

THE USE OF BLOGGING IN MUSEUM CENTERED STUDIO EXPLORATION

by

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## CHAPTER 1

### INTRODUCTION

*As I stare at the gigantic canvas on the wall I wonder are the drips of paint purposeful or unintentional. They are a casualty of play. The sensible part of my brain is the only thing keeping me seated on the floor. All I want to do is run my fingers across the rough canvas and feel the thick texture of oil paint underneath my fingernails. The colors are child's play. Green, yellow, purple, and orange- all the staples of a Crayola box.*

—

I scrawled these thoughts into my sketchbook many months ago as I reflected on Joan Mitchell's painting *Close* in the permanent collection of the Georgia Museum of Art (GMOA). This is not the voice of a museum professional or words printed in a gallery catalog, but the rough observations of a student artist. As an undergraduate, my sculpture professor encouraged her students to record observations in an "artist blog", or an online journal, as a way to reflect on studio processes in sculpture projects and extend conversations about artwork beyond class meetings. A similar application of internet journaling, or "blogging", can also be used to link student gallery conversations in university-based museums, like the GMOA to their studio work. The internet is expanding the way that people interact with each other and share ideas. Online long distance learning has become commonly used in both K-12 and higher education in the form of WebCT and e-mail (Kerawalla, 2009; Martindale & Wiley, 2005). Blogging, while less common than other means of online sharing in education, has had success in other fields such as the visual arts education, because of its easy sharing of images and

text (Buffington, 2007; Overby, 2009). The GMOA's unique positioning in the university setting lends itself to be an optimal environment to explore how blogging can connect an in depth study of artworks in a traditional gallery setting with studio applications within higher art education.

Maintaining a blog is a low stakes manner of recording experiences, thoughts, and ideas similar to a paper sketchbook. When used as a digital sketchbook, a blog can be a valuable tool in museum education for studio art students to incorporate meaningful experiences with gallery works into their own artistic practices through reflection. Blogs are a part of the recent Web 2.0 movement (O'Reilly, 2005), which is characterized by the ability individuals have to recontextualize content published to the internet. Through internet based software programs like Facebook, Flickr, Twitter, and Blogger, people can instantaneously share their own stories and personal experiences. Digital based mediums of Web 2.0 give individuals a greater command of expression when connecting with other people by utilizing digital imaging and other multimedia applications such as video or podcasting. In the museum context, Web 2.0 has the potential to allow visitors to bring their own personal perspectives and pluralities to works of art.

In the museum setting, there can be a danger of visitors being presented with a single historical or cultural perspective regarding the works displayed in galleries (Munson, 1997). This is a disservice to visitors because it represents a one-sided view, building an invisible wall between them and the richness of the story contained in the works, thus, adding to the mystique of museums as a place intended for the "cultured" elite. This is an image museum educators have been trying to break by focusing on the identity of the visitor as valuable part of the museum experience. The development of this

new museology favors museum pedagogies that focus on visitor identity through the sharing of multiple narratives (Ross, 2004). Blogging is a medium that is compatible with this philosophy because of its potential to pluralize the museum experience (Lui, 2009). Through blogging, people are not just sharing information and facts; they are sharing *experiences*.

Education theorist John Dewey proposed that the museum should be at the central part of the physical building plan of the ideal school (Dewey, 1943). The design of the arts complex at the University of Georgia mirrors Dewey's vision, with the GMOA in close proximity to the Lamar Dodd School of Art. This is a placement within the fabric of the university that connects to the surrounding community. The contents of the GMOA's permanent collection is directly linked to the history and heritage of the Athens area and the Lamar Dodd School of Art. Blogging is a way to introduce a connection with the community and the school by inviting individuals to share their learning experiences with museum artworks beyond the gallery walls. It is the goal of my applied project, to not only establish the Georgia Museum of Art as a resource for student artists, but also invite students to apply personal experiences with museum artworks to their own daily lives and artwork. The recontextualization of artwork through the practical application of student experiences in the museum to their artwork production can expand museum narratives to incorporate multiple viewpoints.

Dewey's definition of perception concerning an art object is to form a *relationship* with that object (Costantino, 2004). Through my own experience with blogging, I developed a relationship with the paintings of Pierre Bonnard and Joan Mitchell at the GMOA. As an undergraduate studying color theory, Bonnard and

Mitchell's work were used as examples of color in my painting classes. Viewing their work in a physical environment made me truly appreciate the handling of paint to create color harmonies in a way I did not fully comprehend studying paintings by the same artists reproduced in books. After my experience in the museum, I was inspired to revisit my painting work again. By creating small oil pastel sketches, I began to explore color interactions fresh in my memory from the visit to the museum. As I worked, the colors seemed to make more sense to me than they did before. In comparison to my undergraduate color work, the new sketches sang. I posted these sketches accompanied by written musings about my discoveries from the museum visit to my personal artist blog. A painter friend of mine who also attended my undergraduate university made a similar post on her blog concerning improving the linear composition in her paintings not long after I posted my color sketches. As a result of this link we established through blogging, we began to discuss our challenges in progressing as artists at the graduate level while were attending separate universities. Working with my friend through social networking made me realize how useful online learning could be in creating studio applications in a museum education curriculum.



Fig. 1 Work Comparison. Color Study Before Museum Experience (left) and After (right).

### **Statement of Purpose**

Without meaningful experiences (Dewey, 1943) learning is not a fruitful activity. Many art museums I have visited over my years as an art student is that they devote much time and effort in translating information to visitors, but give little attention to studio application of what is learned from studying art works and discussion of personal learning experiences. Through my docent training at the GMOA I learned methods of engaging visitors by placing emphasis on learning from experiences with the museum's collections. Educational materials are provided that engage younger students and visitors actively having a dialogue with the works and with other people through critical thinking and drawing activities. What I plan to accomplish in my applied project is to explore how art students at Lamar Dodd School of Art involved in the study can become deeply engaged with the works and apply their experiences to their studio coursework through blogging.

GMOA presently has an active blog, Curator's Corner, which expounds on museum works, events, and other topics of interest that coincide with museum works. It also includes social networking components such as the museum's official Twitter account. The posts made by museum staff members and content can be shared and linked by visitors. Curator's Corner, while it does provide good supplementary information about the content of the museum's artworks, it does not generate much interaction from its visitors (<http://gmoa.blogspot.com>). Comments on the blog's content are minimal. It is my belief that by combining the aspects of the artist blog with the museum's educational mission emphasized the Curator's Corner, there could be a deeper connection made with the museum through on line learning.

The GMOA is such a valuable asset to art students. The actual works of Pierre Bonnard, Mary Cassatt, Joan Mitchell, Pablo Picasso, Williem De Kooning, and Andy Warhol are readily available for educational use. In my own personal experience with keeping an artist's blog, I have discovered that writing and reflecting on experiences within the museum gallery space has had a noticeable effect on my own work. My experience in the museum with the Bonnard and Mitchell paintings allowed me to study from established artists who were proficient in an aspect of painting I struggled with. By keeping a documentation of my progress using my blog as a digital sketchbook, I could see how my art had changed over time as well as engage in an informal critique session with an artist friend who lived eight hundred miles away. It is this blend of learning about studio processes through interacting with art objects and online learning that I believe could be a good fit for museum education focusing on college art students.

### **Outline of Study**

For my applied project, I implemented a study through the GMOA that focused on a group of four graduate students of the Lamar Dodd School of Art and their personal experiences with artworks from the GMOA's permanent collection. The project is centered on blogging as a social-constructivist (Phillips, 1995) learning tool used to record and analyze reflections pertaining to a piece of each participant's choosing. After creating a Personal Meaning Map (Adams, Falk, Dierking, 2003) as a way to reflect on their own studio practices and concepts, participants spent the next five weeks creating an artwork to reflecting on their experience with a work from the permanent collection. While creating their piece of artwork, participants were asked to respond to reflection prompts in a personal blog, or online sketchbook. At the end of the five weeks,

participants met in the permanent collection of the Georgia Museum for a gallery critique of the final artwork. The main goal of this study was to combine distance learning with experiences of the physical museum space and establish an online learning community of student artists.

I will begin my review of the literature by discussing current research and theories about using blogging in higher education and how it could benefit the field of museum education. Next, I will focus on how blogging technology can be used to record and explore in depth participants' experiences with museum art objects in relation to their artmaking by following a phenomenological methodology for data collection and analysis. In conducting my study, I seek to answer the following research questions: How can visual and verbal reflection through blogging help study participants establish personal connections between museum works and their current artistic practices? How can the social-constructivist use of blogging promote a sense of didactic community among student artists during the artmaking process? These questions will explore the use of blogging in the museum education curriculum as a practical application of Web 2.0 to engage studio art students in meaningful learning experiences with works of art.

## CHAPTER 2

### LITERATURE REVIEW

#### Theoretical Framework

The grounding theory of this research study is social-constructivism (Phillips, 1995), a branch of constructivism that focuses on the learner building knowledge through social interaction with other people and the surrounding culture. This particular view of constructionism stems from the theories of psychologist Lev Vygotsky (1978). According to Vygotsky, learning is grounded in social interaction and use of cultural tools (Lock & Strong, 2010). Museum artworks can communicate to visitors certain messages about a society and who is represented in that society beyond their own community. Hein (1998) states in *The Constructivist Museum* that social interaction with works of art “allow[s] learners to go beyond their individual experience, to extend their own knowledge and even their ability to learn” (p. 172). Museums reflect society through the cultural and artistic objects within their walls. For example, when an individual interacts with an art object, they can simultaneously make connections between their own reality and the experiences of the artist that produced the object. In reciprocation, the individual’s unique background, interests, and personality shapes how they view an object (Falk, 2009).

Personal experiences are at the core of social-constructivist museum education theory. Every memory and experience associated with museum artworks has an emotional “stamp” attached to it by the viewer (Falk, 2009). Educational-theorist John Dewey (1934) advocated that meaningful experiences are necessary for any type of effective learning. In this study, aesthetic experiences are the point of focus. Aesthetic experiences are experiences that are revisited again and again because they hold attention

at one moment in time intellectually, emotionally, and physically (Augustine & Zoss, 2010; Dewey, 1943). Dewey (1949) claimed that all human experiences, aesthetic or otherwise, are social because they require communication with other individuals and the environment. Each individual experience is connected. Experiences are constructed, deconstructed, and reconstructed to constitute the creation of the whole individual.

Constructing identity through social experiences and personal discovery within their environment is a way people try to find their place among their own culture (Bruner, 1996). Eisner (2002) points out that artworks can appeal to different “parts” of our being (p. 82). Identity essentially shapes the way experiences are socially constructed. Works of art can be a powerful “opening” to conversations that make museum visitors think about their life stories and how these stories are all linked to other people (Greene, 1995). The work of an artist can evoke powerful connections that open the door to a flood of memories from meaningful experiences. There seems to be a pull to go back and revisit artworks that inspire these emotions evoked from personal connections (Rosenblatt, 2005). Every time the conversation with the artwork is rekindled, there is something new to be learned from what is said.

