3)

The positive response led to the decision to repeat the workshop the following year. While establishing the workshop was both time consuming and labor intensive, it was concluded that

⁹ This exhibition offered a rare opportunity to see three exquisite marble carving by celebrated Italian sculptor, Luca della Robbia (Italian, 1400-1482). [One could] see the reliefs – on display in the United States for the very first time – and hear the kinds of music they depict. (High Museum of Art Atlanta, 2014d)

¹⁰ Cézanne and the Modern showcases the extraordinary vision of Henry Pearlman (1895 – 1974), a modest American entrepreneur who amassed an astonishing collection of modern art from the late 19th and early 20th centuries, including perhaps the greatest collection of watercolors by Cézanne outside of France. The Henry and Rose Pearlman Collection has resided at Princeton University Art Museum since 1976, and this exhibition marks the first international tour of the entire collection since Pearlman’s death in 1974. (High Museum of Art Atlanta, 2014a)

future workshops would be simpler, as the framework had been established. Slight adjustments noted an extended lunch time to prohibit the late start of afternoon sessions.

The following year, a similar document was created, *(2015) WAC Educator Conference Report: High Museum of Art, Atlanta*. With no change in the theme, the second workshop followed the same format as the first, with the addition of new exhibitions and theatrical performances. This report included notations on revenue and expenses from the participating organizations; however, most of this information was removed from the copy I received.

Written and online evaluations were used for the second workshop, with the majority of the results being positive in nature. What was noted most was the desire for the High Museum to return to its original focus on the fine arts. Quotes based on each session were included. In addition, quantitative results from the post-conference online survey were included. Within the data, it was reported:

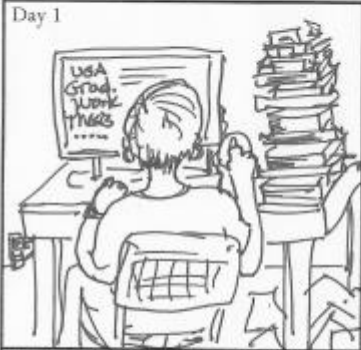


...88.06% of respondents strongly agreed, or agreed, that conference sessions represented diverse issues that invited them to reflect on their own practice in a variety of ways...and 78.57% enjoyed their experience and learned new concepts they could use in their classroom from their sessions. (p. 6)

As in the previous report, photographs of events and participants involved in conference sessions were included. The report ended with a copy of one participant's *Daily Reflections: A Comic Strip* (see Figure 2.1). Participants were asked to add an illustration each day along with a brief statement, and then submit the form. Imagine my surprise at finding the form they chose to include was none other than my own.

Daily Reflections: A Comic Strip

Instructions:

- Below, you will find (3) comic strip panels – (1) for each day of the Woodruff Arts Center Educator Conference.
- Each day, you will reflect on your Conference experience by completing the sentence starter and adding an illustration in (1) panel.
- Eager to share your story? Optional: Send an electronic copy of your final reflection to Liz Davis at liz.davis@woodruffcenter.org

Day 1	Day 2	Day 3
		
I registered for the Woodruff Arts Center Educator Conference hoping to... <i>gain information for my graduate research on benefits of teachers attending workshops.</i>	I experienced a significant "AHA!" moment when... <i>I realized I already incorporate many of the various disciplines into my curriculum.</i>	I can't wait to... <i>get back to school to try out bots and make tools with my class. I am very inspired to offer more free choice creating and/or collaborative class work.</i> ... as soon as I get back to work!

Reinvigorating teachers and the classroom








Figure 2.1. Daily Reflections: A Comic Strip, conference evaluation form

Theoretical Framework

To begin any research, the researcher must identify a “worldview that most closely approximates their own” (Mertens, 2014, p. 11). The constructivist paradigm seemed the most appropriate reflection of my personal educational experiences, both as a student and teacher.

As constructivism has its foundations in the works of Dewey (1938), Piaget (1951), and Vygotsky (1962), a brief explanation of each is needed. Dewey (1938) emphasized learning by doing, with individual experiences being valuable. In essence, learners constructed knowledge as they learned (Conrad & Donaldson, 2011, p. 1). Vygotsky (1962) believed individuals learned in a contextual setting, through problem-solving, and through interactions with others. Learning took place among everyday events and occurrences. Piaget (1951) believed learning was also a

social activity where individuals passed through a series of developmental levels and learned through combining new knowledge with what was already known. Constructivism maintains that individuals create or construct new understandings through the interaction of what they already know and believe, from the ideas, events, and activities with which they come in contact (Cannella & Reiff, 1994; Richardson, 1997), a melding of the beliefs of Dewey, Piaget and Vygotsky (Houting, Taylor, & Watts, 2010).

There are several components of constructivist learning, the first being the premise that in order to learn, one must actively participate in the learning process. Dewey (1938) discussed reflective activity as including hands-on-lessons but also stressed the importance of simultaneously including activities that engage the mind. The constructivist paradigm, along with most art curriculums, encourages open-ended, creative activities and/or responses, allowing for diversity instead of one correct answer.

When presenting new concepts, I opt to let students reach their own conclusions by introducing information from the simplest to the more difficult to comprehend, letting knowledge build, a premise in line with the beliefs of Hein (1998). With constructed knowledge, it is important to consider what knowledge was present prior to the introduction of the new information. Linking units of study to previously introduced topics or themes adds to the possibilities of students connecting the new information to what they already know.

As a participant observer who attended the workshop in question, I cannot dispel personal bias. Within the framework of constructivism, biases are viewed as being linked to the collected data sources and not “figments of [the researcher’s] imagination” (Mertens, 2014, p. 19). All data collected, presented, and/or left out demonstrates some sign of the researcher’s bias. While this does not negate the research, it must be addressed and considered. Providing multiple

perspectives within generated data, along with detailed methodology provided greater depth of understanding, allowing the reader the opportunity to make connections and create personal meaning.

As quoted in the opening of this dissertation, Hein (1998) states, "...if we take the position that it is possible for people to construct personal knowledge then we have to accept the idea that it is inevitable that they do so, regardless of our efforts to constrain them" (p. 35). It therefore becomes inevitable that teachers attending workshops will gain knowledge, or will make their own personal connections. This ties in with Dewey's (1916) philosophy of the educational process, defined as a "continual reorganization, reconstruction, and transformation of experience" (p. 50). While Hein (1991) discusses how many museums follow a constructivist approach in displaying works of art, many workshops do the same, with the focus on the learner, and situations where the learner makes sense of the real world. It is necessary however, for the learners to actively participate in the learning process. As most teachers attend conferences on their own merit, active participation is inherent.

Wenger and Snyder (1998) discussed the development of a community of practice where "groups of people informally bound together by shared expertise and passions for a joint enterprise...where they share experiences and knowledge in free-flowing, creative ways that foster new approaches to problems" (pp. 139-140). Educators at workshops meet and discuss issues of their individual professions, establishing a sense of community. Evidence indicates that sharing of ideas improves teacher learning (Charland, 2008; Hein, 1991; Little, 2002). As educators interact with like-minded individuals, a sense of community replaces the isolation felt by many art teachers, due to the fact that most are the only art teacher within their school.

The final aspect to consider is the “place...or the specific concrete, physical and topological boundaries of place or sequence of places where the inquiry and events take place” (Connelly & Clandinin, 2006, p. 480). That the learning takes place within a contextual setting, and not in isolation, is significant. What we bring to a “setting” or workshop helps to shape new understandings. Mertens (2010) reminds constructivist researchers to provide information about those they study, including the context in which the study took place.

Dewey (1916) was one of the first to stress the importance of the situation on learning. However, he also cautioned that the location is not automatically educational. Putnam and Borko (2000) posit, “The physical and social contexts in which an activity takes place are an integral part of the learning that takes place within it” (p. 4). This is not to say learning cannot take place within a classroom. An art-related workshop that takes place in a museum, incorporating the physicality of the museum itself along with the varied works of art, provides a different experience from the same workshop offered within a classroom setting. Enhanced by the museum artifacts and the museum facility, educators have the ability to become immersed in diverse, interactive learning experiences. The need to understand the effectiveness of workshops in relation to teacher instructional needs, student benefits, and curricular connections is eminent in order to gain an understanding of how participating in the conference impacted each teacher’s instructional practice.

CHAPTER 3

METHODOLOGY

Subjectivity Statement

Qualitative methodology recognizes that the subjectivity of the researcher is intimately involved in scientific research. Subjectivity guides everything from the choice of topic that one studies, to formulating hypotheses, to selecting methodologies, and interpreting data. In qualitative methodology, the researcher is encouraged to reflect on the values and objectives he [or she] brings to his [or her] research and how these affect the research project. (Ratner, 2002, para. 1)

In the private school where I work, there are students from kindergarten through eighth grade. Each year I begin teaching by reviewing the rules of my art room. The visual slide show presentation is accompanied by my verbal explanations. The rules are simple; use all materials correctly, sit correctly on your chair, clean up after yourself, turn your mistake into part of your work, and most importantly, never say, “I can’t!” I discuss the layout of the room, and show where materials are stored. Having parameters helps to direct and focus student attention and also establishes a safe, and nurturing environment where students feel free to contemplate, question, and explore.

As I continually seek more efficient methods of presenting materials, I have incorporated technology, cultural and contextual information in relation to artworks both new and old, revised existing units, established goals linked to current, or new standards, and developed more interactive and diverse lessons. Many years ago, I had a sociology professor who stated, “One of

the best ways to learn about your personal beliefs and cultures is to learn about the beliefs and cultures of others.” This seemingly simple, yet profound statement is one that I have tried to include in my teaching practices. Introducing my students to the world of art, and the various cultures that produce it enables them to cultivate (or construct) their own beliefs, while gaining an appreciation for the creations and beliefs of others.

Each student enters my classroom with his or her own prior experiences, culture, personality, and preferred style of learning. While I may never come to fully understand how these facets function for each individual, or how they affect future learning experiences, consciously being aware that they do exist, and knowing that we all learn differently has helped in planning and implementing more diverse and varied lessons. While not all student artwork is destined for the walls of an art museum, I perceive the process as more important than the outcome. I am more interested in students’ ability to think through the task at hand, make creative decisions, collaborate, visually represent their thoughts, and learn from their mistakes.

Evaluation and assessing elementary students in art is a difficult and daunting task. While I do not give a grade for all projects, I do monitor the work in progress, set high expectations, presume my students will do their best, and strive to meet the planned objectives. While I am careful to establish guidelines and often demonstrate proper use of materials, I am equally careful to encourage creativity and problem solving. I do not tell my students *how* to do something, rather I offer suggestions that encourage self-expression and experimentation. These lifelong skills serve students in the art classroom, as well as in the community to which they belong.

As a teacher, I have often wondered if what is done really makes a difference in the life of the students I instruct. As elementary art teachers, we only see our students for a short time

considering the many years of schooling still ahead of them. Often, it has been those very small “Ah-ha” moments that are the most rewarding. For example, an e-mail from a parent related an incident involving one of my third graders. The student was in a restaurant and noticed a copy of Vincent Van Gogh’s *Starry Night* hanging above the table. She proceeded to impress her parents, and the waitress, by telling them about the artist and the painting. It is times like these that I feel a sense of accomplishment and believe that what I say does in fact influence the lives of my students and those in their community. While I am not seeking to have children “parrot” me, the fact that the student did remember, and chose to discuss it with others told me the information was relevant, significant, and important to her.

In contemplating a metaphor to represent the act of teaching, Navarro’s (2010) statement that “teaching is like jazz music” seems most apt (n. p.). The free flowing, yet structured music, not unlike the atmosphere of a classroom, provides for ever-changing, yet rhythmic collaboration, at times allowing various individuals to shine, yet still be part of the whole. Each time jazz music is played, it may be slightly different, allowing for a unique and refreshing experience, not unlike the experiences of a classroom teacher. In jazz, as in art, there is no single “correct” way to create: the means are equally, if not more important than the ends. It is my belief that if I can encourage my students to become creative, critical thinkers, and lifelong problem solvers, they will in turn influence others in the community, much as a few jazz musicians can impact an entire audience of listeners.

Opening the eyes of students to the cultural artifacts housed within art museums has been a passion, inherited from my mother’s strong love of the arts. Hoping to inspire the same in my students led me to establish numerous field trip excursions. While countless trips have been enjoyable, there were times when the field trip did not facilitate student engagement. Despite the

fact that students enjoyed being with friends and out of their regular routine, it appeared little was gained from the museum experience and/or artifacts being viewed. In reference to the constructivist paradigm, Hein (1998) stated "...there is a need for the learner to be able to associate an educational setting with what is already known" (p. 156). Mayer (2007) continues this thought;

When the artwork and the viewer come together in the art museum, a host of interpretive contexts come into play. These include the sociopolitical milieu of the artist, the history of interpretations of the object through time, the knowledge and experience of the viewer, and the institutional practices of the museum. (p. 42)

When connections are made between the new information and the old, learning takes place.

Over the years, museum workshops have provided me with content knowledge pertaining to upcoming exhibits, age-appropriate lesson plans, critical thinking activities, a sense of community through interactions with other teachers, and numerous methods of interacting within art gallery settings, all serving to broaden my instructional practices and methodologies. The majority of workshops I have attended have been at the High Museum of Atlanta. As previously mentioned, I have been to SummerVision DC, an intense four-day museum experience, and three National Art Education conferences. There have also been many required workshops relative to my teaching position and school district. With each new experience, I returned to my classroom invigorated, at times overwhelmed, yet, eager to share my new skills and knowledge. While I occasionally questioned the methodology of the presenter, or the lack of organization, for the most part, the workshops I have attended have resulted in positive experiences.

Because I advocate the benefits of professional development, I assume other teachers will actively pursue, attend, and participate in such ventures. I believe attending workshops inspires,

excites, and motivates educators, thus improving personal educational experiences, and consequently the educational experiences of students. My research sought to ascertain (1) how workshop participation influenced teacher knowledge, and (2) how participating in the WAEC impacted each teacher's instructional practice. These questions were answered using data generated from a variety of sources.

Qualitative Research Design

Qualitative researchers seek to understand how others “interpret their experiences, how they construct their worlds, and what meaning they attribute to their experiences” (Merriam, 2002, p. 5). “Unlike the hard sciences, whose hallmark is replicable, agreed-upon knowledge, education and other soft knowledge fields deal with the inherent unpredictability of human actions and values” (Putnam & Borko, 2000, p. 12). Gaining an understanding of how the inaugural WAEC influenced each participant's knowledge and actions, specifically in regards to instructional practices, was at the heart of this research. Assuming the role of participant observer allowed the research to be conducted within the natural setting, providing insight into how people within the context of a selected workshop constructed knowledge. Providing a vigilant, and carefully documented account of the research process leads to a study of good quality. The following path was prepared in an effort to provide readers with data from which they could draw their own conclusions.

Interview Study

The interview has been used as a way of generating data that addresses research problems. Roulston (2010) states the purpose of any interview is to “generate responses that may be coded to a fixed set of categories, and analyzed...” (p. 20). Phenomenological interviews focus on generating data in order to “examine participants' lived experiences” (Roulston, 2010,

p. 16) which was the purpose of this research. Riessman (1993) states, “Storytelling, to put it simply, is what we do with our research materials and what informants do with us” (p. 1). As a researcher, I accepted the task of telling the stories of those who participated in the research process.