Blogging can be a tool to generate conversations where museum visitors share discoveries of self-identity through discussing their experiences with works of art. The objective for this project is to engage college art students in thinking critically about the meanings of artworks in relevance to their own lives and work. In this way, narratives are connected and overlapped in a social-constructive dialogue. The shared narrative aspect of blogging is key to making meaningful connections to works of art in order for individuals to generate a deeper understanding the world and their experiences (Bruner,

1996). By utilizing blogs as a form of digital sketchbooks in the museum setting, artist students can build their own narratives around the art objects as part of their artistic process. Museum visitors tend to make stronger connections to artwork that relates to their lives. By using an artwork in a visually based problem of the artist-visitor's own making, there is a much deeper possible level of understanding than simply responding only to information provided by the museum (Paris & Mercer, 2002).

Fostering community is also an important aspect of learning with adult students. Adults benefit from a learning community, which is a support group both academically and socially (Baldwin, 2007). It is the individual's experiences within their role as *part of* the social environment or community that promotes meaningful knowledge construction (Falk & Dierking, 2002). In the case of museum artworks, learning occurs through building personal relationships with a work of art when the viewer is able to relate parts of their identity to what is depicted by the artist. Knowledge is constructed through the individual's learning interests, prior experiences, and unique learning preferences (Falk & Dierking, 2002). Most of these interactions are cultivated in a collective, didactic learning community of other human beings whether they are a parent, school, or society (Dewey, 1943). I believe that the museum setting has the potential to be viewed not only as a learning *institution*, but also as a learning *community*. Blogging can serve as a learning tool to aid in building such a community and extending interactions with artwork beyond the museum's walls.

## **Literature Review**

### **Blogging and web 2.0 in education**

Web 2.0, a term coined by Tim O' Reilly (2005), is a phenomenon that is characterized by self-publishing software that allows people to control publication of information to the internet without requiring extensive knowledge of programming. Social web services such as Facebook, Twitter, Flickr, and Del.icio.us fall under the category of Web 2.0 (Buffington, 2008). The ease of which individuals can generate and control web content with Web 2.0 software has allowed more educators to integrate the use of such technologies in classroom settings. Minimal programming knowledge also means that students and teachers can publish information almost instantaneous so content and idea formation can be the main area of focus (Martindale & Wiley, 2005). Museums have been documented not to be as receptive to the use of Web 2.0 as other educational institutions because of the museum's traditional position of "an authority that interprets knowledge" (Liu, 2008, pp. 259-60) in contrast to emphasis on recontextualizing information which is at the heart of the technological movement. Recently, with the increasing interest of museums in adopting socially based learning initiatives such as new museology, which focuses on how the identity of the museum visitor affects their interaction with the environment, Web 2.0 technologies like blogging might become more accepted pedagogical tools.

Literature on blogging, in particular as part of a museum education curriculum, appears to be minimal within the last ten years. Blogging in the museum sector is different from other educational or classroom settings in that staff members who are not educators are usually the blog's sole maintainers. Blogging is used more as an

informative webpage than as an interactive education tool. For example, in the typical museum blog, visitors are encouraged to post comments and debate the content of posts, but these tasks are usually conducted as a means to an end, with the goal of attracting more visitors to the physical museum (Lui, 2008). *Inside/Out*, the Museum of Modern Art's blog, however, is an example of how blogs can be used as a valid educative source. It provides the user with many opportunities to make meaningful connections to the physical museum visit. In one particular section entitled "I Went to MOMA and..." drawings, comments, and reflections from MOMA visitors on meaningful experiences that occurred during their trip to the museum are showcased several times a month on the blog ([http://www.moma.org/explore/inside\\_out](http://www.moma.org/explore/inside_out)). Here, there is a clear emphasis on visitors learning from personal experiences instead of focusing on factual information about artwork. This is an example of museums are moving towards a constructivist pedagogy by focusing on visitors sharing personal stories and discussing how the museum experience impacts their lives.

The success of blogging in any educative environment appears to be varied. In a study conducted by Kerawalla (2009) at The Open University in the United Kingdom, six factors were identified that contributed to the overall effectiveness of blogging in higher education settings. These factors include: a need or purpose for blogging experiences, a clearly defined audience for the blogger, a sense of community, presentation of the information blogged, feedback via comments, and technological context. In cases where these qualities were lacking when blogging was a course requirement, students displayed a minimal level of participation. Students met the bare postings requirements for the class

assignments, but were not successful in generating a thriving online community of learners (Martindale & Wiley, 2005).

Constant feedback and participation is an important feature in physical and virtual learning communities, especially if the situation is a didactic one built on social learning. In a K-12 art education setting, Overby (2009) notes the potential blogging has to enhance collaborative learning environments. In a blogging assignment over the course of Overby's maternity leave, she required high school students in her AP Photography class to maintain learner blogs and post comments or feedback on fellow students' blogs. Blogs are essentially self-directed learning tools. In the case of the AP Photography class, students were only able to work on their blogs after class because social networking sites were blocked by the school's internet system. The result was a learning situation that was an extension of the conversations about artworks outside the art classroom. Being responsible for providing feedback and reflection on their own work and peer photography works encouraged the students to have a sense of agency about their learning. Connected student blogs created an online learning environment where students maintained an open, constant dialogue about their photography work and progress (Overby, 2009).

This kind of active participation that successful education blogging is dependent upon requires a large degree of self-motivation by the student or individual maintaining the blog. In a similar study by Buffington (2007) focusing on art education graduate students using blogging as a research journal to aid in the thesis writing process, the level of self-motivation correlates with the effectiveness of social learning through blogging. She discovered when an educator assigns the creation of a blog to a group of students

who have a strong desire to grow intellectually through their reflections and discussion with other students, the experience is more successful. Blogging as an external resource to the learning environment allows conversations to last for as long as students have an interest in them. Maintaining blogs has advantages over other campus supported technologies such as WebCT and Blackboard because content can be saved as long as the blog creator wishes instead of only the duration of the class (Martindale & Wiley, 2005). This is a characteristic that makes the use of blogs in the museum setting appealing. In a museum tour, students are only able to have access to the gallery space for a short amount of time to discuss and make meaningful personal connections with works of art. However, within the context of a learner's blog, students can continue to reflect on works of art months after the visit.

Building a community is dependent on interaction of the readers or audience, with the content of the blog, through commenting as feedback. One of the most important aspects of effective blogging in the classroom is that students need to know who their audience is and that their audience is reading what they post (Martindale & Wiley, 2005). Another suggestion for effective blogging is for educators not to set rigid guidelines on posts. This can stifle the free-flowing quality of blogging and leaves users feeling they have to pay too much attention to details such as grammar, over spontaneous idea production (Kerawalla, 2009). Due to the public presence of museums, the use of blogging in education has restrictions that classroom environments do not. Museums are institutions representative of the community as well as their benefactors. This obligation can potentially limit how freely visitors share ideas over the web; thus, limiting the dynamic of communal aspect blogging found in higher education.

### **Current Use of Blogging in Museum**

In my research, I hope to expand on current uses of blogging in museum education in a direction similar to blogging in secondary and higher education (Buffington, 2007; Kerawalla, 2009; Martindale & Wiley, 2005; Overby, 2009). For these parameters of my applied project research, I focused specifically on previous studies that aim to a) cultivate an educative community among visitors and b) encourage visitors to share relevant personal histories and perspectives related to interactions with museum objects. Two studies of note closely followed these research guidelines. One study is an investigative study on the use an experimental blog as a digital museum catalog by the University of Cambridge's Museum of Archaeology and Anthropology (Lui, 2008; Srinivasan et al, 2009). The second is a two-year case investigation of the degree of effectiveness museum blogs have in establishing online communities by Alison Hsiang-Yi Lui (2008). Both studies provide evidence that blogging can successfully engage museum visitors when utilized similarly to blogging in higher education environments.

The University of Cambridge's Museum of Archaeology and Anthropology experimental catalog "Blobjects", a combination of "blog" and a "object", invited participants to use a "social tag" (Srinivasan et al, 2009, p. 666) or a descriptive word that would make it easier for other users with similar interests to locate the same object within the online catalog. Participants of this study were graduate students in the Department of Information Studies at UCLA and Inuit students of Inukshuk High School. Researchers discovered that plural narratives, accounts, and descriptions included in the online catalog were important for participants to have more engaging experiences with objects. It was

these personality-based aspects that appealed to participants synonymous with blogging. Without a relatable point of reference to establish the social tags, it was harder for participants to engage in meaningful relationships with museum objects. The use of singular narratives and the lack of ways for users to actively contribute to knowledge about objects represented in the Blobjects online catalog hindered the participants' ability to establish significant connections according to researcher results (Srinivasan et al, 2009). Although the Blobjects study proved to be over-all unsuccessful in actively engaging visitor experience, it demonstrates what areas that needed to be explored in future research.

In Lui's (2008) analysis of three case studies, including two museum websites and a museum blog, she suggests that sharing personal narratives and natural dialogue by visitors in the blog helps link the physical museum and the surrounding community. According to Lui's first two case studies (Case A and B) *Plant Cultures*, a website for the Royal Botanical Gardens, and *Every Object Tells a Story*, a website for the Victoria and Albert Museum, both fall short in attempting to engage visitors due to a sense of disconnect between actual museum experiences and the website. Each site asked visitors to send in accounts of experiences at the museum for staff members to post edited versions of their experiences online. In both cases, this was a terminal act that did not provide further opportunities for visitors to engage in online conversations about museum content. According to Lui, Case C, the *Science Buzz* blog for the Science Museum in Minnesota, is more engaging because it allows registered users to post topics and images relevant to museum content. Topics posted on the blog remained opened for as long as visitors remained active in the conversation. Case C appears to be more successful than

the museum websites in Cases A and B, because like blogs used in higher education, visitors posting on the content have a defined audience and receive feedback from that audience (Martindale & Wiley, 2005).

### **The Next Step: Blogging with Art Students**

Using blogging specifically as an educative medium in museums is relatively new territory. In order for museum education professionals to effectively use blogging as a visitor-learning tool, there must be more research conducted to recognize common problems and how they can be combatted to provide users with an engaging learning experience. As Case C of Lui's study suggests, there are museums that presently utilize blogging in effective ways to reach audiences and actively connect visitors to the physical environment of the museum through the process of creating an online community. Discoveries made in this research could easily be adapted to an art museum as a way to establish a community with local adult art students.

One important component of successful blogging in any educational setting is its potential communal aspect. Eisner (2002) notes that with even young students, what they learn comes from hands-on experience with materials and what they learn from others is heavily influenced by becoming a valued member of a group. For a professional artist, maintaining a blog can be a way to create community online where artists can have conversations about their artistic concepts and display current projects without physically being in the same place. Ceramic artist Michael Kline (2008) states in an interview in *Studio Potter* magazine about the community of potters generated by blogging that "blogging is both social and interactive. People who visit often leave comments that all can see, and conversations are broadened" (p. 76). Blogging in this manner could also be

used to continue conversations centered on how what artists learn from interacting with gallery works through sketching and observation in a museum can be put into practice in the artist's work. The conversation does not have to end after the museum has closed its doors for the day, but can continue as long as individuals are interested in an aspect of an artwork.

Another added benefit and potential disadvantage to online communities in education is the ability to be anonymous. The World Wide Web creates an autonomy that allows open communication and social freedom in sharing ideas. A problem with online communities is there could be easy miscommunication because visitors are unable to observe facial expressions, tone of voice, and body language; therefore, there is a form of "distant intimacy" (Chilton et al., 2009). Lacking these basic aspects of everyday conversations and classroom critiques can make online communication seem disconnected. Online learning is more successful when students are already familiar with each other beyond the blogging community. This is the case in Overby's (2009) AP Photography student blogs, where participants are also in a physical environment interacting throughout the week.

A major benefit for student artists using the web to record progress of their work by blogging is the ability to instantaneously document changes and receive feedback. For example, a student creating a painting can post photographs of a sketchbook or write small excerpts about what inspired their concept. By subscribing to or "following" the student artist's blog, a viewer can literally watch a painting process unfold along with notes explaining why the artist made certain changes to the composition (Grant, 2007).

Blogging is a reflective act in nature (Overby, 2009). In the context of this study, student participants will be asked to reflect on their relationship or interaction with a specific work of art from the GMOA's Permanent Collection and take this relationship further by creating a work of art based on past experiences and new discoveries related to their selected work. Through creating blog posts around the artmaking process and extended independent study of museum art works, participants will be invited to explore connections that might have gone unnoticed during the gallery visit. Through direct experience and sharing these experiences with others, participants can build their own knowledge. The construction of knowledge becomes more pluralistic and democratic in nature because there is more than one story or perspective being represented, encouraging more authentic experiences (Dewey, 1934).

#### **Blogging to Connect Artistic Study to Museum Artwork**

Memories and personal histories play an important role in constructing meaning with artworks. Memories overlap and are constructed through experiences (Rosenblatt, 2005). One can maintain a lasting relationship, or conversation, with a work of art similarly to a favorite book that has been read over and over again. The museum provides a physical place for these conversations to occur. Gallery spaces become an environment where individuals can come visit a work of art as if it were an "old friend" (Rosenblatt, 2005). These emotional connections can lead to stronger intellectual understandings of an artwork. When one has an emotional connection to a work of art they are more likely to find it more meaningful and deepen their perception of that work (Henry, 2010). In a study conducted by Paris and Mercer (2002), when participants were shown images of artworks or objects they became emotionally connected to, they did so because of the

relationship to a personal story. When dealing with objects, especially expressive art objects, stories can change all the difference in the meaning an object has and the way an individual interprets it. In the study researchers stated: "These life stories reference the object in personal and social contexts and give meaning that cannot be discerned by analyses of the object or visitor in isolation" (Paris & Mercer, 2002, p. 421). When an object is viewed apart from a context or story, it could be more difficult for a visitor to develop meaningful attachments to that object. The meaning of an object to a visitor is affected by the life histories and experiences of those viewing the object.

For the art student studying works in a gallery space, experiences and prior life experience can become connected to the artistic process. Dewey (1934) eloquently explains the connection to prior life experiences in the creation of a work of art. He says that the painter does not merely stand at an easel without a thought in his or her head about the intended task of creating a work of art, while it is unclear what the end product might be, prior experiences guide the path. It is not a stretch to suggest that an artist is influenced by other works of art and other artists, since they are part of the artist's experiences. According to Falk (2009) "All meaning-making, even of the most logical topic, involves emotion, just as emotions virtually always involve cognition... it seems that every memory comes with an emotional "stamp" attached to it" (p. 147). By encouraging students to reflect on these "emotional stamps" through creating art and blogging about the experience, museum educators can challenge students to critically analyze *why* an aspect of an artwork in the gallery is meaningful. Meaning making is not merely the act of making a connection to an artwork, but also understanding *why* the piece affects us so personally.

Experiences are built socially through contact with other human beings. Blogging not only opens the doors to creating relationships with museum art, but also allows the students to actually create their own experiences. Identity centered technologies like blogging generate an independent learning environment where students construct their own knowledge about the works they are introduced to in the museum. The introduction of technology, or Web 2.0 technology as is the case in this study, in the museum setting provides students with greater many free-choice learning opportunities (Falk, 2009). This control over one's own learning experience can help art students establish a sense of agency to engage with artwork and freedom to pursue ideas long after they exit the physical environment of the museum.

## CHAPTER 3

### METHODOLOGY

#### **Research Design**

A phenomenological research approach best correlates to the purposes of this study. According to Mertens (2009), phenomenology deals with the individual participant's experience. It focuses on how individuals interpret and construct meaning from the world around them. This was a key characteristic in this study that is aligned with the social-constructivist theoretical framework and concentrated on the participants creating meaning by building knowledge through experiences. The parallel between the theoretical framework for this particular study and phenomenology also aided in my decision to choose this particular methodology, which focuses on utilizing experiences with technology as the core part of phenomenologically analyzing participant data. The act of keeping a blog to document the artistic process and developing a relationship between a student artist and museum work is the educational phenomenon being observed. Through implementing this methodology, I planned to explore the following research questions: How can visual and verbal reflection through blogging help study participants establish personal connections between museum works and their current artistic practices? How can the social-constructivist use of blogging promote formation of an educative community among student artists during the artmaking process?

#### **Sampling Procedures**

Due to the constructivist research paradigm, I frequently interacted with the participants throughout the duration of the study (Mertens, 2009). In Buffington's (2007) findings in a study of using blogging with graduate art education students to document

the writing process; she recommends selecting a group of participants who are self-motivated to improve study outcomes. In creating a sample for the museum project, I sought fellow graduate students from my studio and art education classes who appeared to be self-directed and dependable students to enlist as possible participants.

The study is comprised of a small group of graduate students from the Lamar Dodd School of Art for several reasons. Being a blogger myself, I knew that creating meaningful blog entries and comments on other individual's blogs required a fair amount of time. It would have been unreasonable to include more participants and require them to read and comment on a large volume of content during the week. Also, a primary research objective was to record how blogging created an educative community among participants where they could learn from each other's artmaking practices and experiences with the museum pieces. I felt that participants would be able to engage in a creating a closer community within a smaller group of individuals.

### **Participants**

The final group of five participants who agreed to be part of the study represented the following studio concentrations: ceramics, printmaking, crafting, traditional painting, and fabric arts. Of the five participants, three participants were studio MFA students, and the other two were art education master's students. It was a conscious decision to include art education students among studio students in the study. A primary advantage of using blogging to build an educative community is that the distance learning and social networking component of blogging allows individuals to communicate who do not usually get the opportunity to do so. I thought the students from different departments within the School of Art had the potential to learn a great deal from each other in

approaching creating and thinking about art within the educative community setting of the project.

By the end of the first two weeks, the group of five participants was reduced to only four. The printmaker, and only male participant, chose to resign from the study because of interference with his course load and teaching obligations. The remaining participants included an even number of studio art graduate students and art education graduate students. Among these participants, only one was active in maintaining a personal blog at the time. The rest of the participants had minimal experience with Web 2.0 based technologies other than social networking sites.

### **Setting**

The project was based in the physical environment of the GMOA and the virtual learning space on Blogger, a popular free-hosting website. For the blog, all accounts were privatized in order to secure the identity of the participants and create a safe environment to share their reflections and in progress work with other participants. Participants were also given the option through the Blogger server to personalize their blog by choosing color schemes and the overall webpage design. The attention to participant individuality was designed to make participants more comfortable with the unfamiliar aspects of blogging to maximize its use. In addition, I gave the participants my contact information and remained “on call” to answer any troubleshooting issues they might encounter. I tried to maintain an open link between the museum and the online component of this project because of the importance of the participant relationship to the physical work of art. Participants were encouraged to visit the GMOA during the third week of the study to make observations and sketches from their artworks in the Permanent Collection.

## **Data Collection Methods**

Data collection instruments for this project consisted of an initial Personal Meaning Map (Adams, Falk, Dierking, 2003), the participant blog, and an exit survey. Other forms of data collection included a live informal critique session of finished artwork in the museum galleries where I took extensive notes as a participant-observer (Mertens, 2009). Each data collection instrument and method was designed to record the experience of creating artwork as part of an ongoing conversation between the participant artist and a work of art in the GMOA Permanent Collection.

### **Personal meaning map.**

The Personal Meaning Map, or PMM, is a gallery tool created by Adams, Falk, and Dierking (2003) to help museum visitors connect personal meaning to museum objects as an alternative to concept mapping. It was designed to measure how a specific learning experience affects an individual's meaning making process in the museum setting. Museum visitors were asked to respond to a prompt, regarding a specific museum exhibition, placed in the center of a blank piece of paper in one color of ink. After visitors were finished responding by writing or sketching their current knowledge before entering an exhibition they were asked by data collectors to think about what they wrote. When the participant exited the exhibitor, they recorded any changes their understanding of the work on their map in a different color ink. In the context of this study, the PMM was a brainstorming activity that allowed participants to make concrete connections between their artistic practices and inspirations and a museum artwork in the GMOA Permanent Collection at the beginning of the study.

Instead of starting with a guiding word at the center of the map, each participant was given approximately ten minutes to write, sketch, or list ideas to describe their artistic concepts for their current studio work and what inspired their artistic endeavors with a colored pencil. Once the map was completed, I led participants to the permanent collection of the GMOA where they were instructed to tour the gallery space until they located a work of art that they felt accurately represented the ideas their map conveyed about their artistic process. Participants were asked to elaborate on connections with the museum artwork and their own artmaking by recording them on their PMM with a different colored pencil.

#### **Participant blog.**

From the PMM, participants were given a five-week period of time to create a work of art that represented a composite of their observations from the museum piece and their studio practices as reflected in the PMM. Due to the participants' differing levels of technical skill involving Web 2.0 software (O'Reilly, 2005), I guided each individually participant through a brief tutorial of how to set up a blog on Google's Blogger server. The reason for choosing this particular server was that because it is the server on which my own personal blog is hosted, I was aware of possible technical issues participants could face. Over the course of the study, participants and I e-mailed or stayed in touch over private Facebook messaging. This was a simple way for me to perform member checking (Mertens, 2009) throughout the project and be available to answer questions they had.