While not a critique of the conference itself, the purpose of this study was to understand teachers’ perceptions of knowledge gained, and the transfer of knowledge to personal instructional settings, both within, and outside of the classroom setting. Careful presentation of rich, detailed data provided readers with information from which they could generate their own understandings of the participants’ narratives.

Pilot Study

As I began my graduate studies, enrollment in a qualitative research class led me to begin examining the benefits of attending art museum professional development workshops. At the time, I focused on what teachers did to prepare students before they went on a museum field trip. I attended one day of a three-day teacher workshop at the High Museum. The following are several excerpts from my research paper:

As I made my way through downtown traffic, I wondered what was in store for day two of a teacher workshop at the High Museum. From what I was told, the previous day’s lectures provided participants with background information related to a soon to be arriving exhibit with featured artists Frida Kahlo, and Diego Rivera. These two unique Mexican artists were actually husband and wife. Of note are the personal experiences that influenced their artwork. Kahlo was severely injured in a bus accident as a child, leaving her confined to bed for an extended length of time and in pain throughout her life. Her immobility led to her interest in painting and the start of her career. Her husband, Rivera, was a political activist well known for painting large murals depicting political struggles throughout Mexico. Their marriage was strife with turbulence, drawing added attention to the couple.

...Participants were slowly arriving, most likely gravitating to the same seats they occupied the day before. Upon my arrival, I was introduced to the presenter as a student

observer. Eileen was an older, white haired woman, dressed in brightly colored clothing. She was animatedly walking around the room greeting each person as they arrived and checking materials needed for the day. The walls held a collection of prints by the aforementioned artists. After a brief recap of introductions, the two men and eleven women (myself and the instructor included) began. As the lights were turned off, participants shuffled their seats in order to view the Power Point presentation on the screen-less wall.

...Eileen introduced us to Retablos¹¹, a form of Mexican folk art. Images offered were examples of the small, postcard size paintings where the artist “thanked” a patron saint (from Catholicism) for something that had happened in their lives. The room was silent as the presentation continued. Of all the participants, I was the only one taking notes. As the lights came back on, seats were rearranged and lesson plans related to the project were distributed. A brief description of the Retablo project ensued with the instructor showing previously completed student examples. Each participant, including myself, began sketching on paper or started painting. The quiet demeanor of the room had changed to a bustling center of activity. Participants engaged in conversation as they roamed around the room gathering needed supplies.

At the time of this pilot study, my research question focused more on how teacher preparation influenced student engagement; before, during, and after a museum field trip. Although the original question evolved, the pilot study served as the premise for my current research.

During the class, two separate interviews took place, one where I interviewed a classmate who was an art teacher, and another where I was interviewed by a fellow classmate. The pilot study data indicated that it was beneficial for teachers to attend workshops. The workshops provided teachers with valuable resources for creating units of instruction and provided the groundwork for creating structured, educational student field trip experiences.

¹¹ A retablo in Mexican folk art (also lámina) is a devotional painting, especially a small popular or folk art one using iconography derived from traditional Catholic church art (Retablo, 2015).

Research Questions

Table 3.1

Research Questions

Research Questions	Evidence found in Interviews	Evidence found in Documents	Evidence found in Field Notes	Evidence found in Observations
1. How did workshop participation influence teacher knowledge?	X		X	
2. How did participating in the conference impact each teacher's instructional practice?	X	X	X	X

Participant Selection

Lisa Hooten, the Head of School and Teacher Services at the High Museum, helped select five exemplar teachers who had attended the initial workshop. Of the five contacted, three agreed to participate in the research: one male elementary art teacher, one female elementary art teacher, and one female Talented and Gifted¹² (TAG) teacher.

The educators were purposively selected based on what they could contribute to the “researcher’s understanding of the phenomenon” (Merriam, 2002, p. 105), with the phenomenon being the workshop itself. Criterion-based sampling narrowed the search to include teachers

¹² In Georgia, a gifted education student is defined as one who demonstrates a high degree of intellectual and/or creative ability(ies), exhibits an exceptionally high degree of motivation, and/or excels in specific academic fields, and who needs special instruction and/or special ancillary services to achieve at levels commensurate with his or her ability(ies). (Humble, 2015)

currently teaching art, those attending the conference for all three days, and teachers planning a student field trip in the upcoming school year. While two teachers fulfilled all of the prerequisites listed, one was not an art teacher. The TAG teacher was included in the study due to her strong interest in incorporating as much art as possible into a school curriculum where budget cuts had eliminated both art and music instruction. E-mail provided the venue for establishing a preliminary introduction to the research and researcher (see Appendix A).

Researcher as Participant Observer

Suzuki, Ahluwalia, Arora, and Mattis (2007) state, "...any researcher's success is dependent in part on his or her understanding of the community where the data are gathered" (p. 296). Attending the conference as an art teacher and participant observer created an environment of shared experiences, providing an insider view of the community of educators. While this was beneficial, aiding in my understanding of the events, discussions, and culture of the participants, the familiarity may have limited my ability to be as observant as an outsider would have been.

Spradley (1980) set two goals for the participant observer; "(1) to engage in activities appropriate to the situation, and (2) to observe the activities, people, and physical aspects of the situation" (p. 54). "Appropriate activities" included attending the conference and taking part in the breakout sessions and lectures. Descriptive field notes included details about the presenters, sessions, notes from lectures, ideas generated from various hands-on activities, and notes on the physicality of the conference location.

Before meeting with the selected participants, all received a letter stating the purpose of the research and an agreement to maintain their anonymity (see Appendix B). It was for this reason that names were changed and any references to particular school names or other individuals were not represented in the transcripts. All other information, recorded and transcribed by the researcher, represented the participant's own words and patterns of speech. In addition, all participants received a copy of the interview transcript with the option to make alterations. No responses were received, leaving the transcripts intact.

Time to Reflect

In research associated with museum experiences, there is a recurring notion of time. Falk and Dierking (1997) explain, "Much of what an individual comes to discover about what he or she 'learned' in a museum only becomes apparent weeks, months, or even years after the experience" (p. 211). For this reason, participant interviews took place several months after the June 2014 workshop. Additionally, two of the teachers were unavailable during the summer due to travel plans. "Core to professional development change efforts are opportunities to reflect on and analyze the processes of learning and the practices of teaching" (Bevan & Xanthoudaki, 2008, p. 115). A gap between the workshop and the scheduled interviews provided participants time to process ways to incorporate the workshop information into future instructional practices.

Informed Consent Procedures

After submitting a research plan, IRB approval was received. One semi-structured interview was planned with each of the selected participants. This involved all participants being asked the same open-ended questions, with flexibility to pose additional questions if the

conversation led to relevant topics of interest. Prior to the interview, each participant received a letter and an e-mail explaining the premise behind the research. The three participants signed anonymity and confidentiality agreements, along with documents giving permission to record interviews. Discussions on providing anonymity vary. Simons (2009) suggests anonymity allows participants to be more open during conversations, eliminating the possibility of bad feelings if data results are not positive in nature. At the conclusion of each interview, participants agreed to further contact, if deemed necessary. All interviews were transcribed and digitally stored providing data for future analysis.

Interview Process

Interviews offer insight into the perspective of the participant, provide the opportunity for the researcher to be an active participant, allow flexibility to address emerging issues, and provide for the possibility of uncovering emotions that are not always observable (Glense, 2010). By setting the stage with thoughtful questions, the researcher steers participants, encouraging them to “recapture [the] time, place, feeling, and meaning of a past event” (Glesne, 2010, p. 73), in this study, the first WAEC.

“Interviewing is one of the most important qualitative data-collection strategies and is a key source of data for biographies, phenomenological studies, grounded-theory studies, ethnographic studies and case studies” (Suzuki, et al., 2007, p. 308). Each semi-structured interview attempted to gather descriptions of the workshop from the viewpoint of the participant. Each interview lasted one hour with each interview taking place in a variety of locations. Beginning with introductory questions concerning past teaching experiences developed a rapport

between myself and the teacher, establishing researcher credibility. The informal protocol questions (see Appendix C) varied slightly in sequence with each participant, as conversations tended to roam. One advantage to using qualitative research was the flexibility it allowed. When new or unexpected ideas surfaced, the questions were adjusted accordingly.

One interview took place in the kitchen at the teacher's home. I arrived bearing treats as a thank you for her time. During the interview, her son was in the other room playing video games. The second interview took place in a restaurant, located equidistant from the participant and myself. In order to compensate for her time, I paid for dinner. The interruptions of the server and noises of other guests made the conversation a bit challenging, but the interview was completed. The third interview took place after school hours in the classroom of the participant. I purchased a gift card to a popular coffee house for this teacher as a thank you for his time.

Interviews concluded by inviting the participants to share any additional information they wanted to address. Each participant was thanked and asked for permission to contact them in the future if there was a need. All agreed.

Observations

Observations of the teacher "in action" were planned to provide opportunities to witness the transfer of information from workshop to instructional setting. In contrast to interviews, observations provide first-hand data within a particular setting, adding contextual information to the phenomenon and offering a method for cross-checking interview data (Merriam, 2002; Simmons, 2009). Observations were not intended to serve as teacher critiques, rather as searches for evidence of knowledge transfer.

Participant Issues

While it was anticipated that the original three participants selected would provide the majority of data for this research, issues developed. At the conclusion of each interview, participants agreed to the request for future contact. Unsuccessful attempts at reaching each individual during the summer led to the decision to postpone any additional e-mails or phone calls until school was once again in session. One teacher was out of town, one said she would return the call following week, but never did. At the WAEC the following year, one of the participants was asked if we could speak briefly, but the request went unanswered. As the research progressed, attempts to re-connect with all three participants were futile.

In the fall, approximately three weeks into the school year, the three individuals were contacted again, via text and e-mail. Only one responded. We spoke briefly on the phone and agreed to meet sometime in early October, as the teacher was involved in student testing. E-mails to the other two teachers received no response. Letters requesting a time for classroom observations were sent to each teacher at the school where they were employed (see Appendix D). No responses were received.

The remaining original participant continued contact, and a date for an observation was scheduled. Several days prior to this established time, a text message was received stating the observation was no longer possible due to unforeseen circumstances. The principal of the school had resigned and was replaced by the assistant principal. The observation was approved, only to be cancelled by the original principal who returned to work the following week. An apologetic

email was sent by the teacher to which I responded. I thanked her for her time and I made no further attempts to contact her.

In an effort to continue the research, Kate McCloud, an assistant to the Education Director of the High Museum was contacted. She was able to contact two additional art teachers who had attended the conference and met the established criteria. Letters describing the purpose of the research were mailed to the new participants, and the research continued. Interview and observation times were established.

The first of these interviews took place during the teacher's lunch break, on the same day as her classroom observation. The second interview was conducted via telephone. With interviewing in person being preferable, the one phone interview was due to the physical distance between the participant and myself, along with conflicting schedules. While nuances of conversation may have been lost by not seeing facial expressions, the interview proved beneficial and was deemed important enough to include.

The first observation began early on a Monday morning when I met the teacher outside the school, in the carpool lane. Four classes were observed, but at the time, parents were in the room doing several projects with the students. I interviewed the teacher during her lunch hour. The second observation took place at night, making the situation a bit unique. The teacher had established a series of evening, interactive events, involving both parents and students. The event originated from a conference breakout session titled *ArtBots*¹³. Due to the timing of this event and its proximity to the initial contact with this participant, the observation took place before the

¹³ A robot with markers for "legs" that wobbles across a piece of paper, creating drawings as it moves (ArtBot: Build a wobbly robot friend that creates art, 2013)

interview. I toured the teacher's art room and part of the school and we spoke briefly before the event. The phone interview took place one week later.

Limitations

While I was able to gain access for interviews, I was unable to schedule a field trip observation. At the time of the conference, most planned field trips to the High Museum were scheduled for the very beginning of the school year, due to the short stay of the Dream Cars exhibit. Always a hectic time of year, meeting new classes and establishing the routines for the upcoming school year, I was unable to take time to attend any of the field trips.

While interviews and classroom observations provided data related to the transfer of knowledge from the initial and previous workshops, the addition of field trip data would have strengthened this research. Although this opportunity was missed, there was no guarantee that participants attending the workshop sessions related to the special exhibits would have used the information during the field trip, or in the classroom. While I never anticipated the lack of response from my initially selected participants, it was a relief to find two additional teachers to interview and observe.

Data Collection Methods

Suzuki, et al. (2007) state, "...the sources from which we draw and the tools that we employ in data collection determine the data that we produce, the meanings that we craft from those data, and the knowledge claims that we make" (p. 296). Generated data for this study included; museum website documents pertaining to exhibits concurrent with the conference, museum workshop documents, field notes, handouts from workshop presenters, data from post

conference teacher evaluations and surveys, museum brochures, transcribed participant interviews, photographs, and observations. Although the High Museum had numerous previous workshops, this particular workshop had no archival records, as it was the first of its kind, with all four adjacent agencies cooperating to create one, unified, educator conference.

Documents

The majority of documents reviewed were from a folder participants received upon arrival at the conference. The first document (see Appendix E) welcomed participants, included a map of Marta (the local public transportation system), costs and locations of parking lots, floor-plan maps of the adjacent agencies, and suggested restaurants for lunch.

With each of the four southern arts organizations having a stake in increased attendance, the workshop was designed to encourage teachers to bring students to shows and events. In the folder, brochures about upcoming programs for the 2014-2015 school year included goal statements, benefits of arts integration, details about upcoming performances, available field trip programs, and contact information. As all participants were given the rare opportunity to witness an Atlanta Symphony practice session, a sheet with specific instructions for this observation was included (see Appendix F).

During WAEC breakout sessions, presenters offered hand-outs with lesson ideas, additional teacher resources, and personal contact information. Additional field notes were used to enhance descriptions of the facilities, presenters, and performances. The High Museum offered online resources linked to the three concurring exhibits. These were available during and after the conference, providing classroom resources for teachers.

A packet titled *Dream Cars: Innovative Design, Visionary Ideas* Gallery Activity (High Museum of Art Atlanta, 2014b) provided gallery visitors with several pictures of cars from the exhibit, a description (similar to artifact information posted on the wall of a gallery), and questions to spark discussion about the unique design elements and car concepts.

In an effort to create a narrative describing the WAEC, these documents were reviewed and combined with the data collected from participant interviews and observations. The collective data was then grouped into themes and coded. (see Figure 3.1 for a concept map based on coded data).

Data Analysis and Interpretation

The process of data analysis can seem overwhelming as *everything*, at first, seems important, and there is no correct way to begin. Auerbach and Silverstein (2003) refer to this stage as “finding yourself adrift in a sea of data” (p. 34). The goal of organizing and simplifying data was done methodically, step-by-step, in a search for relevant information. Simons (2009) defines data analysis as;

...those procedures - like coding, categorizing, concept mapping, theme generation - which enable you to organize and make sense of the data in order to produce findings and an overall understanding (or theory) of the case. It is frequently a formal inductive process of breaking down data into segments or data sets which can then be categorized, ordered and examined for connections, patterns and propositions that seek to explain the data. (p. 117)

The process of searching for repeated ideas or patterns began with reading, and then re-reading the interview transcripts, viewing photos, and other collected documents (see Table 3.2 for a list of data sources). Note-taking, along with highlighting sections of hardcopy documents began the process. The groupings or themes were reviewed with irrelevant information either deleted or moved to a separate section for further consideration. Wolcott (1994) stated “Data that do not ‘speak’ to the person who gathered and reported them are not likely to strike up a conversation with subsequent readers either” (pp. 13-14). The reduced data was then presented in a visual format, with clustered data copied and pasted into a computer generated word document. The new document provided a visual representation of thematic data.

Table 3.2

List of Data Sources

1. Field notes
2. Session documents
3. Workshop brochures
4. Interviews
5. Observations
6. Photographs
7. WAEC summary reports from 2 years

Coding.

Coding is defined by Auerbach and Silverstein (2003) as “...a procedure for organizing the text of the transcripts, and discovering patterns within the organizational structure” (p. 31). Conventional content analysis was used with coding categories initially being derived from participant interviews. Relevant text was first grouped by similar ideas, which led to themes.

While some codes were previously established, the flexible nature of the qualitative study allowed for the introduction of new categories, if reflected in the data. In Table 3.3, an example from a participant interview was matched with each generated code in order to provide further clarification. (For a more detailed list of coded data, see Appendix G).

Table 3.3

Codes Established and Examples

Generated Codes	Participant's Statement	Transcribed Interview Lines Participant's Name
Proactive roles of teachers regarding workshops	...what I do learn is from the other participants. Because there are so many people that I see, that that is the only time that I see them. And we get to collegially discuss what is happening in our little worlds, that often are in isolation...	L26-28 (E) Susie
Perceived benefits of attending the workshop	And, so in that kind of a setting, where you are going to workshops, you can make some connections that sometimes even happen back where you work.	L288-289 (C) Pete
Experiences related to other workshops at the High Museum	During the Picasso to Warhol exhibit...the teacher that I worked with...that particular teacher really wanted to teach writing through working with art. So, she did a lot of work alongside me. She did a lot of how to write, how to look, and how to describe, in addition to what I was doing with the Thinking Routines from Project Zero. So we did a lot of working and talking about art. We visited that exhibit a couple of different times.	L90-97 (A) Jenny
Positive statements regarding workshops	Yes, the conference gave me a little bit more confidence about how to critique; a lot of the conference was used to show us pictures of the Wild West, to show us things that happened. It just gave me a better background, a better confidence to be able to talk to my children during the field trip, to be able to discuss it with them, to critique some of the work and to help them understand some of the work.	L397-401 (B) Betsy
Negative statements about workshops	(This statement was not in relation to the WAEC, but to a national conference.) I am going to the NAEA conference in March...and you know it is very expensive to go. The room and the flight or the drive, and then the registration, and then the classes. You know normally, once you register that	L99-109 (D) Eileen

	includes your classes. But this one, each of the classes you take are an additional \$40-\$100 depending on the classes.	
Field trip reflections	I took about 50 of them, [students] and took them by school bus to the High Museum. They did a program for them, it was like an artist in the school program that showed the wild west and how the development moved from the east to the west and then they got to tour the exhibit of the Westward, the Wild West, and they got to tour that with headphones and that was such a treat for them.	L292-296 (B) Betsy
Pre, during and post field trip activities	...with Gerry Pinkney, they met him, they studied him in my class, their classroom teachers read them stories, we did thinking routines, they were very well prepared for that exhibit, so by the time we got there, I had sort of called ahead of time and told them we were very well prepared.	L538-541 (A) Jenny
Field trip problems	...it is bus transportation. The (school district's) bus transportation has let us down numerous times. When we were at our past location, we were a mile and a half from the High Museum, and yet the transportation wasn't there on time, we arrived late and the kids might get twenty minutes or half an hour in the museum and then they have to go back.	L549-562 (C) Pete
Docent tours	I did [a docent tour] with the Gerry Pinkney, and you know...I love the docents, I think what they are doing is incredible, but you never know who you are going to get.	L533-534 (A) Jenny
Technology Innovations	(regarding the use of audio tours) our kids are so electronically tuned in anyway. That is just right down their line. I think it is a good tool to keep them from talking to each other quite as much and keep them listening just a little more.	L296-300 (B) Betsy
What will you use in your classroom?	So, another thing that (the presenter at workshop) did that I thought was really great, she talked a lot about the design process...The problem that she gave us to solve correlated with the car exhibit. And she had done this already for a few years, where they have had to design a car.	L652-656 (A) Jenny
Changes you would like to see?	If expense were not an issue, I would say like they did last year with more of the art, [Go West] and give you a care package to take home with you. It was kind of hard for me to come back and try to pull all that together, and I guess not being an art teacher made it even harder for me. Or to even have a kit there that you could buy, where you could do everything we did here, you could take it back and do it.	L455-460 (B) Betsy
Unexpected results	Because the teachers would miss their meetings and they wouldn't get a special. (Students all went	L41 (E) Susie

	on field trip to the High Museum because it was a Title 1 school, but the art teacher did not go with them.)	
After the workshop	...I love the fact that if there were a possibility of getting a little more in depth on some of them, it would be to have them more than just a one-day event; and more than just an hour or forty minutes, but that there be some follow up and some opportunity to reflect on how we did it in our classroom. In a way, as a lifelong learner, I would love to do this kind of meeting with colleagues ...so you could exchange ideas. So I would love to see more of that as the follow up. I think follow up more than anything is like I have piles of notes and things I have taken, but how much do I get to use?	L796-805 (C) Pete

Data Quality

An important part of any research is assuring the reader of its credibility, or reliability, terms often used interchangeably. Reliability refers to the ability to duplicate the findings, achieved by maintaining “a chain of evidence” (Yin, 2013, p. 195). One should be able to trace the steps of the research, forwards or backwards. Providing a detailed description of the methods used and substantiating the inferences made with supporting data helped to establish the credibility and/or reliability of this study (see Figure 3.1 for more details).

“Data source triangulation is an effort to see if what we are observing and reporting carries the same meaning when found under different circumstances” (Stake, 1995, p. 113). Even though all participants, myself included, attended the same conference, each provided unique and personal interpretations of their experiences. Museum workshop summaries served to reinforce participant statements. Simons (2009) suggests participants take part in “respondent validation” or member checking to see if they were fairly represented in transcribed interviews or

observations (p. 131). While transcript copies were sent to each participant, no requests for changes were received.

Eisenhart and Howe (1992) define validity as “the trustworthiness of inferences drawn from data” (p. 644). Stake (1995) reminds researchers they have “an ethical obligation to minimize misrepresentations and misunderstandings” (p. 109). This was achieved by providing multiple observations from which readers may draw their own conclusions. Mertens (2010) states, “The constructivist paradigm emphasizes that research is a product of the values of researchers and cannot be independent of them” (p. 16). Openly discussing one’s biases and assumptions, as presented in the researcher’s subjectivity statement, enabled readers to understand the researcher’s worldview, improving upon the objectivity of the study.

Assumptions

My interest in enhancing student field trip experiences led me to consider how art museum professional development workshops served to engage, prepare, and influence not only my instructional practices and field trip experiences, but the practices of other educators. Because I advocate the benefits of professional development, I assumed other teachers would actively attend and participate in workshop experiences. In addition, it was assumed that workshops would trigger ideas that serve to engage and motivate teachers, thus boosting teacher confidence. Finally, it was assumed that the transfer of knowledge and skills would improve the educational experiences of teachers and students alike.

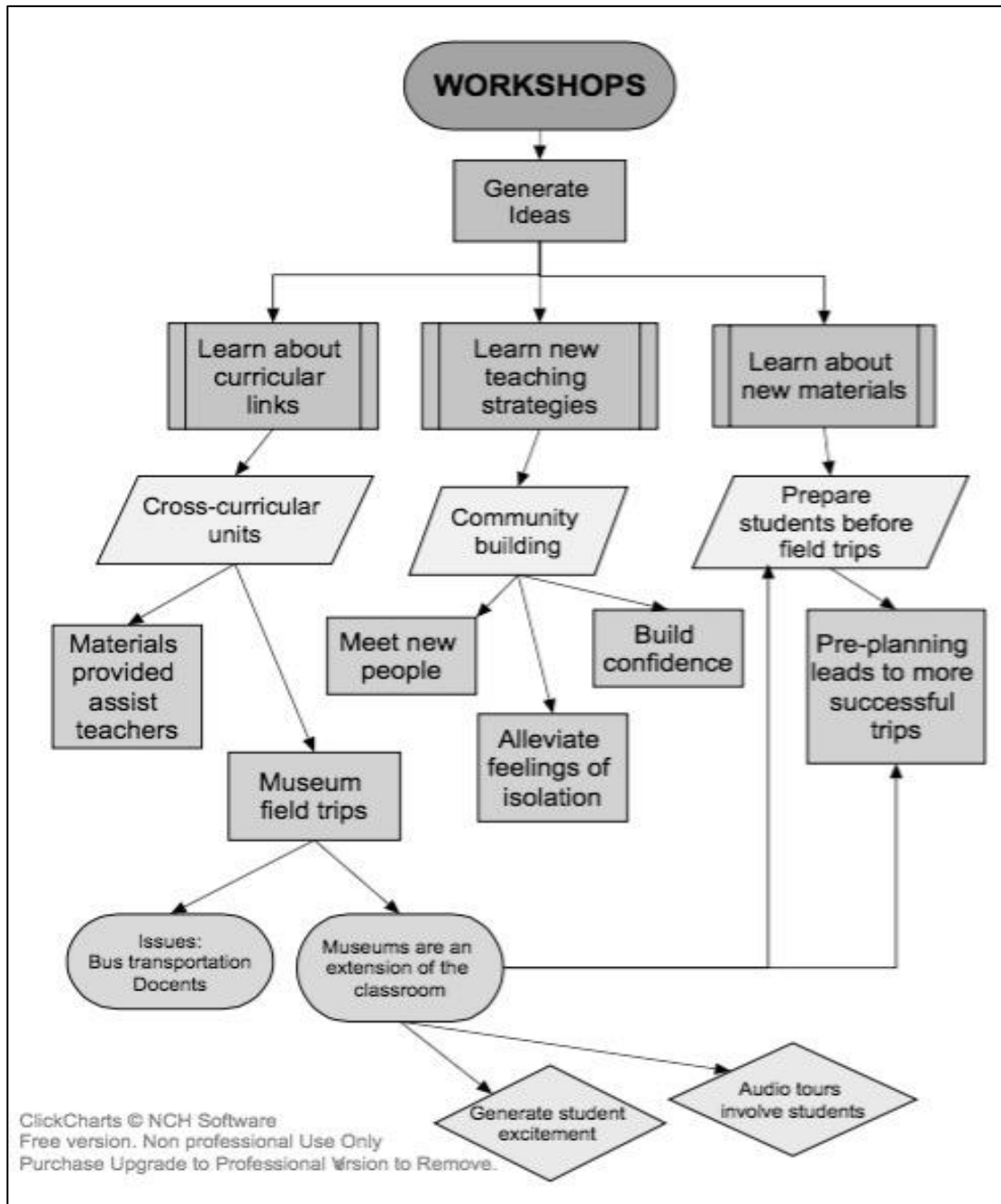


Figure 3.1 Concept Map Based on Coded Data

CHAPTER 4

INTERVIEWS AND OBSERVATIONS

Jenny's Learning Experience

After speaking briefly with the participant at the initial conference, Jenny agreed to be interviewed in her home. Sitting at the kitchen table, scattered with papers and drawings, Jenny provided coffee, along with a plate of cookies. While we talked, her eight-year-old son was allowed extra time to play video games in an adjoining room. As a way of thanking her for her time, I arrived with a small box of bakery treats. The relaxed atmosphere provided a comfortable setting as we began to talk about her teaching experiences and thoughts on the initial WAEC.

Jenny, a married, working mother with one child, lived in a house about thirty minutes from her place of employment. Previously teaching art in an inner city public school, a position that was lost due to budget cuts, Jenny spoke of her more recent position of seventeen years at a private school known for offering alternative learning programs for students. When she began working at the school, she was the only art teacher, teaching kindergarten through high school. This continued for eleven years, at which time she expressed the need for additional staff in order to be a more effective teacher. As the student population had grown, the administration agreed, leading to a split in her class load. At the time of the interview, Jenny taught elementary level students, a total of approximately ninety-five students per week, with classes of no more than twelve students, meeting at least twice a week for thirty to forty-five minutes.

Unlike most art teachers, Jenny spent quite a bit of time with classroom teachers working on cross-curricular units. Not only did she teach the students art, but if the lesson could be blended with other subjects, she sought to “blur the boundaries” whenever possible. Jenny described a cross-curricular unit related to the Picasso to Warhol exhibit, previously at the High Museum.

[A particular teacher] really wanted to teach writing through working with art...She did a lot of how to write, how to look, and how to describe, in addition to what I was doing with the Thinking Routines from Project Zero¹⁴. So we did a lot of working and talking about art. We visited that Picasso to Warhol exhibit a couple of different times. Each group was probably in second grade, and they chose an artist and wrote a paragraph about their artist in addition to seeing the artwork that went along with the artist at the exhibit.

She conscientiously spoke of struggles to adjust her methods of teaching to better fit the schedules and needs of her students. Developing an “art preview day” involved introducing students to a project and related thinking routines along with a demonstration of the methods or processes involved in the art making activity. Providing time for the students to process the information seemed to be very beneficial, better enabling the students to complete the project the following class. Time to reflect, along with ongoing critiques for long-term projects reinforced the stated objectives of the lesson. In an effort to facilitate the variety of learning issues of the enrolled students, classroom teachers and/or the support teacher were usually present during art class. This was beneficial not only for the students, but also for Jenny, as she was not completely familiar with issues that might be occurring with particular children.

Jenny viewed the High Museum as an extension of the classroom. The school’s close

¹⁴ At the core of Visible Thinking are practices that help make thinking visible: Thinking Routines loosely guide learners' thought processes and encourage active processing. (Project Zero, 2015)

proximity to the museum seemed ideal for fostering frequent visits. However, Jenny stated her hesitancy about driving the bus, preferring to go with others. With the school's recent museum affiliation¹⁵, plans were in place to visit several times during the upcoming school year.

Attending at least one workshop per year, Jenny spoke of the expense involved in attending more. Mentioned was a workshop for private schools in Georgia, where she attended a session on creating a "choice-based" art room, in essence a room where students select what they wish to work on from centers, each equipped with different art materials and tools. This workshop inspired her to visit a classroom set up in this manner, and to consider trying it in her own setting, but she had not done so at the time of this interview.

Reflecting upon the initial WAEC, Jenny stated, "I feel...even if I go to a conference that I didn't like very much, I feel like there is always one little nugget that I can try with my students." Stressing the importance of being open minded, Jenny, like most art teachers, had no problem pilfering ideas from others and making them her own.

I am not afraid to beg, borrow, and steal. I am not afraid to take something I have learned from someone else and make it my own. I feel like it is really important to not be closed to one way of doing things. So, I think that that helps to keep you fresh; it also helps put you in the perspective of the students. I think it is good for us to be students again sometimes... I took a Photoshop class at SCAD, I did this summer, and I thought I would instantly know how to use Photoshop. My husband is a genius with Photoshop, so by osmosis, I would know exactly what to do. Well, I was at least five steps behind everyone else. That feeling of frustration reminded me that just because I know how to do some things, and think that art is this natural thing, it is probably not for many kids.