In order for participants to have some form of structure to their blog posts while documenting the creation of their artwork, I gave participants a detailed list of writing

prompts for the five-week period with questions for reflection and organization of their blog. Prompts were directed towards specific aspects of the art making experience and the relationship between the participants' studio practices and the museum art object. The reflection prompts were created to guide the process and allow the participants the artistic freedom to use any possible medium that could be transferred to a digital format, such as photos, video, or podcasting. It is noted in the literature review that when using blogs in higher education, student blogs were much more successful as an educative tool if the purpose and audience is clearly defined (Kerawalla et al., 2009; Martindale & Wiley, 2005). The project was divided into five stages for the five-week duration. The following is a composite of the blogging prompts I gave participants beginning with week one of the study following the completion of the PMM:

***Post for week 1: introduction.***

During this week, participants created an entry to reflect on their experience with the PMM. This exercise was also an opportunity to experiment with using a blog as an expressive medium for the first time for some participants. Participants used this post to introduce themselves other to members of the posting group by submitting a short artist statement describing their previous artwork. They were asked to include a brief explanation of why they felt a strong connection to the particular work of art in the permanent collection and indicate its relationship to their current work. Participants were free to create an artist statement in image or written form.

To prepare for the next week, participants were asked to create a tentative studio proposal for a work of art that built on the connection they explored between their current studio work and the artwork from the GMOA Permanent Collection they discussed in

their PMM. Lastly, as with every posting week, participants were asked to provide feedback on the blogs of the other participants.

***Post for week 2: work proposal***

In the second week, participants posted a blog entry as a tentative proposal for the original work of art they would be creating in the remaining weeks of the study. Also, as part the preparation for week three, I asked participants to meet at the museum a second time to sketch from the initial work of art and to answer a few questions for reflection such as What did you learn, if anything, from the comments of the other blog postings this week? Did you make any new discoveries from sketching that you wish to include in the in- progress work of art? I reminded participants that for gallery sketching they were not limited to only posting images from paper sketchbooks; if they preferred to draw using an iPad or computer program on a laptop, they could do so.

***Post for week 3: progress report.***

Participants were asked to create a blog entry showcasing the sketches from the museum sketch session and addressing the progress of their artwork. With the sketches, participants were also asked to briefly reflect on any new connections found between the selected museum artwork and their in-progress studio piece. For the next week, participants were asked to continue to work on their studio piece.

***Post for week 4: progress report continued.***

Week four was considered primarily a workweek for participants. The only prompt listed for the weekly blog post was to update the group of the progress on the artwork, explaining any challenges encountered so far.

***Post for week 5: final work presentation.***

In the last week, participants were asked to create a blog entry that featured a photograph(s) of the final work. They were asked to present a short reflection of what they learned from the process of blogging about the creative process involved in creating their work including answers to the questions: How has the connection changed between the work of art and personal studio concepts? How do you think you would view the work from the museum if you saw it again after completing this studio project?

**Informal gallery critique at museum.**

At the completion of the study, all members of the posting group met in the permanent collection gallery of Georgia Museum of Art for an informal gallery critique of the artworks they created. The gallery critique with all members present served as a moment of closure. We were allowed by museum staff to bring the finished pieces upstairs where they could be directly displayed next to the actual pieces that inspired them. This occurred with all but one of the finished pieces, which because of its fragility, could not be moved to the upstairs gallery. Since this was the first time for some of the participants to meet one another face-to-face due to scheduling issues, I tried to create as relaxed an environment as possible so discussing personal connection to the artwork would be less intimidating. Once in the gallery, the group (including myself) sat on the floor in a circle next to the museum work of discussion. Due to their studio backgrounds, all participants had been part of critiques of their work before in their academic careers. However, these critiques had been with classmates the participants had worked with for months. We chatted freely for nearly half an hour, talking about matters unrelated to the study such as school workloads and recent social events, before jumping directly into the

critique. This allowed participants to become more confident in speaking about their work.

As the researcher, I maintained the role of a participant- observer (Mertens, 2009) for this part of the study. I acted as a facilitator in the gallery open discussion of finished participant works. The gallery critique acted as a way of triangulation for the data represented in the blogs and in the finished artworks. In my analysis of participant data, I was able to refer to my observations from participants discussing their work in the gallery to validate statements made in the blogs about the artmaking process. The gallery critique also was a point of closure for the participants because they were able to see their finished artwork with the initial museum piece. In a way it was completing a conversation and provided a sense of closure.

#### **Exit survey.**

The final data collection instrument used in the study was an opened-ended exit survey focusing on participant reactions to the use of blogging to record artistic progress and receive feedback during the study. This was mainly an assessment tool used as a method of gaining feedback for future study to see what aspects should to be changed to enhance the learning experience for the participants.

1. Did you find keeping a blog as a digital sketchbook helpful in recording and elaborating on ideas for over the course of this project? Why or why not?
2. How do you feel your personal objectives for creating your own work have been effected by making connections between actual art objects in the Georgia Museum of Art using the Personal Meanings Map?

3. Did you feel that giving and receiving feedback on your entries and artwork connected you more to other members of the project?
4. What suggestions do you have of improving the project if it were to be repeated with another group of participants?

### **Data Analysis**

After participant data was collected in the form of completed PMMs, blogs, photos of artwork, and informal critique observational notes. I used a coding system that was based on a phenomenological methodology designed specifically with individual experiences with technology as a point of study developed by Cilesiz (2010). This method was especially appropriate because it could be adapted not only to participant experience with keeping the blog, but also to other educational phenomenon in the study such as the informal gallery critique of final artwork at the museum. I also included approaches to coding into this methodology from studies by Augustine and Zoss (2006) and McDermott-Lewis (1990) because they represented interpreting narrative forms of participant qualitative data from educational settings in both art museums and higher education. The data collection and analysis method I adopted was a simple coding technique where I recorded the recurrence of certain themes and passages from participant data that corresponded to my research questions. By grouping the themes that occurred most often, I had the basis for four major data categories that will be discussed later in this chapter.

In Cilesiz's (2010) methodology, analyzing phenomenological data was based on the motive of finding the "essence" (p. 495) or underlying reason for the studied phenomenon's occurrence. For my study, the "essence" is the underlying quality that

makes blogging an effective social-constructivist tool for a student artist to establish deeper meaning making with a work of art in a museum setting. Based on my research questions, I developed four a priori categories related to making connections to museum works through the creation of personal artworks and blogging about the process (Mertens, 2009). These four categories included: personal reflection in relation to museum work, documentation of artmaking process, personal narrative, and social interaction among participants. Due to the constructivist paradigm of the study, categories were kept broad enough to incorporate emergent subcategories that could appear later in the data analyzing process. I read all data collected from research instruments and observation notes multiple times, marking participant statements relevant to the a priori categories and emergent ideas.

According to Cilesiz (2010), statements in participant data that directly correspond to the purposes of the researcher are referred to as “meaning units” (p. 499). I recorded all of these units by simply writing down every statement or noting every image I felt significant to the categories or research questions into a notebook. After utilizing the coding method multiple times, I used a highlighter to mark corresponding units with a color code corresponding to each a priori category. Then I proceeded to further categorize the meaning unit statements into subcategories to make each section more organized and manageable. The coding system also worked to triangulate the data for all instruments and methods used related to the creation of the artwork. The completed list of data collection categories appears as follows:

- **Personal Reflection in Connection to Museum Work-** connection of personal artistic themes to museum work, research on artist of chosen work, thematic

analysis of chosen work, compositional analysis of chosen work, method of reflection

- **Documentation of Art Making Process-** reasons stated or motivation to create art, reflection on previous work, thought process, life events relating making art, reflection on previous artwork, technical issues, materials, aspect of work inspired by chosen museum piece
- **Personal Narrative-** type of narrative (visual, verbal, or combination), sharing personal stories relating to project or artwork, explanation of why participant is drawn to art or making art
- **Social Interaction Among Participants-** constructive criticism, clarifying questions, intellectual/emotional support, learning from others, recommendation of artwork or literature, social interaction outside of project

The second phase of data analysis was to apply the lists of categories and subcategories to the visual and verbal narratives constructed by participants through documenting the creation of the artwork from the PMM to the finished product. I analyzed each of the four blogs as individual units and as a whole, comparing them with the category lists and with participant statements during the gallery critique as a form of triangulation. Through the categorization process, I noted patterns documented in the participants' experience creating their final piece and in the way they interacted with each other through blogging. As the final part of analysis, I wrote about these patterns from participant experiences in a narrative form. In writing descriptions of the participant blogs, I used pseudonyms to protect identities as outlined in my IRB application. I was

careful to support my findings by comparing all the participant responses and visual artifacts related to my initial research questions and theoretical framework.

### **Limitations of the Study**

Due to the open-ended nature of this project, there are possible limitations on validity in data collection and analysis methods. Participants were given freedom to experiment with a variety of methods to record their thoughts and ideas through blogging. This meant that all blogs had a slightly different format, although, participants were responding to the same prompts. Also participants had differing experience levels with using blogs before the project. This could have had an effect on how well participants were able to adapt their mode of artistic expression to the digital medium. Differences in experience and mediums used meant that there could not be a constant unit of measurement or reference point of the study. The educational phenomenon observed in the study was based on the artwork and writings of four very different individuals with different life stories and perspectives. This study, if repeated with another group of individuals, could yield entirely different results.

## CHAPTER 4

### RESULTS

As stated in the methodology chapter, all participant data was categorized based on four a priori codes that parallel to the research questions: How can visual and verbal reflection through blogging help study participants establish personal connections between museum works of art and studio art practices? How can the social constructivist use of blogging promote an educational community among student participants during the art making process? This chapter will begin with detailed profiles of the participants involved in this study and their artistic work. A narrative form of the weekly blog prompts will be provided to give context for the data reported. The narrative outlines how participants responded to keeping a blog to record their reflection of the artmaking process and its connection to the museum work of art. In the remainder of the chapter, I will analyze the data provided from the participant blog, PMM, artwork, and gallery critique by reporting the four main data categories through a table of subcategories and exemplars of each data set.

#### **Participant Overview and Museum Works of Art**

##### ***Kim.***

Kim is a fabric artist and painter, who joined the study as an opportunity to experiment with ideas to prepare for her MFA exit show. She displays a confidence of self in her work, as much of her art is based on deep personal experiences. Kim acknowledges that her subject matter can be controversial, because she deals very candidly with pain stemming from experiences with racism and prejudice in her work. Two works in the permanent collection that Kim was most drawn to were Leo Franklin

Twigg's *Georgia II* and Elizabeth Gilmer Glen Howard's *Princess Feather Pattern Quilt* because of their perceived relationship to the South and slavery. In response to these two artworks, Kim constructed a quilted drawing depicting the Buddhist image of the swastika. She created this work as a challenge to the idea that the imagery of the Confederate flag seen in Twigg's painting as a symbol that may not be redeemable because of its link to racism, similarly to how the image of the Buddhist swastika is often associated to the idea of Nazi Germany's iconography of the swastika. During the gallery critique with the rest of the participants, she addressed her motivation for bringing awareness to these issues in her work. Her goal was to raise thought provoking questions through artwork about race not to just attain answers for her, but for other individuals who encounter similar life experiences.



Fig. 2: *Georgia II*, Leo Franklin Twigg. The Georgia Museum of Art.



Fig. 3: *Quilt Princess-Feather Pattern*, Elizabeth Gilmer Glen Howard. The Georgia Museum of Art.

### ***Samantha.***

Samantha is an art education graduate student with a BFA degree in drawing and painting. Her experimental work process in this project was an attempt to find a sense of balance between her roles as an artist, graduate student, and teacher. By reflecting on her undergraduate work through the creation of her PMM, Samantha developed a connection with the work of Radcliff Bailey at the GMOA. Bailey's painting *Seven Steps* particularly attracted Samantha's attention, because the materials used by the artist challenged the idea of traditional painting on canvas. She planned to create a painting as part of this study that incorporated the use of new materials, while continuing to pursue subject matter from her undergraduate drawing and painting work. Samantha recorded reflections on her work with memory loss associated with Alzheimer's disease through detailed written descriptions before actually experimenting with a new medium. Instead of working with wax encaustic, as she originally intended, she explored a method of applying a mixture of acrylic paint and dish detergent to paper with a drinking straw.

The finished painting exhibited a synapse-shaped form, suggesting a visual interpretation of memory created by implementing the new painting technique. Process, not product, was the focus of Samantha's painting in this study.

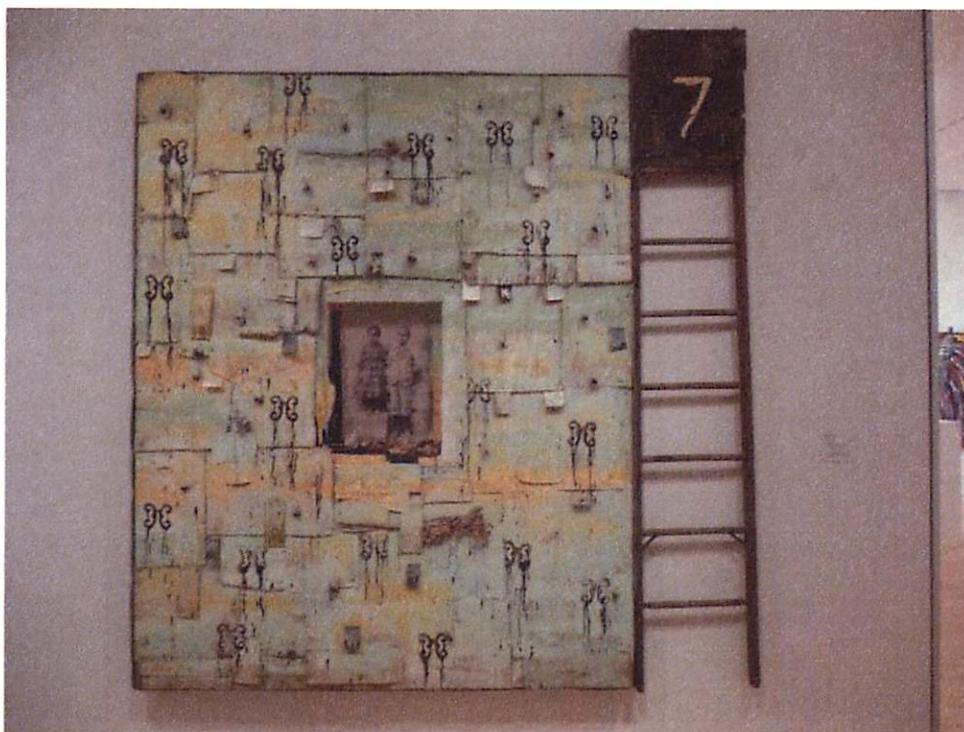


Fig. 4: *Seven Steps*, Radcliff Baily. The Georgia Museum of Art

### ***Kelly.***

For Kelly, making discoveries about her chosen artist, Myrtice West, and creating a work of art based on this experience was a personal journey in self-discovery. Kelly is an art education graduate student with her BA, also, in art education. She identifies herself as a crafter, working with knitting, found objects, and jewelry. Her art materials and methods of working are influenced by a Feminist approach to the arts. In her artist statement (See Appendix: A) she challenges the historical implication that men work primarily in the fine arts, while women remain in the area of crafts. Her work for the study deviates from her approach to craft by creating a painting on canvas as her own

interpretation of Myrtice West's Christian visionary work, *The Book of Daniel Chapter 12*. Kelly's final painting was a self-portrait grounded in Buddhist and Hindu symbolism as a way to explore her newfound spirituality. Deities depicted in her painting have a relationship with overcoming obstacles, a theme that also appears in West's artwork according to Kelly's research on the artist in her blog. Kelly says both in her blog and gallery critique that the creation of artwork is a way of overcoming hardships in life and to maintain a certain level of control over trials. Creating her self-portrait was a process-oriented endeavor, which challenged Kelly to combat her meticulous work style in order to have the freedom to create an authentic representation of her new spiritual self.

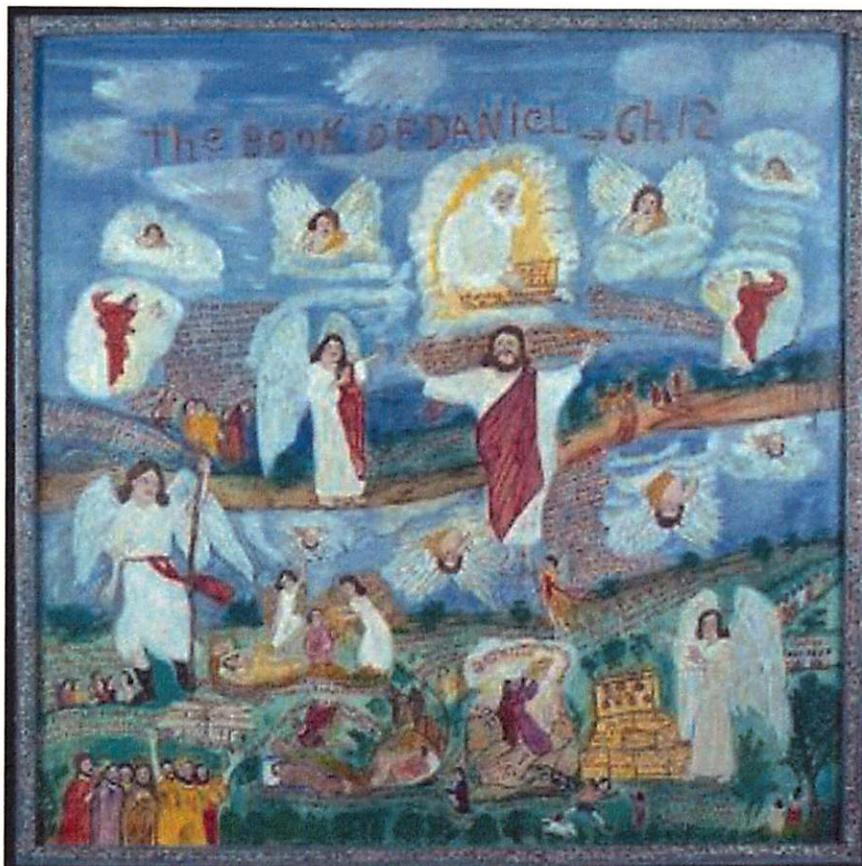


Fig. 5: *The Book of Daniel Ch. 12*, Myrtice West. The Georgia Museum of Art.

*Anne.*

Anne is a ceramicist who specializes in figurative sculpture. Her artwork is constructed in piece-by-piece segments. Her interest in this method of creation is what led her to choose Charlie Lucas' *Girl with Balloons*, a sculpture of found metal objects welded together in the form of a child holding a bunch of balloons. The sculpture was indicative of childhood, as Anne revealed in the gallery critique. Anne created two roughly three-foot tall clay sculptures for the study stained with iron oxide and other earth-toned glazes. Creating, for Anne, is a study of the human condition (See Appendix: A). In this case, the two figures represented a part of Anne's own human condition. During the gallery critique, Anne further explained that the two figures signified herself and her younger brother, whom she stated she was no longer as close to as when she was as a child. The figures were placed at a somewhat awkward distance from each other in the gallery space to illustrate this concept. Similarities in construction and handling of the body and facial features of the two figures show the viewer that the two figures are related to each other. She related to Lucas' art because it presented a representation of beauty even in life's ugly moments.

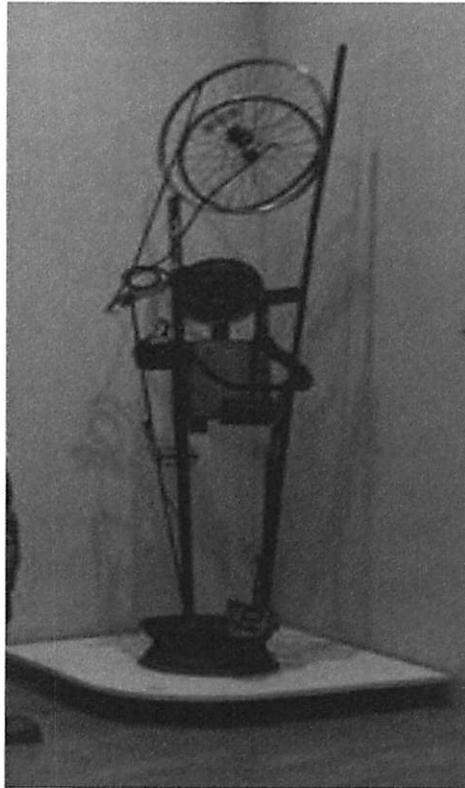


Fig. 6: *Girl with Balloons*, Charles Lucas. The Georgia Museum of Art.

### **Summary of Five-Week Blog Responses**

After the initial museum visit where participants completed the PMM and chose an artwork to explore in greater depth through blogging, I issued each participant a copy of weekly blog prompts (See Appendix: B). Prompts were divided into five sections, including tasks for and questions for reflection to be addressed by participants over the course of the next five weeks as they created their work of art. The prompts were designed to help participants focus not only on their creative process, but to stay mindful of the museum work of art. Also, the prompts provided an organizational structure for creating blog entries.