Of interest was Jenny's observation that teachers in a workshop setting often become students,

¹⁵ The High Museum has established academic affiliations with a number of schools in the Atlanta area. These collaborations allow for the sharing of resources to further integrate visual arts into educational curriculum. (High Museum of Art Atlanta, 2016a)

facing tasks that may be frustrating or not as easy as expected, something she felt teachers should be reticent of when introducing lessons.

She spoke highly of the break out session where participants created ArtBots, stating her plans to use this idea in her classroom. As the math and technology teachers from the school also attended the conference, discussions involved developing a cross-curricular unit, with the possibility of the high school students working with the elementary students. Another session referenced a “tinker yard” as a place where students would gather assorted materials to create sculptures. Jenny was in the process of moving her classroom to a trailer, which was going to allow her to have a small yard where she envisioned having such a creative space.

When asked about a positive field trip experience, Jenny spoke of the sense of community she felt when a group visited the High Museum, then went to an ice cream shop afterward. Other trips to the zoo and being involved in a pet club that went to an animal shelter were fond memories. On the question of a trip that was not enjoyable, she spoke of an Egyptian exhibit at the High Museum several years ago. Feeling like the high school students did not engage with the artifacts, she took the blame, stating she had not adequately prepared the students for what they were going to see.

Finally, she talked about taking school groups to see the Dream Cars exhibit at the High once school was back in session. Possible considerations for future classroom lessons included discussing the process of designing a car and how models for the cars were created, along with a possible trip to a car manufacturer. The small class size along with the fact that the school had their own transportation made this all very accessible. The Dream Cars exhibit contained many

innovative idea cars, and Jenny thought it would be a great discussion topic for middle and high school students regarding the failure or success of such designs. In talking about one breakout session, she had the following to say:

That was the one that I thought was awesome, and that was something that we will definitely do, the ArtBots. I went with a math teacher from the high school. I went with our technology person, and several of our support teachers also went. So all of us tried to do different things, but the math teacher from high school and the tech person and I were all in the ArtBots and we loved that. We thought that was really great. And, I felt like, our math teachers were really into that kind of thing. I thought it would be fun to bring high school together with elementary school. Like his math class with one of my art classes and kind of have a class together, a multi-aged class together, and the tech person would join us. And I like that because my ArtBot didn't work very well, so to have that support,

I think a lot of our ArtBots didn't work very well. So my design wasn't really good, because I kept trying to get mine to work.

One of the highlights for Jenny was the extended contact with six teachers from her school who also attended the conference. The added time, outside of a school situation, helped to form a greater sense of community. While Jenny "loved every minute of the conference," one of her colleagues had a different opinion:

...I did have one of the math teachers, who has been at my school for only two years, he did have some constructive criticism. I think he didn't like the first day of our conference. He felt like it was a big advertisement, which I saw the value in and I tried to explain to him, well if you are not aware of all that's there for you. He just said, I get that, but he would rather have seen it sprinkled throughout the conference, because, he was ready to get to the meat of the conference. The first day kind of turned him off a little bit. I had to kind of convince him to just be ok with that.

Even though he had strong negative feelings, he did participate for the remaining two days.

Finally, Jenny spoke of a new role she had at her school, that of museum liaison, due to the recent High Museum affiliation.

Part of my new role at the school, I am the liaison for our museum affiliation, so

anything that comes to me from the High Museum, it is up to me to get that information out... So I really plugged it...we have Pod meetings, and I was Pod leader for our lower school for two years so as acting Pod member, I went to the other pods and talked about all of the offerings at the High Museum. I outlined what it meant, this affiliation for us, and I talked about the conference. Not a lot of people were able to go, but I felt like we had enough representation.

This final part of Jenny's interview drew attention to a new way to increase the knowledge she gained from the conference, through sharing with her peers. Her role as museum liaison led to the transfer of information to colleagues, nurturing future involvement in museum visits and/or workshop attendance by other faculty members.

In summarizing Jenny's narrative, it is necessary to include one final experience. A few days before the final submission of this dissertation, I received a phone call from Jenny. Apparently, shortly after our interview, she packed up her classroom due to school reorganization and prepared to move to a trailer. In 2014, I had sent her a letter requesting a time for a classroom observation (see Appendix D). I never received any response and assumed she was not interested in assisting with my research any longer. As she was finally opening boxes from the initial move, she uncovered the letter I had sent and called me, apologizing for not responding earlier. We spoke briefly and she provided some additional information.

Jenny did take three classes to go see the Dream Cars exhibit and proceeded to have her students create sketches designing a car of their own. The drawings were turned into three dimensional sculptures using air dry clay. When we first spoke, she talked about possibly creating a cross-curricular unit with the math teacher and the technology teacher, but this never came to fruition.

At the time of the conference, she was also very interested in creating ArtBots with her

students. While she did not do this herself, her kindergarten students went to a workshop at the High Museum and created ArtBots under the direction of the same teacher who presented the session at the initial WAEC.

The rest of the conversation involved discussions about how difficult the move was for her and the many delays she had to face until her room was completed. When asked if she was going to the next workshop (in less than one month), she very excitedly responded yes, and we agreed to try to meet.

Betsy's Learning Experience

After several brief phone conversations, the participant and I agreed to meet at a restaurant, equidistant from our homes. I arrived first and got a table, as secluded as possible. When Betsy arrived, we talked briefly, getting a feel for each other, ordered dinner, then began our recorded conversation. Betsy, a friendly woman, slightly older than myself, had experienced several career changes. Upon obtaining a Master's Degree, she began teaching third and fourth grade, then switched to working in the education part of an environmental program. The amount of traveling did not coincide with her plans to raise a family, so the job relationship was severed. After being home for several years, she began teaching education classes at a community college. When a friend called, begging her to co-teach second grade, Betsy's career shifted once again.

Betsy was strongly encouraged to become certified to teach the gifted program, and has been doing so ever since. At the time of this interview, she was a teacher of Talented and Gifted students (TAG) in a public school with approximately 670 students. One of the prerequisites for

participating in this study was being an art teacher. As the exception to the rule, Betsy was selected due to her proactive stance on incorporating art in a school where budget cuts had eliminated all arts programming.

I've tried to bring more art, not only into the gifted program, but tried to disperse it throughout the school because our teachers are so short on time and so stressed about the basic education, so they don't feel like they can spend too much time on anything extra, what they consider extra, like art, or music. So, through my program, since I have children from almost every classroom in the school, there are a few that I don't, but I usually have one or two from each classroom or grade level, and I can work with the teachers more that way since I do have that contact with every teacher in the school...if we do something that I feel like would be real interesting to the teacher and her program, I try to gear it to what I think the kids in that grade level are doing anyway, I can offer to share an activity or idea with her. Often times my principal has been gracious to let me get supplies that can be spread throughout the whole school.

With trepidation and insecurity, afraid she might embarrass her school, or herself, Betsy decided to attend the High Museum's *Go West: Art of the American Frontier from the Buffalo Bill Center of the West*¹⁶ workshop. In her own words:

That was the first year I went and I kept sitting there through all these programs and I kept thinking, I can do this. I can do this for the whole school, something I can share with the whole school.

The High Museum conference was linked to a special exhibit of Western and Native American art. Betsy returned to the classroom with a sense of confidence, giving her the courage to create many art projects throughout the school year. One project involved each student creating a par flesh bag, something Native Americans used for carrying meats, or nuts and berries. While the real ones are made of leather, students used brown craft paper, crumpled to look weathered and more like fabric.

¹⁶ This exhibition considered the evolving notion of the American West through more than 250 artworks and artifacts dating from 1830 to 1930, outlining a West of popular imagination that continues to inform American values of independence, innovation, and individualism today. (High Museum of Art Atlanta, *Go West*, 2014c)

Conversations with the school principal about how supportive and helpful the museum staff had been led to a meeting.

They [museum education staff members] met with the superintendent and our curriculum county wide supervisor, and our principal, and our assistant principal to try to figure out more ways to incorporate art into the school system, without an official art program...they wanted to come see what I was doing, and if they could tell that what they had done had influenced our school, and it definitely did. They could see that, and then in the spring, I went back to school from the conference with Native Americans on the mind.

The resulting visit served to verify the influence of the workshop on Betsy's instructional practices. Upon returning to school after the Go West conference, Betsy began contemplating the makeup of her surrounding community, as the school itself had a Native American name. This led to an open-ended, school-wide survey. The survey indicated 47% of the respondents were of Native American descent, the majority of respondents being Cherokee.

In the spring, Betsy recruited a Native American artist/performer that she had seen at the Go West workshop to come to the school and demonstrate his drum-making skills at what became a community event. An additional group of twenty Native Americans from an adjoining community joined the celebration, creating a Pow Wow, complete with crafts and demonstrations.

At the Go West conference, Betsy attended a session where she learned to make a variety of beads. Evidence of the application of gained skills was reflected in the student-created jewelry, sold at the Pow Wow in order to cover the drum maker's fee. Student created posters placed in various locations in the surrounding neighborhood resulted in over 400 guests at the event on the school grounds. Betsy mentioned how even the superintendent participated by doing

a dance draped in real bear furs. Discussions were ongoing regarding a future event

incorporating a more diverse cultural influence, possibly centered on the culinary arts.

From those surveys last fall, we took the Cherokee heritage and ran with it, but on the survey, we got a lot of information back like, I was Portuguese, and then I have Irish, and Scottish, and then I have German and French. So I think this year what I would like to do is to extend that heritage to a world-wide study. It's just a natural, to go into that and to focus on one or two items from each heritage. And I am thinking, this came from the conference too, I was telling you about the mission work I have done and to financially be able to do that, my daughter and I created a catering company and we cater weddings and events and dinners, and that is what made it possible for us to do all the missionary work. And, so I have a keen interest in foods, and in our school we have done some gardening, actually quite a bit of gardening. It has become real common for schools to do. But this year, to extend the program that I started last year, I want to talk about culinary arts, and I don't know, I lay awake at night wondering how I am going to be doing culinary art without knives, because that is such a part of it.

Following the conference, a field trip to the High Museum was established for a total of fifty students from third, fourth, and fifth grades. The museum visit was a first for the majority of the students. The students listened to the audio tours and watched a short interactive play about westward expansion. The students had an added treat when the bus driver took them past the State capital building before returning to school.

... on the way out; I talked the bus driver into driving by the state capital. I thought the bus was going to tip over because everybody was on the left hand side watching the state capital go by the window. It was such an amazing thing for them because when I asked, I was shocked how many of them had never been to Atlanta, and had never seen the state capital, so a lot of side benefits from the field trip also.

Being a Title 1¹⁷ school enabled the students to attend the museum for free, with no charge for bus transportation, information Betsy received from attending the museum conference.

¹⁷ Title 1 is a part of the No Child Left Behind Act of 2001 (NCLB). This act provides federal funds through the Georgia Department of Education to local educational agencies (LEAs) and public schools with high numbers or percentages of poor children to help ensure that all children meet challenging State academic content and student academic achievement standards. (DeLaune, 2015, Georgia Department of Education Federal Programs)

In comparing the Go West conference with the initial WAEC, Betsy elicited a preference for the first, that of the Go West due to a focus specifically on art. She discussed several things she found enjoyable at the WAEC, but missed the hands-on art experiences encountered at the Go West conference. Not being an art teacher left her feeling frustrated at not being able to pull it all together upon returning to the classroom.

Yes, the conference gave me a little bit more confidence about how to critique; a lot of the conference was used to show us pictures of the Wild West, to show us things that happened. It just gave me a better background, a better confidence to be able to talk to my children during the field trip, to be able to discuss it with them, to critique some of the work and to help them understand some of the work.

The need for a kit of some kind with lesson plans and/or resources seemed very important to her, especially since she was not an art teacher. In reference to the WAEC, Betsy stated:

... the *arts*, vs. art, which I guess is good to give somebody like me a taste of everything. I did love some of the rhythm, and the storytelling, and I liked all that, but I probably liked more of a focus on art. If expense were not an issue, I would say [make the conference more] like they did last year with more of the art, and give you a care package to take home with you. It was kind of hard for me to come back and try to pull all that together, and I guess not being an art teacher made it even harder for me. Or to even have a kit there that you could buy, where you could do everything we did here, you could take it back and do it.

Plans were in the making for a trip back to the museum early in the following school year to see the Dream Cars exhibit, part of the initial WAEC. While an observation of this trip was discussed, conflicting schedules prohibited this from happening. Additionally, a date for a classroom observation was scheduled. Several days prior to the established time, a text message was received stating the observation was no longer possible. Apparently the principal of the school resigned, to be replaced by the assistant principal. The observation was approved, only to

be cancelled by the original principal who returned to work the following week. An apologetic email was sent by the teacher, and there was no further contact.

Pete's Learning Experience

My first encounter with Pete was at the initial WAEC. He was a thin man with a full head of grey hair, not much taller than myself. When first approached about setting up an interview, he spewed off numerous events and trips he had planned for the upcoming summer, so a fall interview time was established.

The beginning of our conversation veered to an architecture program he had co-founded. While the information he shared was very interesting, it was difficult to get him to address the topic at hand. The majority of the interview focused on aspects of his program and how it was run. There was a link between his program and the High Museum; at the time of this research, the museum offered the architecture program, one day a week, as an after-school activity. Serving as a facilitator, with various volunteers from several architectural firms and other teachers, the program continued to expand.

Pete began his college training as a pre-med biology major, but had always had an interest in architecture. Unsuccessful in meeting the demands of a required Chemistry class put a hold on his education. For the next ten years, his career took a shift to cabinet maker and carpenter. The decline in the housing market led him back to teaching, working in several different private schools, and eventually to completion of a degree in early childhood education.

Currently teaching art in a public elementary school with approximately 700 students, Pete just completed his twelfth year as a certified teacher. Of interest, is the temporary location

of his classroom. The original school was being renovated, so the entire school moved to another building, and was due to move back again within six months, when the construction was completed. Once moved back to the original location, changes included a new pottery studio and the addition of another art teacher, one day a week. Pete spoke enthusiastically about the design of the new space, located below the gym, and his interactions with several of the architects, both during the construction and as part of his afterschool program.

Redirected back to the topic at hand, he spoke of how he had attended every workshop he could.

Well I try to attend all the [High Museum] teacher institutes and I think I have done so as long as they have been offering them. Well, at least for the last ten years or so.

The Go West received high accolades from him for its accessibility, connection to standards, and web based curricular support, which included lesson plans and a slide show of artwork from the exhibit.

There were a lot of curricular tie-ins. So many of the standards that we have require them [the students] to study Westward expansion, or the Native American cultures. That was particularly engaging and I used a lot of those resources. In fact, I probably have some here, yep, there it is. I had lots of resources and it definitely gave us many in-roads to working with the art, that the teachers were glad that I could, as the studio teacher, help them create something that met certain standards. So the Institute, and particularly the fact that they have added more web-based curricular support, everything from standards, to lesson plans, to Power Points of images that you will see, because if you prepare the kids well, they will get much more out of the field trip. And, we usually follow up the trip with a sheet where they drew something that particularly impressed them, and wrote about it.