Week one of participant blogging was treated as an introduction week to the Web 2.0 medium as part of a museum education curriculum. I assisted each participant in the

initial set up of their blog personal blog and activated the privatization feature for their entries so only members of the study would be able to see their postings, as stated in the study consent form (See Appendix: F). All participants, but Kim who posted in the following week due to a family emergency, wrote an artist statement on their blog or posted one they had written regarding current artwork before joining the study. Along with their artist statement most of the participants also included photos of some of current artworks and images of their chosen work from the museum's permanent collection. This was a chance for participants to experiment with the blogging process through posting content to their respective blogs. To prepare for week two, participants were asked to devise a tentative work plan for the work of art they intended to create over the duration of the study.

In week two, participants posted ideas for a direction what they wanted to create for their finished artworks. Kim made two posts for this week for the one missed the week prior. Some participants only posted a few images and descriptive sentences. Others posted elaborate work plans to follow over the next three weeks. Also in week two, I included a group meeting to go to the museum for a second time to revisit the museum for a sketching session of their chosen work. This did not occur because not all participants could attend the museum within the same time frame. It was agreed that participants would return to the museum at their own convenience. Only Kelly and Samantha, however, visited the museum again to create sketches. Both participants posted sketches of structural layout for their work of art and analysis of color schemes.

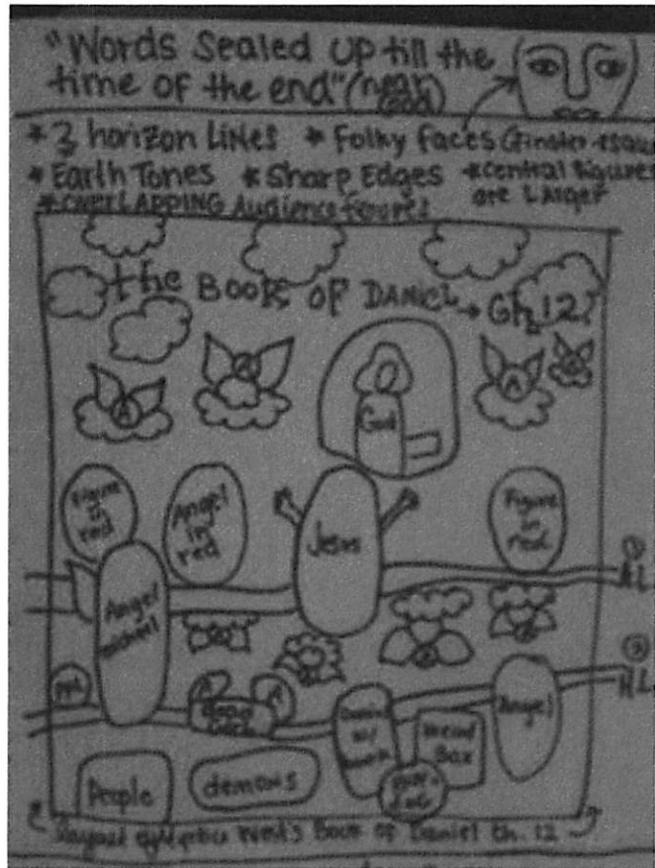


Fig 7: Kelly's Rough Sketch of West's Painting



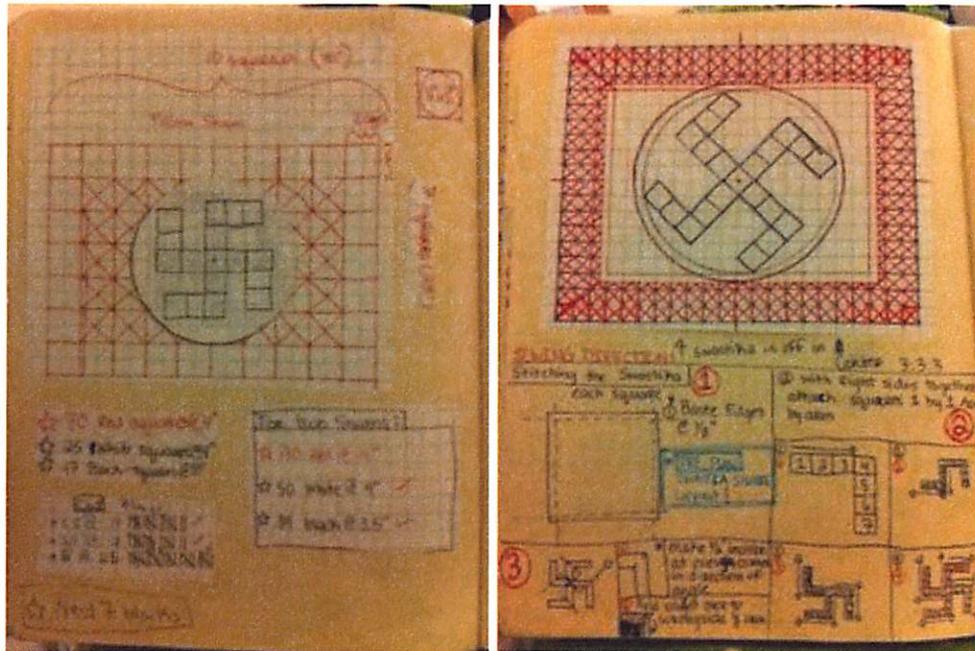


Fig. 9: Sketchbook Images of Kim's Quilt Construction Posted to Blog.



Fig. 10 :Image of Quilting Process

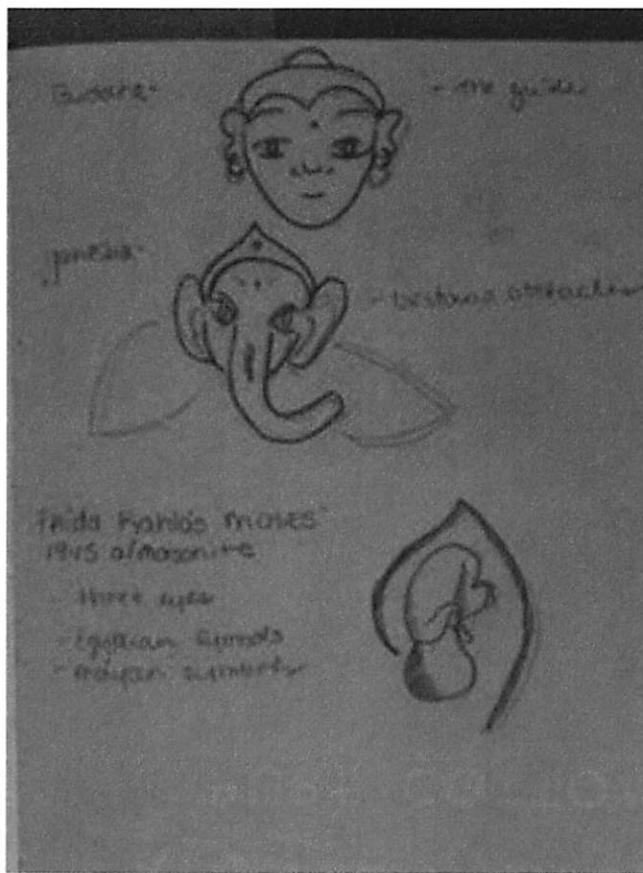


Fig. 11: Sketchbook Page for Kelly's Final Work

In the fourth and fifth weeks of the study, only Kelly and Samantha continued to post updates and responses to the prompts in the outline. Due to a large amount of course load work and other obligations; both participants stated in their blog updates that they were unable to make any substantial progress on their works of art. Kelly posted some concerns that she felt rushed about creating a work of art and continuing to write in her blog over the remainder of the project. In Samantha's blog post of the week, she noted that her sketches and PMM were as aesthetically meaningful to her as a completed piece and worried that the end product would not be as special. She also remarked that she did not feel as badly about not having much progress on her finished work of art, since Kelly was facing the same difficulties.

For the fifth and final week, both Kelly and Samantha posted photos of their finished art works, along with commentary responding to the final questions for reflection: How has the connection to your chosen artwork changed? How do you think you would view the work from the museum if you saw it again after completing the studio project? (See Appendix: C) Samantha stated that by studying Bailey's work, she began to explore different artmaking processes in her own. She says, "*Seven Steps* seems like it was made through a very active process where the artist was constantly moving. I typically over-think and super-plan my pieces before starting. With this piece, I just kind of started..." Then she posted a few photos of her experimenting with the new art techniques she discovered. Kelly focused more on a comparison of her work and Myrtice West's. It was difficult for Kelly to not focus too much on realism in her painting since she was a trained artist. She goes on to say that West's lack of training gave her painting a sense of freedom that she wished for in her own work.

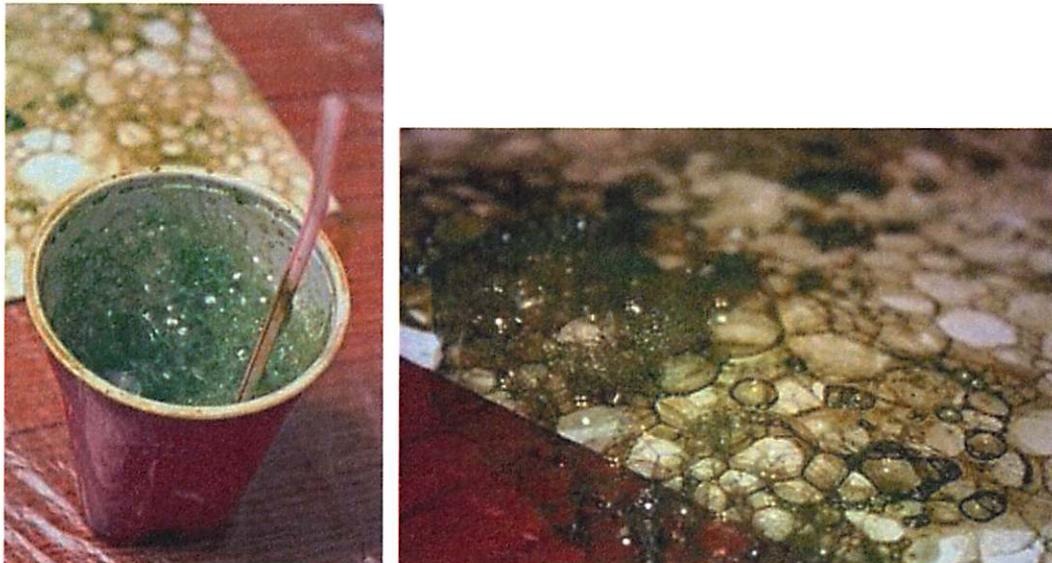


Fig. 12: Samantha's Experimental Paint Application

To provide closure to the blogging experience, participants discussed their final work with the other members of the group at the GMOA in a gallery critique. The critique was an opportunity for participants to develop a better understanding of context of other group member's artworks in connection to their chosen piece. Also, the gallery critique helped to fill in any gaps between any missing weekly posts.