Pete spoke of sharing examples of student artwork with the High Museum, reinforcing the effectiveness of the workshop and the resources made available to teachers. He also spoke of a

past exhibit, the *Chinese Terracotta Warriors*,¹⁸ which led to a classroom unit on Chinese pottery, along with Navaho sand painting activity from the Go West exhibit.

As Pete's school is a Title 1 school, museum visits and bus transportation were paid for by the High Museum, providing the opportunity for all students to visit at least once per year. Pete felt that using the workshop resources helped to prepare his students for field trips. He had nothing but positive comments regarding the museum's responsiveness to the students, and how accommodating they were, even when there were last minute changes. Issues usually centered around busing, with late arrivals leading to shortened visits.

Pete spoke highly of the opportunity to witness a practice session of the Atlanta Symphony Orchestra.

But the opportunity to hear a rehearsal with the Atlanta Symphony? I never had that [before]. I ended up sitting together with a colleague that I used to work with. She is in the Atlanta Symphony Chorus and she said he [the conductor] was singing Aida as he was conducting them. So he was singing all the parts as he was conducting. It was like, how your eyes could be opened to an art form, I haven't been to the symphony in decades! To have an opportunity to be there at a rehearsal... And also to just catch the passion of the Alliance Theater folks. I have a friend who has been part of their interface, where they teach art on a regular basis, and they are just great folks.

What is most notable about this interview was Pete's insistence on creating partners and/or allies within the framework of workshop participants. He spoke of regrets when meeting someone in one of the sessions, wishing he had gotten their phone number or e-mail, in order to

¹⁸ The High Museum of Art presented "The First Emperor: China's Terracotta Army," an exhibition inspired by one of the greatest archaeological discoveries of the 20th century. Featuring 100 works, including 15 terracotta figures, the exhibition represented one of the largest groups of important works relating to the First Emperor ever to be loaned to the U.S. by the Museum of the Terracotta Army and the Cultural Relics Bureau of Shaanxi Province in Xi'an, China. (High Museum of Art Atlanta Press Release, 2008)

continue the exchange of ideas. His suggestion for improvement was to extend the workshop sessions, allowing for a more in-depth exploration of topics.

I will tell you that I love the fact that if there were a possibility of getting a little more in depth on some of them, to have them more than just a one-day event; and more than just an hour or forty minutes, but that there would be some follow-up, and some opportunity to reflect on how we did it in our classroom. In a way, as a life-long learner, I would love to do this kind of meeting with colleagues, and creating those...like every class, ok, you met somebody in that class that you wish you had gotten their e-mail address, or their phone number so you could exchange ideas. So, I would love to see more of that, as the follow-up. I think follow-up more than anything...like I have piles of notes and things I have taken, but how much do I get to use? If you had someone you were sharing with so you could be held accountable...

Pete felt that if the notebooks filled with ideas from the workshop were shared with others, more ideas would probably come to fruition. He stated,

...the biggest thing, when you are teaching art, you can sometimes feel so much out on a branch by yourself, out on a limb on your own because there is rarely support even in a school system...but how to actually authentically support what our teachers do with every child in school. And, how you differentiate, how you reach every child in a way that is encouraging but also stimulating and challenging. So, all of that, the collegial relationships are really important. If you can have a day that is long enough that you can have some time, but not just a one shot experience, maybe at least two or three days where you could follow-up.

The majority of art teachers work in isolation, as they are the only art teacher in the building, with very little contact from other art teachers in their districts. In an effort to continue the relationships fostered at a particular workshop, Pete became part of a group that met once a month at a local restaurant to share ideas and support, a group that was still functioning at the time of the interview. The possibility of a post-conference webinar¹⁹ was suggested, providing a

¹⁹A seminar or other presentation that takes place on the Internet, allowing participants in different locations to see and hear the presenter, ask questions, and sometimes answer polls. (Dictionary.com, 2016)

venue for educators to discuss applications of ideas from the exhibits, workshops, and other experiences.

Susie's Learning Experience

Susie was one of the two participants added later, and her interview occurred approximately one year after the three initial participants. After staying home to raise her son, she pursued a degree in art education. With thirteen years of experience, at the time of the interview, she was teaching elementary art in a Title 1 public school. After a brief explanation of my research, she agreed to a date for an interview and classroom observation. During the interview, Susie was asked what she gained from attending the conference.

I am sure that I have used things that I learned at the educator conference, I can't think of anything specific that I did, or a project that I learned that I did, but what I do learn is from the other participants. Because there are so many people that I see, and that is the only time that I see them. And we get to collegially discuss what is happening in our little worlds, that often are in isolation. It's not unusual to hear the same story from people at different schools, we will occasionally communicate, we call it off the grid because it is not that we say anything inappropriate, but because we just want to be sure that whatever we say doesn't sound crazy...

Feeling the all too familiar isolation as the only art teacher in the school, with little contact with other art teachers in her district, the conference for her became a valuable sharing opportunity.

The Title 1 status of Susie's school entitled every student to go to the museum on a field trip, free of charge. When asked if she attended with them, she said she did not go because the teachers would miss their planning times. Generally, classroom teachers have planning time when students are in art, music, or physical education. She stated she did not want to burden the museum with the cost of her attending. In reality, museums do not charge for teachers who are chaperones. When asked what she did to incorporate the museum experience into her classroom

curriculum, Susie replied that she was not really aware of what each class did during their field trip, only *when* they attended, as she had set up the dates. This led to my conclusion that the field trip experiences were not incorporated into the art curriculum.

Susie discussed a previous field trip she attended with a group of students:

Several years ago, one time that I did get to go [to the High Museum], the docents were lovely. She sat on the floor, the lovely older woman, I mean I am older, but she was really older...We were going to see the [Howard] Finster²⁰ objects, and she did not know what one of the creatures mentioned was. I thought, if you are going to give tours, you should know that the object was from the middle ages. You know if the cock-a-trees stared at you, you would turn into stone. And that was part of the work, the stone. The way is that you kept a mirror, and you would put it in front of the cock-a-trees and they would turn into stone. And then I asked if we could look at the Butterfield²¹ horse. They had moved it to a different place in the museum. I am not really thrilled with that, but they should also have moved that piece by Leonard Gold because she is totally meshed with that horse. I suggested that they move it also. So I sat down and said can I talk about it? She said ok. So I sat down on the floor with my little second graders and went into what I am sure you do, ask "What do you think Deborah Butterfield does?" So we talked about the horse, and dressage and that is what she teaches, and all of that. So when we got up, the museum docent said, "You are an actress. I learned so much from you!" And I didn't know if I should be flattered or not, because I thought she should be doing this.

Considering the vast collection of artwork in the High Museum, expecting one docent to know facts about each and every item seemed unrealistic. Susie's students generally toured a section of the museum's permanent collection, then created an age appropriate art project related to what they saw. This all fell under the museum's Art Access²² program, an event highly favored by the

²⁰ Reverend Howard Finster, a self proclaimed "Man of Visions", Finster was one of America's most widely known and prolific self-taught artists producing over 46,991 pieces of art before his death in 2001. He saw himself as a sacred artist, tirelessly recording his visionary prophesies and providing glimpses of a celestial outer space world that God revealed to him. (Paradise Garden Foundation, 2016)

²¹ Deborah Butterfield is an American sculptor best known for her depictions of horses made from found objects and natural materials, such as driftwood and recycled metal. (Artnet Worldwide Corporation, 2016)

²² The Art Access Program, generously supported by the Kendeda Fund and many individual donors, is designed to remove the economic barriers that typically prevent Title 1 schools from attending the High Museum of Art. Art

student participants, and at no cost to the students or school. While the opportunity to coordinate what was done in the museum with projects in the classroom existed, there was no evidence of this taking place.

On a sunny Tuesday morning in November, I observed several of Susie's art classes. The day began around 8:00 am. Upon arriving at the school the day of the observation, Susie was out front for carpool duty, already wearing her paint spattered smock, making her easily identifiable as the art teacher. I walked into the school, listed on the historic registry of Georgia, signed in at the front office, then walked down a series of hallways and stairs to the art room.

Originally a multipurpose meeting room, the long, narrow shape, with little storage did not provide the best physical space for an art room. The classroom was "organized chaos" with piles of materials, and parts of projects on all available counter spaces. Sinks were full of used water containers, still containing dirty water. Five long tables with stools provided the workspace for the students. There was an interactive white board on one wall with an attached projector, broken for the past nine months with no resolution in sight.

Along one wall was a low counter, with two sinks. Several windows over the counter provided a view of a field, trees, and several bird feeders. As Susie and I walked to her classroom, she made a stop in the cafeteria where she went through several trash cans picking out slices of bread, discarded by students who did not eat them for breakfast. These then became bird food for the feeders outside the classroom windows.

A lobby-type space, opening to the gym, music room, and bathrooms served as the entryway to the art room. The school building, with several additions over the years, forced students to go outside, then into another section to return to their classrooms, evident during the fire drill that took place during the observation.

On the day of the observation, Susie was scheduled to see kindergarten, first, third, fourth, and fifth grade classes. The teacher knew in advance that I was coming to observe, yet, contrary to my expectations, there were parents leading the first class in a project. Partially painted canvases with snow on the ground, and blue skies were being placed on the tables. Several hand-picked students were adding minor details. These completed paintings were going to be displayed in a local restaurant, available for purchase, with the funds going back to the school. The remainder of the students, also being led by parents, were tracing their hands onto white vinyl squares of fabric, similar to table cloth material, and then coloring in the images with patterns, creating “parts” for a school-wide bulletin board project.

The next few classes were working on drawings related to a school theme of No Place for Hate²³, under the request of the school counselor. Susie had been asked to have students create drawings in art class related to this theme. During this time, Susie continued her conversation with me. Although previous discussion ensued regarding my research, and the need to observe the transfer of information from the initial WAEC, there was no evidence of this during my visit.

²³ No Place for Hate® is an initiative of the Anti-Defamation League offered free to schools. The initiative is designed to rally the entire school around the goal of creating a welcoming community committed to stopping all forms of bias and bullying. No Place for Hate® provides a unique framework to incorporate new and existing programs with one consistent message. No Place for Hate® can help your school foster a culture of respect and create a safe, bully-free learning environment for students at all grade levels. (Anti-Defamation League, Atlanta, 2006)

Being at the school provided time for an interview during her long lunch period and gave insight into the instructional setting and the demographics of the school. However, little information was observed related to the transfer of information from the workshop to Susie's classroom instructional practices.



Figure 4.1 Susie's Art Room



Figure 4.2 Students adding details to preprinted winter backgrounds



Figure 4.3 Student artwork from "No Place for Hate" project



Figure 4.4 Students tracing hands and adding patterns for school bulletin board

Eileen's Learning Experience

The last participant interviewed, almost one and a half years after the initial workshop, was Eileen, the participant with the most diverse background. Her earliest experiences included teaching high school English, theater, and drama. Taking time from teaching to raise her children, she returned to middle school, teaching Science and English. Becoming an art teacher was Eileen's most recent educational achievement, a title she has held for the past eighteen years. Currently teaching in a public elementary school, she offered the following statement:

I believe teaching art, you teach science and you teach English, and you teach theater, and you teach math. To me, art is really at the heart of all the curriculum, and social

studies, and science, and history, and actually, that is one of the aspects of art that I love, that it is not just teaching techniques, and skills but it is also teaching students about their life and the world they live in. They come into the art room and use skills that they have learned in the other classrooms and use them in a different way. It is very exciting to me. A lesson presented at the WAEC became the theme for one of the two annual nighttime

family events initiated by Eileen five years ago. Observing Family Art Night at Eileen's school, where students and parents worked together to create ArtBots, provided evidence of information transfer and application, from workshop to instructional practices. Several previous themes linked with special exhibits developed from High Museum workshops included Day of the Dead plaster masks, Retablos, and the artwork of Frida Kahlo. In referencing museum field trips, Eileen spoke of the thrill of watching students get excited about an artwork they were viewing, one she had shared with them previously in the classroom.

You know another thing that I really loved about the museum, going to the museum and seeing the children stand in front of something that you talked about in class and just be wide-eyed, and so excited about it. Just like – oh there it is! You know that kind of thing. It has been delightful. One of the things that I really love about taking the kids to the museum is, this is what I told them, that everything that they see is the authentic art piece that the artist actually stood in front of and painted, in just about the same place that you are standing. Everything there is one of a kind and the real piece, and they seem to be really impressed with that, that that is the thing the artist made himself.

When asked about a negative field trip experience, she spoke about a student who was caught shoplifting in the gift shop. Eileen was required to stay with him until his parents arrived as he was a minor and could not be released to her. A common issue, stated previously by almost all of the study participants, Eileen included, was bus transportation. The difficulty arranging times, and lack of reliability regarding promptness of arrival and departure were recurring issues.

As a participant observer, I posed the question to Eileen concerning what she did with the ideas gained from attending workshops.

I have a whole folder full of ideas that I would like to use, but it's like I can't get to them all. Maybe that is one of the issues with teaching art, there is such a plethora of choices and media to use, that it is difficult to get to everything. I don't know about you but the situations I keep getting in with art, and the other teachers in my county complain about it too, is sometimes you feel like your art room becomes a sweat shop to produce things for holidays or to produce things for the fund-raising events, and then in order to keep your art program going you have to get 500 clay plates made. So, a lot of the things that you would like to be able to do, you have to meet certain requirements of the school or the community. And the other problem I have in the elementary school is that I only see my students once a week.

One such event, one that she herself had initiated, added approximately \$3,000 to the art budget.

Every student was involved in creating a ceramic plate, with differing themes for each grade.

When finished, the plates were put on display, with a piece of cake, and made available for parents to purchase. The fundraising event incorporated a chorus performance, short drama presentations by several classes, and the "plate of cake" sale.

In an effort to keep the art teaching experience "fresh," and provide support for district art teachers, a session offering PLUs²⁴ was created within the district of Eileen's school. Initially, this group started as part of a particular teacher's graduate school classwork. The meetings, involving six or seven other teachers, were not mandatory and occurred once a month in various art rooms throughout the district. Eileen found these interesting and often alternated between elementary and middle school level, where she knew several teachers from previous teaching experiences.

Sought out by the High Museum to lead several breakout sessions, Eileen was proactive in presenting at numerous conferences, at both the local and national level. She spoke briefly

²⁴ Professional Learning Units (PLUs)- To remain certified in Georgia, teachers were required to accumulate a specific number of Professional Learning Units by attending classes fulfilling state criteria. (Georgia Professional Standards Commission, 2016)

about the cost of going to an upcoming national conference, not only the cost of the flights and hotels, but the fees charged for a majority of the hands-on sessions, all frequent inhibitors to conference attendance.

My observation of Eileen was unusual as it took place at night, beginning with a tour of the participant's art room. The brightly decorated room had many prints displayed along with details of ongoing lessons. One class was working on constructing a suit of armor, reflective of the teacher attending the most recent workshop linked to the *Habsburg Splendor, Masterpieces from Vienna's Imperial Collection*²⁵ at the High Museum in 2015. Step-by-step directions and examples led the students through the process of adding aluminum foil to cut and layered pieces of cardboard in order to create a life-size suit of armor.



Figure 4.5 Suit of armor and lesson examples: from the Habsburg workshop at the High

²⁵ This exhibit featured more than ninety extraordinary masterpieces and rare objects from the imperial collections of the Habsburgs, one of Europe's greatest royal families. Housed today in the Kunsthistorisches Museum in Vienna, these spectacular treasures, most of which have never before left Austria, demonstrate the immense power and enduring legacy of this former empire. (High Museum of Art Atlanta, Habsburg Splendor, 2014)

Having perceived an underlying lack of engineering within the school curriculum, this art teacher took it upon herself to create a special event, based on an activity presented at the initial WAEC. One of the conference breakout sessions introduced the process of creating ArtBots, small robot-like creations made from plastic cups, markers, and small battery-pack motors. Successfully completed ArtBots bounced around slightly, leaving scribble-like marks on the paper placed beneath them. The \$500 grant from a group of local merchants provided money to purchase the motors, batteries, and other small materials needed to decorate the finished products.

Of the 570 students at the elementary school, attendance was limited to the first forty families who submitted the completed application. The event began at 6:00 p.m. and ended promptly at 7:00 p.m. as school rules dictate after school events last no more than one hour. The cafeteria contained beautifully painted wall murals, resembling store fronts of the community, complete with awnings over doorways. The long cafeteria tables, with attached seats, were covered with large sheets of pale pink bulletin board paper. Hot glue guns stood ready to use, along with plastic cups, small battery-powered motors, markers, colorful rolls of duct tape, and assorted other art supplies. Wearing cardboard box robot costumes, several students were positioned at the front door of the school greeting guests as they arrived. (The robot costumes were created at an afterschool art club to coincide with the ArtBot event.)

The teacher began by welcoming all participants and describing briefly what would take place. Small battery-powered motors and batteries were dispersed, and the students and parents began the process of creating, designing, experimenting, and redesigning. The excitement was

evident as students and parents scattered around the cafeteria gathering materials and discussing how they were going to design their “creature”.

Having participated in the same workshop at the WAEC provided the knowledge that the event would consist of trial and error, disappointment, and hopefully excitement, when the ArtBot actually functioned. The smiles and shrieks that followed the first time the individual robots drew on paper reinforced the teacher’s transfer and application of information from the workshop, and the success of the event.



Figure 4.6 Student designed robot costume worn on the night of the ArtBot event



Figure 4.7 Students with completed ArtBots



Figure 4.8 ArtBots created by students with help from parents



Figure 4.9 Scribble lines seen above were created as the ArtBot moved on the paper

CHAPTER 5

FINDINGS, REFLECTIONS, AND IMPLICATIONS FOR FUTURE RESEARCH

How did workshop participation influence teacher knowledge?

In an effort to answer the first research question, examples were drawn from interview statements, field notes, conference documents, observations, and literature.

Providing opportunities for workshop participants to preview museum exhibits, along with theatrical and musical performances served several purposes; it created a sense of excitement, thus encouraging teachers to bring students for field trips, and offered a unique setting in which to learn. Currently, many museums provide interactive, audio tours linked with the special exhibits. Betsy's students were very excited about using the headphones during their trip to the High Museum; "...they really got into it. They are still talking about it this year and the ones who are back with me, they still talking about what fun it was."

The workshop offered educators experiences similar to those of being a student. With someone else leading the instruction, teachers were required to interact with others, respond to inquiries, and provide feedback from observations and experiences. Assuming the role of student served to remind educators of the need to pursue interesting and unique ways to foster participation and engagement, specifically in regards to field trips.

The interactions and sharing with fellow colleagues often satisfied conference attendees, regardless of the class sessions or lectures offered. Pete addressed this during his interview. Pete

stated, “So...when you are teaching art, you can sometimes feel so much out on a branch by yourself, out on a limb on your own, because there is rarely support, even in a school system.” As the majority of art teachers, especially at the elementary level, are the only art teacher in the school, there is often a feeling of isolation. While Susie could not recall a specific lesson or idea she applied from the conference, she placed the interactions with other participants in high regard. For her, the conference was the only time she saw many of her colleagues and she enjoyed the discussions about what was “happening in our little worlds.”

While frequently required to attend professional development workshops related to their specific fields, it is usually the workshops educators themselves choose that are the most enjoyable and rewarding. While the curricular aspects were beneficial, of more significance was being around like-minded people. Interacting with others facing similar challenges with methods, materials, storage, and/or classroom management, inspired a sense of community among participants. The added opportunities of meeting educators from other disciplines, grade levels, and locations, led to cross-curricular discussions, unit ideas, and/or new lessons.

How did participating in the conference impact each teacher’s instructional practice?

While research focused on the initial WAEC, many of the educators interviewed spoke of other High Museum workshops that influenced their instructional practices. Betsy spoke about attending an earlier workshop at the High Museum, titled Go West. She stated, “With trepidation; I went thinking, I hope I don’t embarrass myself or my school. But it was just the opposite!” The workshop, in her own words, was “life changing,” boosting her confidence, inspiring her to involve the entire student body in several art making activities. It led her to

create an event incorporating the arts, artists, and the Native American cultural heritage of a large percentage of her students and the surrounding community. She created a Native American festival, with over 400 participants. Some students created beads made of dough (a skill Betsy learned at the workshop) and sold them in order to raise funds for a Native American musical artist who performed at the event. Plans for additional trips to the High Museum were another result of the workshop, particularly when special exhibits were linked to core curriculum.

Pete also spoke highly of the Go West conference. Many of the museum resources met grade level curricular standards, making classroom application accessible and relevant. The addition of web-based resources, such as lesson plans and slide show images of particular artifacts enabled teachers to prepare students prior to attending the museum. For Pete, the Go West workshop led to a lesson involving painted animal skins, done on brown craft paper, along with the creation of Native American Kachina masks.

At another previous workshop linked to the *Chinese Terracotta Warriors*²⁶, Pete was inspired to create a unit on Chinese pottery. The idea that each warrior was just a large “clay pot” led to the creation of clay tea trays bearing Chinese symbols.

Again at a High Museum workshop, Jenny learned about the Picasso to Warhol exhibit. After visiting the exhibit several times, she worked with another teacher to develop a cross-curricular writing unit about the particular artists and their artwork.

²⁶ The High Museum of Art presented “The First Emperor: China’s Terracotta Army,” an exhibition inspired by one of the greatest archaeological discoveries of the 20th century. Featuring 100 works, including 15 terracotta figures, the exhibition represented one of the largest groups of important works relating to the First Emperor ever to be loaned to the U.S. by the Museum of the Terracotta Army and the Cultural Relics Bureau of Shaanxi Province in Xi’an, China. (High Museum of Art Atlanta, News Release, 2008)

After visiting the Habsburg exhibit at the High Museum, Eileen's students worked together to make life-sized suits of armor using cardboard and aluminum foil. She even took the lesson a step further, spending three days working with high school students to develop suits of armor as costumes for a play being put on at their school. Another idea presented at the initial workshop led Eileen to create a school wide event where parents and students worked together to create ArtBots.

Generally speaking, teachers viewed the museum as an extension of the classroom. Participants clearly stated the need for linking what students would do and see on a field trip to classroom curriculum. The images and lesson plans provided by the Woodruff Arts Center and the High Museum enabled teachers to introduce the subject matter efficiently, linking it to curricular standards. Students who receive prior introduction to the images and artwork before arriving at the museum, usually have a more rewarding and enjoyable trip.

The High Museum received praise for the responsiveness of the staff to students, attentive docents, flexibility with late arrivals due to busing issues, providing space for students to eat lunch during inclement weather, along with accommodations for special needs students. While not every trip was perfect, most issues centered around transportation. The majority of teachers spoke highly about previous field trip experiences. Eileen spoke about how good it felt to see her students so excited,

...seeing the child stand in front of something that you talked about in class and just be wide-eyed, and so excited about it. Just like – Oh! There it is! Everything there is one of a

kind and the real piece, and they seem to be really impressed with that, that that is the thing the artist made himself.

What I Learned

Flyvbjerg (2006) states “Cases are important for researchers’ own learning processes in developing the skills needed to do good research” (p. 223). As I reflect on my long, arduous journey to the “end of the road,” and this dissertation, I have indeed gained skills as a researcher. Not only did I learn *how* to research, I gained a deeper understanding of my own beliefs regarding teaching and museum education. The purpose of this research was to obtain an understanding of what participants gained from attending a three-day professional development workshop, and how this knowledge was applied within their instructional practices. The lack of information available on this subject, specifically regarding art museum workshops, was surprising. As I sought to uncover information, my plan was to act as a participant/observer, attend the workshop, then conduct post-workshop interviews, along with classroom and field trip observations. I operated under the assumption that additional teacher training would lead to better educational experiences for teachers and students alike.

Several additional conclusions were reached as a result of both attending the conference and interviewing the teachers.

- Teachers who attended the conference were able to view and learn about museum artifacts contained in the special exhibits.
- Teachers gained contextual information enabling them to feel more confident when presenting the new information to their students.

- Teachers learned about online museum resources which assist in preparing students prior to a field trip.
- Teachers benefited from the interaction with other art colleagues, many of whom face similar classroom issues, such as use of specific art materials.
- Teachers were introduced to theater and musical presentations.
- Teachers gained skills related to teaching in a museum setting.
- Teachers participated in hands-on workshops linked to gallery exhibits.
- Relevant and contextual information presented inspired the creation of community and school wide events.
- Teachers heard speakers discuss important and relevant topics related to the arts.
- Teachers became motivated and inspired to expand their art instructional practices.

Of all the interviews, the one with Susie was the most notable. This interview seemed the least informative, however, it did raise several relevant issues. The Title 1 status of her school allowed all of the students to attend the High Museum for free. While Susie made all of the arrangements, there seemed to be a disconnect between her establishing the field trip and linking the trip to classroom instruction. She mentioned her belief that if she attended the museum field trips, she might deplete some of the school's available funding. The museum allows a limited number of chaperones and teachers to attend without charge, however, it was unclear if she knew this.

Susie spoke about one trip she did go on, quite a few years before the interview. Her frustration with the docent, who was unfamiliar with a particular symbol on one of the artworks, left her disappointed and angry. She felt that if objects were in the museum, the docent should know about them. While her frustration was understandable, the expectation seemed unrealistic. This may have negatively impacted her desire to return with students on any future field trips.

While Susie did go to the WAEC, there was no evidence of any transfer of information during the interview or classroom observation. Two ideas surfaced: first, Susie did not enjoy attending museum field trips as a chaperone, and secondly, she was unaware of how to take the information gained from workshops or field trips and apply it to classroom instruction. More time spent observing and/or discussing this dilemma might lead to other understandings or conclusions.

Future Research

As plans to continue the WAEC exist, future research might include interviewing participants who have attended consecutive workshops. Changes in the conference format, theme, or topics could be evaluated based on data from participant interviews, observations and evaluations. As the participant selection of this study was due to close proximity, increasing the radius of participants, along with including educators from a variety of teaching fields (not just art teachers) would provide an additional slant to the research. While this research focused on knowledge gained from workshops, along with a search for evidence of knowledge transfer in participants' instructional practices, the social interactions between participants during the workshop were not specifically addressed, but deem further investigation.

This collective research demonstrated that workshop participation was beneficial for those who attended. The majority of participants gained contextual information, became motivated, gained confidence, and were inspired to create new lessons. Meaningful workshops address the curricular needs of teachers. This is accomplished by providing classroom-ready lessons that are easily adjustable to fit specific grade levels or student needs. In addition, workshops provide lessons that fulfill mandated standards, provide for hands-on experiences, equip teachers with contextual information that can be used prior to students attending the museum, and model gallery instructional methods. This research verified several assumptions and uncovered issues of concern, most notably how to extend the euphoric feeling workshops often provide once participants return to the classroom.

Borko (2004) discussed evidence of professional development leading to improvements in instructional practices and student learning, stating “We are only beginning to learn, however, about exactly what and how teachers learn from professional development or about the impact of teacher change on student outcomes” (p. 1). While participants are usually asked to evaluate workshops on the final day of attendance, this does not provide insight into the long term effects. While this research sought to understand the workshop scenario itself, there is a need to go beyond “token days or hours of sharing good ideas and move toward meaningful experiences where the voice of the teacher and the effects on students are being discussed and felt” (Conway, et al., 2005, p. 8). Longitudinal studies involving participants who have attended several consecutive WAEC workshops would lead to a better understanding of needed improvements,

and offer additional understandings of the degree of content knowledge retention, and application.

At the conclusion of each interview, participants were asked what would be included in a workshop of their dreams. Responses included requests for additional art sessions such as photography or print-making, or packets of exhibit-related, contextual information for teachers to use in the classroom. Of significance was the idea of providing more time to delve into the topics discussed. In the limited time provided, workshop presenters generally offer snippets of information, lacking in depth, without providing for any follow-up opportunities.

Personal experience has demonstrated, more times than not, the excitement and rush of new ideas from a conference never come to full fruition upon returning to the classroom. Notebooks filled with conference “brainstorms” are delegated to dusty book shelves, or desk drawers, never to be revisited. Real-life demands along with administrative and curricular expectations limit a teacher’s ability to incorporate the multitude of new ideas and lessons. One participant suggested creating a post-conference network in the form of a webinar, where teachers would interact online, continuing the community building, support, and sharing of ideas initiated during the workshop.

...networks offer teachers access to a ‘professional community’ in which their expertise and experience are respected and where they can be active participants in professional discourse about improving practice. Networks have high credibility with teachers, and appear to have positive effects on their motivation, knowledge of pedagogy and subject-

matter, willingness to take risks, and commitment to improvement. (Corcoran, 1995, p. 5)

Options include structured, class-like formats, with specific requirements, e-mail correspondence, or use of social media groups, where ideas presented at the workshop could be discussed, along with other relevant topics.

An additional participant benefit would be the formation of small groups, possibly gathering monthly, to discuss current educational issues. Several participants were involved in such a venue where educators met at a restaurant; commiserating, sharing, and bonding over mutual educational experiences. Another scenario involved a voluntary, county-wide, monthly meeting for art teachers of differing grade levels where participating teachers took turns meeting at different schools within the district.

Jensen (1994) discusses how museums have made progress in working with teachers and meeting their instructional and curricular needs. Also mentioned, was the need for the “voices of the children to be heard” regarding their perceptions of museum experiences (p. 323). Teachers attending workshops indirectly influence the student’s museum experiences, implying the need for future research to examine this phenomenon.

One final suggestion involved teachers teaching teachers; those who attend the workshop would teach those who did not attend. Jenny’s accepted position of museum liaison supported this arrangement. Upon returning to school, she provided others with a summary of what was done at the workshop, adding ideas and suggestions regarding curricular links and applications. Providing her colleagues with insight into available programming and teacher resources served to

encourage additional educators to attend future workshops and possibly museum, theatrical, or musical productions with links to their specific fields of study.

Conway, et al. (2005) ask a very relevant question: Is the lack of research in the field of art an indicator that it is not considered important? (p. 8). While there is no direct answer, too often art is considered a “special” class, one that is deemed unnecessary, often cut from school programs due to budgeting issues. Additional research is needed to understand all that art can offer, especially in connection with the transformational experiences of workshops and field trips, for teachers and students alike.

Conclusion

Research pertaining to the influence of workshops on the instructional practices of teachers was minimal, especially concerning teachers attending art museum workshops. Corcoran (1995) stated, “Teachers spend a few hours listening and, at best, leave with some practical tips or some useful materials. There is seldom any follow-up to the experience and subsequent in-services may address entirely different sets of topics” (p. 2).