### **Analysis of the Four Major Data Categories**

Each of the following categories is represented by a brief overview, along with tables explaining recurrent subcategories found across participant blogs.

Phenomenological exemplars are provided to further illustrate the four major data categories: Personal connection to Museum Works of Art and Artistic Process, Documentation of Artistic Process, Personal Narrative, and Social Interactions Among Participants. These four major data categories were formulated from the research questions of the study.

### **Personal Connection to Museum Works of Art and Artistic Process**

Previous life experiences seemed to largely influence each participant's choice of artwork to be explored over the duration of the study. The completion of the Personal Meaning Maps was the beginning of an introspective process to encourage participants to become more aware of their personal choices in artmaking by identifying artistic influences and inspiration. Unlike PMMs originally used as data collection instruments by Adams, Falk, and Dierking (2003), in this study, participants were asked to reflect on their own artwork and artistic identity instead of responding to a central key word. The initial focus on artistic identity was intentional to help participants select a work of art in the GMOA Permanent Collection that was most relevant to them. In social-constructivist

theory, learning is based on the way individuals interact with their environment (Falk & Dierking, 2009; Vygotsky, 1978). I felt that once participants developed an understanding of their own work and artistic identity in relation to a chosen work, connections they made with would become more meaningful.

**Table 1**

Personal Reflection in Relation to Museum Art

Sub Category:	Example
Connection to artistic themes in museum work	<ul style="list-style-type: none"> <li>• Religion, interest in religious beliefs</li> <li>• Family, childhood</li> <li>• Race, cultural heritage</li> <li>• Play</li> </ul>
Research on Artist of Chosen Work	<ul style="list-style-type: none"> <li>• Personal background</li> <li>• Why the artist creates</li> <li>• How the artist creates</li> <li>• What materials they use and their purpose</li> </ul>
Thematic Analysis of Chosen Work	<ul style="list-style-type: none"> <li>• Use of symbols</li> <li>• Subjects depicted</li> <li>• Contextual place of work</li> </ul>
Compositional Analysis of Chosen Work	<ul style="list-style-type: none"> <li>• Color use</li> <li>• Linear composition</li> <li>• Construction of work</li> <li>• Hierarchy of subjects</li> </ul>
Method of Reflection	<ul style="list-style-type: none"> <li>• Photos of specific details</li> <li>• Detailed written analysis</li> <li>• Sketches of work</li> <li>• Photos posted on blog of similar works</li> </ul>

Connection with museum artworks seemed to occur for participants on either an emotional or formal level. Kelly and Kim specifically addressed that the works of art they chose to work with related to personal experiences and memories of growing up. Kelly responded to Myrtice West painting first because of her disdain towards Christianity, due

to negative experiences attending Christian schools. In her first blog entry Kelly stated, “Generally, I find myself almost avoiding religious artwork, especially with Christian themes...Most of my personal ideologies regarding Christianity are negative. Today, however, I chose this piece because it spoke to me.” The relationship with the piece continued to evolve over the course of the study, when Kelly began to learn more about the life of Myrtice West and her motivation for creating, being not unlike her own. In Kim’s case, she was drawn to Leo Franklin Twigg’s painting because it correlated with her experiences of growing up as a biracial woman in a community with predominately a white demographic. These emotionally charged life experiences pushed participants to gravitate towards these works of art over others they found no personal connection with.

Participants also responded to formal aspects of works of art as a connection point. Anne addressed this in some of her blog posts. In response to Charlie Lucas’ work she said, “I follow similar rules in my own work - I let the clay be clay, I have a very particular technical way of working, and I enjoy layering images and colors on my clay to create meaning.” Samantha also noted that she was drawn to Radcliff Bailey’s work because he utilized wax in his art, as she did in her undergraduate painting work. Participants explored both these emotional and formal relationships with their chosen work of art over the course of the five-week study through blogging, creating art, and interacting with each other.

**Exemplar I:**

Kim’s biracial heritage played into her connection with Leo Franklin Twigg’s painting *Georgia II* in the contemporary art gallery and the princess pattern quilt from the decorative arts gallery of the museum. In Kim’s artist statement posted to her blog the

first week of the study, she explained her interest in race and heritage from the perspective of a Chinese-American woman who grew up in the South:

I come from a broken home. I am bi-racial. These are two very important aspects of my life from my perspective. I was predominately raised by my Chinese mother and her family in a very "southern" area. My father was an absentee father by nature of his occupation as well as partially his personality. He's white, southern, and very opinionated. I grew up in an "ethnic" household in a 50/50 white/black community. Due to the race of my father I legally, had to choose white as my race on questionnaires and legal documents throughout my childhood. I would often be chastised for this by my peers in elementary school. Touted as a liar, faker, and wannabe for checking a box that I had no choice in. Thankfully I had my strong, also very opinionated, mother to look to for a visage of strength.

The topic of racism and accidental racism are noted to be central of many of her artistic concepts. In response to themes in Twiggs' painting and context of the time period of the quilt, Kim created a piece of artwork that focused on the context of symbols that could appear offensive to individuals, depending on the viewer's cultural heritage or background.

Kim explained in her blog and in the gallery critique that while she viewed Twigg's painting, she became preoccupied with the idea of "Heritage not Hate" in relation to the symbol of the Confederate flag. Having a family member who belongs to the Sons of Confederate Veterans, she has heard different sides of the argument regarding the message contained in the symbol of the flag. However, she notes that because of negative personal experiences with bigotry and white supremacy, she still had a disconcerting feeling around the imagery. Kim's perceptions of race and heritage brought another cultural dimension to the symbolism of the Confederate flag. In this case, Twigg's work provided an "opening" (Greene, 1995) to alternate viewpoints associated with a symbol and broadened the cultural narrative associated with the painting.

Upon further reflection on the work, Kim pointed out that another symbol close to her has also been interpreted negatively. The Buddhist imagery of the swastika is a symbol that could be associated with hate because of its connection to Nazi Germany. Growing up half Chinese, the symbol of the swastika in the Buddhist context was part of her life as it appeared on everyday objects such as figurines and tea containers. Certain sects of Buddhism viewed the swastika as a symbol representative of peace. She noted that it was very rare that outside of her Chinese family, the image was represented in a positive light, while the image of the Confederate flag, despite its association with war and racism, was still very present in this part of the country. With this in mind, Kim planned to create a work of art focusing on symbols and social misconceptions that we “go to bed with” at night.

Kim created a handmade, quilted pillow sham inlaid with the Buddhist image of the swastika. The fabric used in the project was a mixture of traditional heirloom Asian silk fabrics and fabrics found at thrifts stores hand dyed by the artist. While the actual artwork was a relatively unfinished prototype at the end of the project, Kim stated in the gallery critique that she planned to finish the piece as part of an installation for a full-scale bedroom setting using the pillowcases she created in this project as well as a handmade quilt with similar imagery. Kim’s artwork exhibited how personal experience can become woven into an artist’s work and speaks about the realities of our world from their point of view.



*Fig. 13: Finished Bedroom Installation*

### **Documentation of Artmaking Process**

Due to the ease of incorporating text and image seamlessly into the webpage layout of a blog, the medium is adaptable to recording thoughts and feelings visually as an artist would into a paper sketchbook. This can become natural for recording images throughout the process of creating of a piece of artwork, starting from sketches and visual inspiration and ending with a finished product. Sketching and blogging are both low-stakes ways for students to experiment with ideas and concepts in a holistic way. The material posted to blogs by individuals is usually not presented as fully developed ideas. They are an honest representation of reflective journaling passages, rough scribbles, and digital images of works in progress.

**Table 2**

## Documentation of Artmaking Process

<b>Subcategory:</b>	<b>Example</b>
Reasons Stated for Motivation to Create Art	<ul style="list-style-type: none"> <li>● Personal gratification</li> <li>● Meaning Making</li> <li>● Catharsis</li> </ul>
Reflection on Previous Work	<ul style="list-style-type: none"> <li>● Images of old sketchbooks</li> <li>● Written artist statements of previous work</li> <li>● Photos of previous work</li> </ul>
Thought Process	<ul style="list-style-type: none"> <li>● Post of initial conceptual idea</li> <li>● Verbal description of steps taken to create artwork</li> <li>● In process photos</li> <li>● Photos of sketchbooks</li> </ul>
Life Events Related to Art Making	<ul style="list-style-type: none"> <li>● Time management issues</li> <li>● Inspiration taken from other academic classes</li> <li>● Adjusting to making art after not doing so in an extended period</li> </ul>
Technical Issues	<ul style="list-style-type: none"> <li>● Photos of steps in experimental techniques with media</li> <li>● Lists of dimensions and measurements for 3D/ Fabric Work</li> <li>● Photos of sketched “blueprints” for project</li> </ul>
Materials	<ul style="list-style-type: none"> <li>● Types of materials used</li> <li>● Justification for using certain materials</li> </ul>
Aspects of Work inspired by Chosen Museum piece	<ul style="list-style-type: none"> <li>● Materials</li> <li>● Color Choices</li> <li>● Themes</li> <li>● Method of construction</li> <li>● Conceptual ideas</li> </ul>

Participant blogs addressed the documentation of the art making process the beginning of the study after they decided on a work of art from the permanent collection they were most drawn to. Blogging condensed the artistic process into a linear narrative,

with the added organization of weekly responses to prompts. As a result, the noted subcategories for this section seem to form a chronological order. Reflection on the PMM and artist statements in relation to the museum experience served as a starting point for participants to approach creating their artwork for the study. From here, brainstorming and creating personal connections led to devising a work plan for the next four weeks.

Due to the short five-week time span allotted to create works of art, the study served as an experimental experience for participants. Even for the seasoned studio graduate students like Kim and Anne, who were working on art leading up to their final show before graduation as part of their course work, this was an opportunity to explore their current ideas in new ways. Trial and error experimentations, in both material use and design, were a recurring topic in blogs entries. Each participant had a different way of communicating their process with the group. Anne's updates on her work process, for example, were very short blurbs, recorded in only a few sentences. She told about how she was experimenting with new glazes through creating test tiles and wedging rice and other organic materials into her clay to test the reaction of these glazes.

Participants shared more than only their physical process of creating artwork. They also discussed the mental challenge of working under a time limit. Samantha talked about balancing time devoted to artmaking with completing written work and papers for other classes. She also shared that it could be difficult at times to transition to creating art on a regular basis again, as she did in her undergraduate classes. The blog was a place for participants to vent about these concerns and struggles as legitimate part the creative process, for a busy graduate student. Participants could find a common connection with each other through commenting in posts and sharing their own experiences of art making.