Ko, Wallhead, and Ward (2006) discussed the common practice of surveying teachers who just completed a workshop. They argue that learning takes time. “Teachers need opportunities to explore, question and debate in order to integrate new ideas into their repertoires and their classroom practice” (Corcoran, 1995, p. 3). Instead of using a survey, the authors suggest observing teachers within a classroom setting, after a workshop. Augmenting these observations with relevant discussions and/or educator interviews would improve teachers learning, and provide additional research data.

This dissertation sought to answer two questions: (1) How did workshop participation influence teacher knowledge, and (2) How did participating in the WAE Conference impact each teacher's instructional practice? Careful analysis of interviews, museum documents, field notes, and teacher observations provided answers to these questions. The workshop(s) discussed served to inspire teachers to create new units of study, collaborate with other participants, and even to create community events. Bailey (1999) stated, "Teachers who attended workshops...had a greater effect on their students' learning than did those teachers who didn't attend workshops" (p. 2). While clearly stating the benefits of attending professional development workshops, the challenge becomes how to attract additional teachers in the hopes of keeping instructional practices fresh, lively, and energized. In closing, consider the words of John Cotton Dana (1912), "Who dares to teach must never cease to learn."

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Appendix A

University of Georgia Consent Form

Museum Educator Conferences:

Do workshops influence instructional practices and/or field trip experiences?

Researcher's Statement

I am asking you to take part in a research study. Before you decide to participate in this study, it is important that you understand why the research is being done and what it will involve. This form is designed to give you the information about the study so you can decide whether to be in the study or not. Please take the time to read the following information carefully. Please ask the researcher if there is anything that is not clear or if you need more information. When all your questions have been answered, you can decide if you want to be in the study or not. This process is called "informed consent." A copy of this form will be given to you.

Principal Investigator

Nancy D. Herlihy
PhD Student at UGA (Art Education)
ndherlil@uga.edu

Purpose of the Study

The purpose of this study is to gain insight into how attending Museum Educator Conferences influences instructional practices and/or field trip experiences of teachers. You have been selected to participate based on the following criteria:

- a. You are attending all three days of this conference.
- b. You are currently teaching art.
- c. You take students on at least one field trip a year to the High Museum.
- d. You agree to be interviewed at least one time, with a possible follow-up interview and/or field trip observation.

Study Procedures

If you agree to participate, you will be asked to partake in at least one hour long, face-to-face interview within three to four weeks of the workshop. Several months into the following school year, the same participant will be interviewed and/or observed for the second time, again for a time period of one hour. Information gathered will pertain to curricular relevance, instructional applicability, and teacher's perceptions of how the conference will influence future field trip experiences. Data will be recorded, transcribed, and analyzed by researcher with participant's consent.

Interview Protocol

Participants will meet with the researcher at a location of their choice. The interview will be recorded; with transcription to take place later. Questions will pertain to the participant's interpretation of the information presented, and application of this to instructional practices and/or field trips.

Benefits

This study has the potential to contribute to the planning of future educational conferences and/or workshops. In addition, this study may contribute to future field trip experiences of both teachers and students alike.

Audio/Video Recording

In order to assist with data documentation, the researcher will use one or more audio digital recorders to record all interviews. These recordings will be transcribed by the researcher and kept in a safe place until one year after the research is completed. At that time, all recordings will be destroyed. Please provide initials below if you agree to have this interview audio recorded or not. You may still participate in this study even if you are not willing to have the interview recorded.

_____ I do not want to have this or any future interview recorded.

_____ I am willing to have this interview and any future interview recorded.

Privacy/Confidentiality

The data collected will be kept confidential in order to protect those involved. The names of participants will be changed to protect their identities. The project's research records may be reviewed by departments at the University of Georgia responsible for regulatory and research oversight. Researchers will not release identifiable results of the study to anyone other than individuals working on the project without your written consent unless required by law.

Taking part is voluntary

Your involvement in the study is voluntary, and you may choose not to participate or to stop at any time without penalty or loss of benefits to which you are otherwise entitled.

If you decide to stop or withdraw from the study, the information/data collected from or about you up to the point of your withdrawal will be kept as part of the study and may continue to be analyzed.

If you have questions

The researcher conducting this study is Nancy D. Herlihy, a graduate student at the University of Georgia. Please ask any questions you have now. If you have questions later, you may contact Nancy D. Herlihy at ndhxxxxxx or at (555)-555-5555. If you have any questions or concerns regarding your rights as a research participant in this study, you may contact the Institutional Review Board (IRB) Chairperson at 706.542.3199 or irb@uga.edu.

Research Subject's Consent to Participate in Research:

To voluntarily agree to take part in this study, you must sign on the line below. Your signature below indicates that you have read, or had read to you, this entire consent form, and have had all of your questions answered.

Nancy D. Herlihy

Name of Researcher

Signature

Date

Name of Participant

Signature

Date

Please sign both copies, keep one and return one to the researcher.

Appendix B

May 2014

Dear Participant:

I am a graduate student under the direction of Dr. Carole Henry in the Department of Art Education, Lamar Dodd School of Art at the University of Georgia. I invite you to participate in a research study concerned with Museum Educator Conferences. The purpose of this study is to gain insight into the how art museum conferences (or workshops) influence the instructional and/or field trip experiences of teachers.

Based on specific criteria, you have been selected to participate in my research. The following identify you as a candidate: you will attend all three days of the workshop, you are an art teacher, you take students to the High Museum on a field trip at least once a year, and you agree to at least one interview with a possible follow-up interview and/or field trip observation.

If you agree to participate, you will partake in at least one-hour long, face-to-face interview, with the possibility of a second follow up interview and/or observation. The first interview will take place within three to four weeks of the conference and the second, several months into the following school year. Information gathered will pertain to curricular relevance, instructional applicability, and teacher's perceptions of how the conference influenced the field trip experience. With participant consent, I will transcribe audio-recorded interviews and analyze generated data.

Your involvement in the study is voluntary, and you may choose not to participate or to withdraw at any time without penalty or loss of benefits to which you are otherwise entitled. If you decide to withdraw from the study, the information/data collected will remain part of the study.

I will complete primary analyses within an additional two months. Recorded interviews will be secured in a safe location for up to one-year post interview. The results of the research study may lead to future publications. The use of pseudonyms will protect the identity of participants with the published results in summary form only.

The findings from this project may provide information on the benefits of attending educational conferences and serve to assist teachers in creating more rewarding classroom instructional methods and educational field trip experiences. There are no known risks or discomforts associated with this research. This research is not a critique of the conference itself, but will serve to identify how teachers apply knowledge gained from participating

If you have any questions about this research project, please feel free to call me at (555)555-5555, or send an e-mail. Questions or concerns about your rights as a research participant should be directed to The Chairperson, University of Georgia Institutional Review Board, 629 Boyd GSRC, Athens, Georgia 30602; telephone (706) 542-3199; email address irb@uga.edu. By completing, and returning this questionnaire in the envelope provided, you are agreeing to participate in the above described research project.

Thank you for your consideration! Please keep this letter for your records.

Sincerely,

Nancy D. Herlihy

PhD Candidate at UGA

Art Teacher

Appendix C

Interview Protocol

A series of open-ended interview questions were established in the hopes of uncovering descriptions of participants' workshop experiences.

1. Tell me a little about yourself and your career as a teacher.
2. Why did you choose to go to the workshop?
3. Why do you feel museums offer classes, lectures, and methods of gallery instruction for teaching professionals?
4. How will you use the information presented in this workshop within your classroom?
5. Discuss how you believe this (or another) workshop has influenced your classroom instruction.
6. Describe a positive field trip experience.
7. Describe a less than positive field trip experience.
8. How will you use the information presented in this workshop during a field trip?
9. Without the restraints of cost, how would you change the workshop you attended?
10. If you could create the workshop of your dreams, what would it include?

Appendix D

September 12, 2015

Dear Participant,

I hope your school year is off to a great start. It is always so hard to get back into the swing of things after summer vacation.

Just as a refresher, I am the grad student that interviewed you regarding the workshop at the Woodruff Arts Center. I am still working on my thesis and I am hoping I could meet with you one more time. I would really like the opportunity to observe your classes for a day. I promise to stay in the background, but it is imperative that I gather some observational data in order to complete my thesis. This meeting can occur whenever it is most convenient for you.

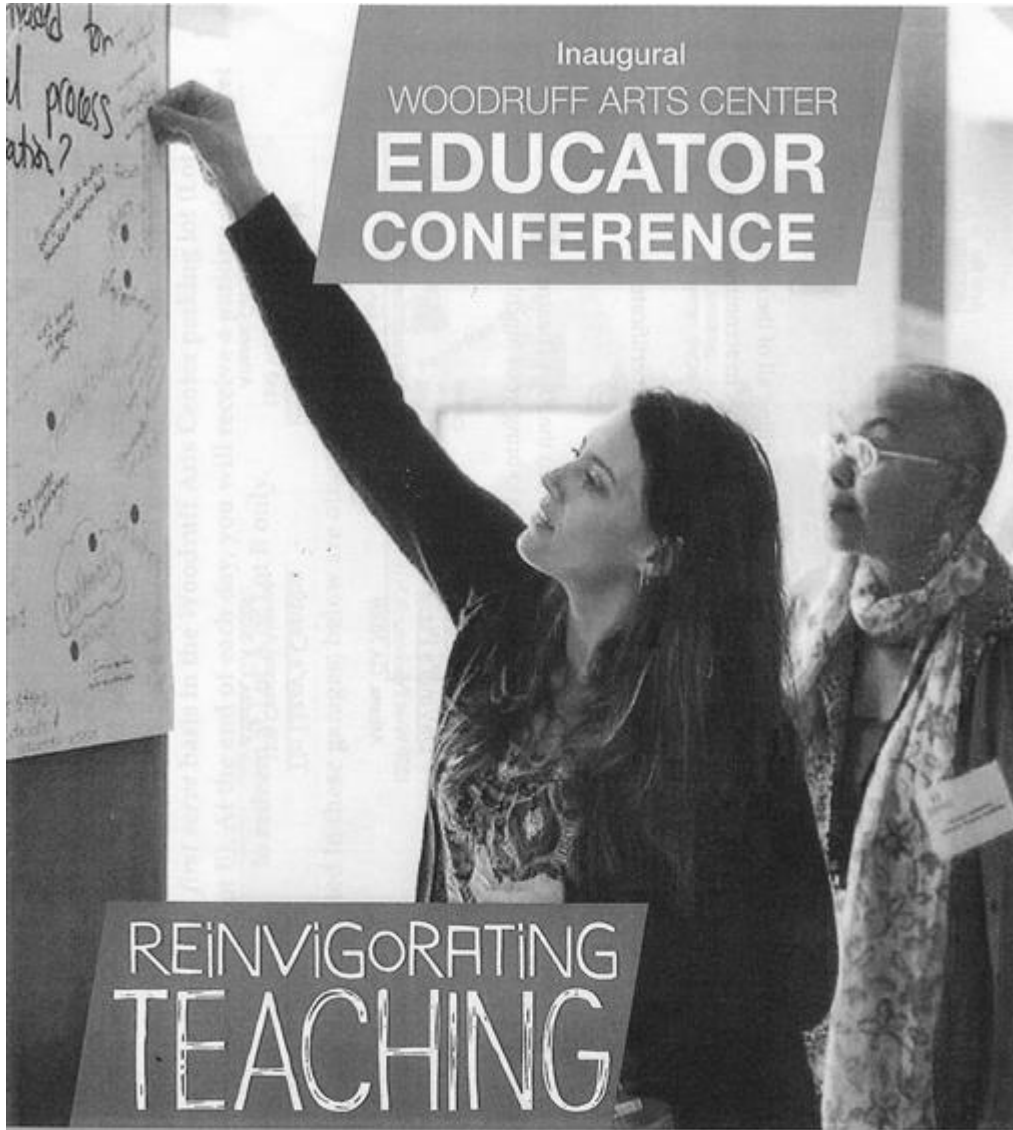
I look forward to hearing from you.

Thank you,

Nancy D. Herlihy

PhD. Candidate from University of Georgia


Appendix E





Inaugural
WOODRUFF ARTS CENTER
**EDUCATOR
CONFERENCE**


**REINVIGORATING
TEACHING**


June 3-5, 2014

 THE WOODRUFF
ARTS CENTER


 **Alliance**
Theatre in the Woodruff

 **Atlanta
Symphony
Orchestra**

 **HIGH**
HIGH MUSEUM OF ART ATLANTA

 **Arts for
Learning**
WOODRUFF ARTS CENTER

Appendix F



**Atlanta
Symphony
Orchestra**

WELCOME

Thanks for your support of the **Atlanta
Symphony Orchestra!**

Please join us in making this rehearsal as productive as possible for our musical artists by observing the following guidelines:

- This rehearsal is **open seating**. Please move to the center of the aisle and fill in all seats accordingly.
- Seating is from **Row L to Row Y only**. Please sit in designated areas.
- Please **refrain from talking**.
- Please **silence your electronic devices** and **NO TEXTING**.
- Please **stay seated** and keep movement to a minimum.
- Please help us to **avoid any disturbances** by assisting upset babies or children outside of the hall.
- This is a **working rehearsal**. Please **do not applaud** at the end of a movement, piece, or start of intermission. *We ask that you hold all applause until the end of the rehearsal.*
- **No food** is allowed in the hall.

Tickets for this performance are available at the Woodruff Arts Center Box Office. Please visit the Box Office or call 404.733.5000 for information.

Appendix G

Computer Generated Coded Data

Key to letters	<p>A - Jenny/Elementary Art Teacher</p> <p>B - Betsy/Elementary TAG Teacher</p> <p>C - Pete/Male Elementary Art Teacher</p> <p>D - Eileen/Elementary Art Teacher</p> <p>E - Susie/Elementary Art Teacher</p>	Revised data
<p>Proactive roles of teachers regarding workshops</p>	<p>I try to go to at least one, if not more a year. Probably, one to three a year. L272-273(A)</p> <p>I also attend the private school [workshop], the Georgia private schools get together once a year. L288-289 (A)</p> <p>I did frequently go to conferences. They are not always art related, sometimes they are technology related because I am sort of...that is where I am lacking. L325-327 (A)</p> <p>Well I try to attend all the teacher institutes and I think I have done so as long as they have been offering them. Well, at least for the last 10 years or so. L289-290 (C)</p> <p>...what I do learn is from the other participants. Because there are so many people that I see, that that is the only time that I see them. And we get to collegially discuss what is happening in our little worlds, that often are in isolation... L26-28 (E)</p> <p>The summer workshop is the main one that I go to. L158 (E)</p>	<p><i>-Teachers actively pursue workshop attendance</i></p>
<p>Perceived benefits of attending workshop</p>	<p>I am not afraid to beg, borrow, and steal. I am not afraid to take something I have learned from someone else and make it my own. L370-371 (A)</p> <p>I learned about new materials, air dry clay, at the conference. L91 (B)</p> <p>Last year I used a theme, a Mexican art theme. [tied in with High Museum workshop and this teacher also presented at GAEA] L64-85 (D)</p> <p>And, so in that kind of a setting, where you are going to workshops, you can make some connections that sometimes even happen back where you work. L288-289 (C)</p>	<p><i>-Generate ideas</i></p> <p><i>-Learn about new materials and curricular links</i></p> <p><i>-Connect with new people</i></p>

	There were a lot of curricular tie ins with so many of the standards that have required them to study Westward expansion or the Native American cultures. L300-301 (C)	
Experiences related to other workshops at the High Museum	During the Picasso to Warhol exhibit... the teacher that I worked with...that particular teacher really wanted to teach writing through working with art. So, she did a lot of work alongside me. She did a lot of how to write, how to look, and how to describe, in addition to what I was doing with the Thinking Routines from Project Zero. So we did a lot of working and talking about art. We visited that exhibit a couple of different times. L90-97 (A)	<i>-Cross-curricular units</i>
Positive statements about workshops	<p>I think one of the most valuable inspirations I got from those; a lot of those teachers are going to a choice based classroom. ...So the kids come in, the room is arranged in zones, like there would be printmaking, painting, clay, little studios, like little mini studios. L300-308 (A)</p> <p>I feel like...even if I go to a conference that I didn't like very much, I feel like there is always one little nugget that I can try with my students...I feel like it is very important to keep your mind open to see what other people are doing. L363-367 (A)</p> <p>...I think that it helps to keep you fresh; it also helps put you in the perspective of the students. I think it is good for us to be students again sometimes. L 372-375 (A)</p> <p>Well, this is crazy, but after we went to the High Museum, I took them all to get a frozen yogurt and you know they loved that. It was sort of a community...I think little trips like that are great. L458-460 (A)</p> <p>So I like not always doing art related field experiences...I love going on field experiences with classes. I just feel like ...we get to know each other so well if I go with them as a chaperone. L477-479 (A)</p> <p>So the story tellers [with the Gerry Pinkney exhibit] were incredible and one of the story tellers was at the conference. L564 (A)</p> <p>There was one person in particular, when I went to her workshop, and I thought she was phenomenal...she teaches at a charter school and she is not your ordinary art teacher. I think she is actually like an industrial design teacher...I went with a group of people [to the session on] ArtBots. L582-585 (A)</p> <p>I loved it. I thought it was great. I loved every minute of it. L784 (A)</p>	<p><i>-New teaching strategies and/or methodologies</i></p> <p><i>-Always something that can be used</i></p> <p><i>-Freshens perspectives</i></p> <p><i>-Builds community</i></p> <p><i>-Meet new people</i></p> <p><i>-Eliminates feelings of isolation</i></p> <p><i>-Builds confidence</i></p> <p><i>-Learn about new opportunities and grants</i></p> <p><i>-Inspiring</i></p> <p><i>-Eye opening to new mediums and art forms</i></p>

	<p>I think it's also really nice getting away with a group of people. I think my friend's favorite part of the conference was getting to know different people from different parts of our school. L783-785 (A)</p> <p>That was the first year I went and I kept sitting there through all these programs and I kept thinking I can do this. I can do this for the whole school...One of the workshops I went to was a par-flesh making class...a Native American pouch they used to carry meats, dried meats or nuts and berries, or messages. L103-107 (B)</p> <p>I have tried to get ideas to [the classroom] teachers, since they don't have an art teacher, to help boost the teachers up and help them have a little more art in their program. L116-117 (B)</p> <p>...had I not gone to that first conference, and I went with a chip on my shoulder, because I am not an art teacher, I guess with trepidation I went, thinking I hope I don't embarrass myself or my school. But, it was just the opposite, I just discovered so many valuable resources and people that were interested and offered to help, and they have already been helping, last year and this year, by not only supporting, but offering to come to our school. L159-164 (B)</p> <p>I got so interested in it with the name of our school being Native American. The kids kept saying my great, great granny was full blooded Cherokee, and I kept hearing comments like that so we did a schoolwide survey in the fall and this was another way that we brought the art from this conference into our whole school program...over 47% showed Native American backgrounds L178-181 (B)</p> <p>We paid for our [guest's] travel from the bead making experiences that we had had at the High Museum conference. I learned five or six different bead making techniques that I took back to my school and we made jewelry and sold it at our Pow Wow. We used that money to pay for our guests, to pay for their travel. L205-209 (B)</p> <p>We had, this may not sound real impressive, but we had over 400 guests come to that Pow Wow that night, that festival. For a public school...L226-227 (B)</p> <p>From the High Museum conference that I attended, I had met an Indian Chief named Yellow Horse and I was fascinated by his drum making skills and they had him doing a demonstration at the conference. L185-187(B)</p> <p>I talked the bus driver into driving by the state capital. I thought the bus was going to tip over because everybody was on the left</p>	
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	<p>hand side watching the state capital go by the window. It was such an amazing thing for them because when I asked I was shocked how many of them had never been to Atlanta and had never seen the state capital, so a lot side benefits from the field trip also. L304-308 (B)</p> <p>I would not have known about it [that the Title 1 schools can attend for free] if I had not been to the conference. L323-325 (B)</p> <p>Yes, the conference gave me a little bit more confidence about how to critique; a lot of the conference was used to show us pictures of the Wild West, to show us things that happened. It just gave me a better background, a better confidence to be able to talk to my children during the field trip, to be able to discuss it with them, to critique some of the work and to help them understand some of the work. L397-401 (B)</p> <p>Part of the High Museum after school program is doing the STEAM program with a focusing on light teaching L384-385 (C)</p> <p>...how your eyes could be opened to an art form, I haven't been to the symphony in decades! To have an opportunity to be there at a rehearsal...L738-739 (C)</p> <p>...when you are teaching art, you can sometimes feel so much out on a branch by yourself, out on a limb on your own because there is rarely support even in a system. L829-831 (C)</p>	
Negative statements about workshops	<p>There was an Egyptian exhibit at the High Museum and I kind of on a whim took my high school group and the high school music teacher took her classes to see that exhibit and we did not prepare them well enough for that exhibit...We didn't provide enough for them to do to engage them, and it was really a mess. L486-488 (A)</p> <p>...the math teacher...did have some constructive criticism. I think he didn't like the first day of our conference. He felt like it was a big advertisement, which I saw the value in and I tried to explain to him, well if you are not aware of all that's there for you, he just said, I get that, but he would rather have seen it sprinkled throughout the conference, because, he was ready to get to the meat of the conference. L785-790 (A)</p> <p>So if I could change the conference in San Francisco, they lectured. In this beautiful part of the United States, they primarily lectured and it was the most painful experience. I can't sit for hours listening to someone lecturing any more than my kids can. I would have liked for them to go all out and create a conference modeled after the way they would have</p>	<p><i>-Preparing students for museum trips is important</i></p> <p><i>-Pre-planning leads to more successful trips</i></p> <p><i>-Not all lecture</i></p>

	<p>been working with their children. L895-899 (A)</p> <p>I like to go back and see things over and over again, but if you have seen the Aquarium three times already, I would like to introduce them to newer concepts and ideas, so to me, too much repetition can be not as much fun and I think the kids get bored. L377-380 (B)</p>	
Field trip reflections	<p>Well I look at the museums, particularly the High Museum as an extension of the classroom. L240 (A)</p> <p>I think that is so important. For your community to be part of your classroom. I especially if you are close by as we are. L266-268 (A)</p> <p>...about 50 of them and took them by schoolbus to the High Museum. They did a program for them, it was like an artist in the school program that showed the wild west and how the development moved from the east to the west and then they got to tour the exhibit of the Westward, the Wild West, and they got to tour that with headphones and that was such a treat for them to have those headphones and they really, really got into it. They are still talking about it this year, the ones who are back with me, they are still talking about what fun it was and for many of them it was the first time they had been to a museum. L295-299 (B)</p> <p>You know another thing that I really enjoy about the museum, going to the museum and seeing children stand in front of something that you talked about in class and just be wide eyed, and so excited about it. Just like – oh, there it is? You know that kind of thing...I told them, that everything that they see is the authentic art piece that the artist actually stood in front of and painted, in just about the place that you are standing. L 133-138 (D)</p> <p>We were going to see the Finster objects, and she [the docent] did not know what one of the creatures mentioned was. I thought, if you are going to give tours, you should know that the object was from the middle ages. L212-214 (E)</p> <p>...look at the Butterfield horse? They had moved it to a different place in the museum...So I sat down and said can I talk about it? She said ok. So I sat down on the floor with my little second graders and went into what I am sure you do, ask “What do you think Deborah Butterfield does?” So we talked about the horse...L217-222 (E)</p>	<p><i>-Museums are an extension of the classroom</i></p> <p><i>-Museum experiences are exciting for kids</i></p> <p><i>-Docent experiences vary</i></p>
Pre, during and post field trip activities	<p>...we also did a few little trips to the Western exhibit... I took the fourth grade because they were learning about that period of time. L431-433 (A)</p>	<p><i>-Teacher support important</i></p>

	<p>...with Gerry Pinkney, they met him, they studied him in my class, their classroom teachers read them stories, we did thinking routines, they were very well prepared for that exhibit, so by the time we got there, I had sort of called ahead of time and told them we were very well prepared. L538-541 (A)</p> <p>So the Institute, and particularly the fact that they have added more web-based curricular support, everything from standards, to lesson plans, to Power Points of images that you will see, because if you prepare the kids well, they will get much more out of the field trip...I usually follow up the trip with a sheet where they drew something that particularly impressed them, and wrote about it. L305-309 (C)</p> <p>...the Chinese Warrior exhibit. That gave us an in road to doing Chinese pottery. So that particular field trip, the kids were able to experience terracotta warriors and realize this is a big pot, and here we are, working with terra-cotta clay and we are making, in this case we made a tea tray with a Chinese word or symbol. It might be tiger, or water, or it might be something else. L450-454 (C)</p> <p>...last year's Go West exhibit, there was the winter telling. Usually in the winter, when you are not out busy hunting and gathering, they could paint the significant events of the year on the animal skin. So we had the kids essentially using large craft paper and creating a skin where, with pictographs, making up a tale, using these, a father and a son, walked to the mountains, where they were hunting a deer...and those kind of things. L459-464 (C)</p>	<p><i>-Materials available online are valuable</i></p>
Field trip problems	<p>...prior to our affiliation, I have to admit, I wasn't great about taking kids on field experiences. Part of it was, I don't like driving the bus. L409-410 (A)</p> <p>...it is bus transportation. This school district's bus transportation has let us down numerous times. When we were at our past location, we were a mile and a half from the High Museum, and yet the transportation wasn't there on time, we arrived late and the kids might get twenty minutes or half an hour in the museum and then they have to go back. L549-562 (C)</p> <p>I had a kid shoplift in the gift shop one time. I had to wait there until his parents came because they wouldn't release him to me. And then, the other thing that is difficult to me is the transportation process, you know, lining all that up...the other thing is the chaperones just not showing up. L154-164 (D)</p>	<p><i>-Bus transportation often causes problems</i></p> <p><i>-Student misbehavior</i></p> <p><i>-Chaperones not showing up</i></p>

Docent tours	<p>I did with the Gerry Pinkney, [docent tour] and you know, I love the docents, I think what they are doing is incredible, but you never know who you are going to get. L533-534 (A)</p> <p>I am just saying that docents should have some idea, even if it is just these little bullet points that they know. L235-236 (E)</p>	<i>-Docent tours unpredictable</i>
Technology Innovations	[Regarding the use of audio tours] our kids are so electronically tuned in anyway. That is just right down their line. I think it is a good tool to keep them from talking to each other quite as much and keep them listening just a little more. L424-426 (B)	<i>-Audio tours appealed to students</i>
What will you use in your classroom?	<p>That was the one that I thought was awesome, the ArtBots, and that was something that we will definitely do...I felt like, our math teachers were really into that kind of thing. I thought it would be fun to bring high school together with elementary school. Like his math class with one of my art classes and kind of have a class together, a multi-aged class together and the tech person would join us. L589-597 (A)</p> <p>...because I am moving from a classroom to a mobile, where I will have a little yard, I like the idea of having some sort of sculpture being created by the students, so I like the idea of the students helping me design the outdoor space [in relation to a workshop with a sculptor]. L633-636 (A)</p> <p>So, another thing that [the presenter at workshop] did that I thought was really great, she talked a lot about the design process...The problem that she gave us to solve correlated with the car exhibit. And she had done this already for a few years, where they have had to design a car. L652-656 (A)</p> <p>So I really like the idea of designing a car. I did do some car making with kids this year with kindergarten because they saw the art cars and they really loved the art cars and they were learning about things that go. L731-734 (A)</p> <p>...so I got so excited, so I came back and we made par-flesh bags out of craft paper and crumpled up the craft paper. Every child in the school made them. We hung them up on the walls and then they were so excited and had so much pride in them...L111-113 (B)</p> <p>In our courtyard, we really could do a site sculpture. We could do some kind of a STEAM related outdoor activity, the painting panels and other things, so I was shooting photos on my iPad, and whatever I could. I am glad that, I can't tell you how grateful I am that the resources from the institute are now online, so you can go back. L597-601 (C)</p>	<i>-Ideas presented are used in classrooms (ArtBots, car designs, planning out designs, tinkeryard, crafts)</i>
Changes you would like to	I think it would involve art for sure and I like the idea of including people that have studied arts and made a living out of	<i>-Curriculum materials were important and</i>

see?	<p>art. It would include more that educators. It would include art students. L1002-1004 (A)</p> <p>If expense were not an issue, I would say like they did last year with more of the art, [like the Go West conference] and give you a care package to take home with you. It was kind of hard for me to come back and try to pull all that together, and I guess not being an art teacher made it even harder for me. Or to even have a kit there that you could buy, where you could do everything we did here, you could take it back and do it. L455-460 (B)</p>	<i>helpful to teachers</i>
Unexpected results	<p>I can't really think of a specific thing that I brought back. At the most recent workshop, I went to see the lady that was doing something about the armor, she was lovely, and I might still do something like it L87-89 (E)</p> <p>Because the teachers would miss their meetings and they wouldn't get a special. [Students all went on a field trip to the High Museum because it was a Title 1 school, but the art teacher did not go with them.] L41 (E)</p>	<p><i>-Art teacher did not support field trips in curriculum</i></p> <p><i>-Art teacher did not attend any field trips to the High Museum with classes</i></p>
After the workshop	<p>[Answer to what the museum could do to help you] They could send artists out to the schools. They really played that out a lot this summer. I have already called and emailed about bringing some artists into the schools and it is all about money, and our school is so very low Title 1 school. L493-495 (B)</p> <p>...I love the fact that if there were a possibility of getting a little more in depth on some of them, it would be to have them more than just a one-day event; and more than just an hour or forty minutes, but that there be some follow up and some opportunity to reflect on how we did it in our classroom. In a way, as a life long learner, I would love to do this kind of meeting with colleagues ...so you could exchange ideas. So I would love to see more of that as the follow up. I think follow up more than anything, it's like I have piles of notes and things I have taken, but how much do I get to use? L796-805 (C)</p> <p>One of the things that we have been doing at the county that keeps things going is we meet once a month with other art teachers in the art rooms...it really keeps the momentum going and we share lesson plans and issues that we have going on in the school, or with parents, or with students. And it really kind of keeps the momentum going for us. L213-223 (D)</p>	<p><i>-Outsource artists to schools</i></p> <p><i>-More in depth conferences, longer time frame</i></p> <p><i>-Generate meetings outside of school time for collaboration among art teachers</i></p>