**Exemplar: II**

Samantha focused her blogging on reconnecting with the artistic process. As part of her artist statement, she posted an extensive overview of previous work from her undergraduate career, including images. She chose the work *Seven Steps* by Radcliff Bailey from the gallery because of her interest in similar artistic themes. As part of Samantha's BFA, work she explored the mental deterioration and memory loss associated with Alzheimer's disease. She used wax encaustic as a drawing media to represent the idea of "fading memory" experienced by Alzheimer patients. It is because of the subject matter and materials used in these previous artworks that she gravitated to Bailey's work. She says in her initial blog post about *Seven Steps* that, "I love how he uses it [wax] in a sculptural fashion and breaks traditional rules by branding and burning the encaustic paint, and letting it drip down the structure."



Fig. 14: Images of Artist's Alzheimer Related Work

Samantha's blog illustrates a fluid visual and verbal creative journey made up of experimentation and reflection on personal artistic processes. Her Personal Meaning Map (Adams, Falk, Dierking, 2003) posted to the artist's blog at the beginning of the project illustrated her thoughts about Radcliff Bailey's work from first experiencing it in an exhibition at the High Museum and how her thoughts about the work changed by seeing it again at the Georgia Museum of Art. Despite having already studied *Seven Steps* before the blogging project, Samantha chose to work with the piece to have "closure" with the experience because of the strong similarity Bailey's work shares with her own. In her writings scanned and posted from her sketchbook reflected on *Seven Steps*, she says:

When I look at this work I am searching for meaning... I wish I knew what the significance of the 7 Steps were. This artwork makes me want to make art, which is why I think I chose it. I love the different layers he has in his work. The realism of the snapshot draws in any viewer in search of a story. Upon further examination, the overgrown green frame gains deeper meaning of the ladder to the story. Burning/destroying forgetting memories.

She repeated these sentiments in the PMM for the project by physically sketching out concrete connections between Bailey's work and her own. The artmaking process and experimentation with materials was a theme that ran through the entire map. The connection to artmaking was commonly expressed in relation to teaching and art education through phrases such as 'artist as teacher' and 'learn as many techniques as possible to teach to my future students.'



the details in *Seven Steps* highlighting the materials as they were used, paying particular attention to those features similar to her previous work.

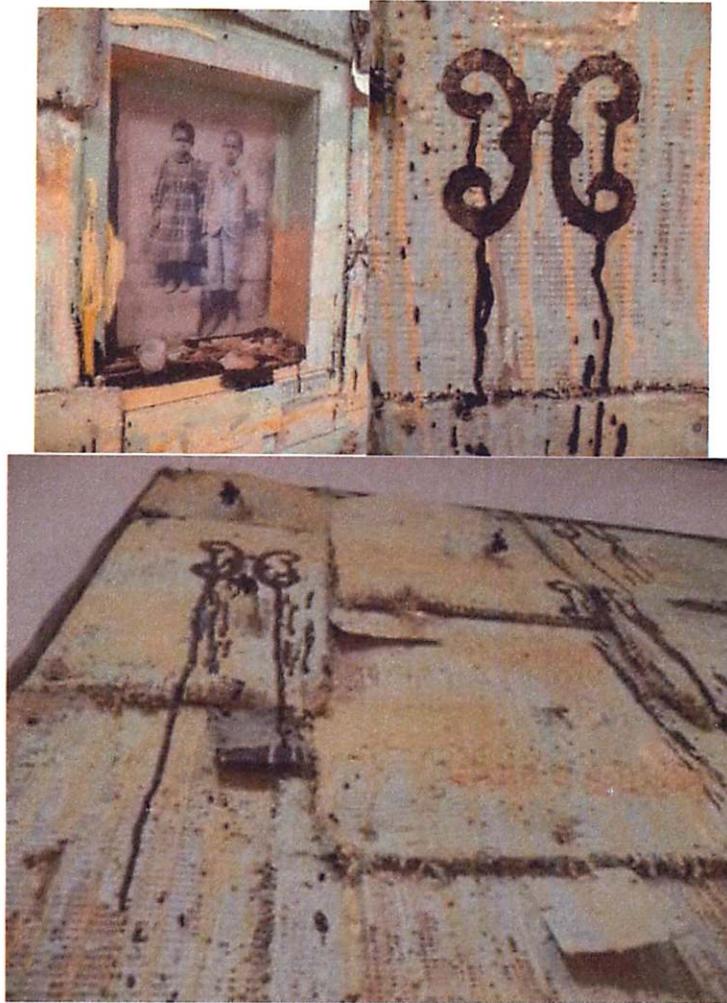


Fig. 16: Details of Construction in *Seven Steps*

The gallery critique gave more insight to Samantha's struggle to find a balance between the roles of graduate student, teacher, and artist. She explained that for her, the blogging experience was one of experimentation and self-searching that allowed her to revisit why she created artwork. What she learned through exploring different artistic techniques, she hoped to pass on to her future students.



Fig. 17: Samantha's Final Piece

## Personal Narrative

Narrative is a way human beings make sense of self and of their surroundings (Bruner, 1996). Narrative and autobiography are also an essential component of the museum experience. Due to the emphasis on historical context of objects in museums, much of the information provided about these objects is presented in a chronological narrative form (Paris & Mercer, 2002). By learning about artworks in this way, there is a parallel to the way visitors construct their own personal narratives. Through digital sketchbooking in the museum setting, artist students built their own narratives around the art objects as part of their artistic process.

**Table 3**

### Personal Narrative

<b>Subcategories:</b>	<b>Example</b>
Type(s) of Narrative	<ul style="list-style-type: none"> <li>• Detailed verbal description</li> <li>• Short verbalization of steps in a plan</li> <li>• Chronological photos of events</li> <li>• Photos to illustrate verbal statements</li> </ul>
Personal Stories Relating to Art/Artwork	<ul style="list-style-type: none"> <li>• Telling accounts of visiting places as inspiration</li> <li>• Family/childhood stories and relationships</li> <li>• Struggles with finding self-identity as an artist/person</li> </ul>
Explanation why participant is drawn certain subjects in art or making art	<ul style="list-style-type: none"> <li>• Bringing awareness to social issues</li> <li>• Exploring different facets of beauty</li> <li>• To create something beautiful</li> <li>• Sense of control</li> </ul>

The personal narratives recorded to the blogs were unique to individual participant identity. There appeared to be a correlation with the degree of written text that

appeared on each participant's blog and their degree program. Art education graduate students, Kelly and Samantha, provided detailed verbal reflection of artistic concepts and personal experiences that inspired concept in a traditional story telling method with a beginning, middle, and end. Studio students, Kim and Anne, however, composed less verbose reflections that were directly connected to the artmaking process. Their writings, while short and staccato at times, presented unedited, honest sparks of creativity. The studio students also seemed to speak more through images in blog posts, while the art education students used a combination of both image and verbalization in a seamless flow.

Not all narratives contained in participant blogs were specifically related to a work of art, or even the study itself. Kelly wrote a detailed entry about a trip she and her husband made for their first anniversary to Savannah, Georgia:

This past weekend, I went on vacation with my husband to Savannah to celebrate our one-year wedding anniversary a few weeks early. We had a lot of fun boogie boarding at Tybee Island, getting stung by jellyfish, geocaching, and drinking on River Street. It's nice to have little vacations like this because it reminds us how much we enjoy spending time with one another. Too often do we get wrapped up in our programs at school that we forget to do special things with each other.

Curiously, this narrative was written by the participant who created a self-portrait as her work of art in response to the museum work of art. As narratives according to Bruner (1996) are way individuals develop an understanding of the world around them, a narrative, in this case, could be an attempt at better understanding of oneself. This also speaks to Dewey's (1934) illustration of the painter in *Art as Experience*, who does not stand at his or her easel without thought. All life experiences overlap, contained in the mind artist before possibly being marked on the canvas or molded in clay.

**Exemplar III:**

Kelly found a strong connection to the artwork of folk artist Myrtice West through researching and writing about her life and motivation for creating art. Kelly's blog reads as a visual and verbal scrapbook of a deep experience with a piece of museum artwork. She bonded with West's piece *The Book of Daniel Ch. 12* because of the artist's use of Christian religious themes. While not a Christian, Kelly recorded in her blog that she felt herself becoming a "more spiritual person." She writes passionately about her admiration of Buddhism and Hinduism. The pull she feels for these two religions stem from values she holds important to her own life such as empathy and personal growth. Ganesh, the Hindu deity who Kelly described as the "bestower of obstacles," is symbolic of trials that motivate her to create art.

Artist Myrtice West's life was one of many obstacles. Kelly describes in her own detailed narration of West's biography and motivation for creating art, which were not that different from Kelly's. According to the participant's research on West, the artist suffered through childlessness, miscarriages, and the loss of a precious loved one. Following every tragedy, West learned to cope through creating art. West's narrative overlapped with the Kelly's own, while she did not have the same troubles as the artist, she could empathize with feeling empowered through creating art as a way to combat pain. She explains in her first blog entry how creating art can be a powerful coping mechanism:

As a sophomore in college, I realized that I had been through a lot of abuse as a child. When you live a certain way for such a long part of your life, it is difficult to see it as being wrong. Art, I concluded, was a way for me to cope with my feelings. Through a lot of therapy, I have been able to learn how to talk about the way I feel. Lately, I have been able to identify my emotions (which is one of the most difficult things I've ever done). Art is a way for me to feel control in my life;

I can always create beautiful things that enhance my life and make me feel like I have a purpose. For years, I felt like I had no purpose at all.

Creating artwork for this project is viewed as a form of self-exploration. Symbolism from Hinduism and Buddhism, specifically the imagery of the nazar or “evil eye” are used in Kelly’s work as a form of personal protection.



Fig. 18: Photo of West’s Painting as Posted to Kelly’s Blog

The goal of this project for Kelly was to create a self-portrait, which she admitted she was anxious about. In the gallery critique, she described a previous attempt to create an artistic self-portrait that became so frustrating she eventually returned all the materials to complete the project back to the store. Completing her portrait for the blog project was a step forward. She said that after the project was over, she planned to destroy the piece and start all over again, joking that she was taking on the “destructive force of Vishnu,” a deity depicted in her work. Although, Kelly was unhappy with the end results of her self-portrait, she was able to grow as an artist and find the courage within herself to take a risk. Like Myrtice West, she allowed the obstacles of life to only make her stronger through pursuing art.



Fig. 19: Completed Self-Portrait (Vishnu depicted top right)

### **Social Interaction Among Participants**

The research conducted on blogging as a way to build an educative community within a group of participants hinged on the depth of their social interaction with each other. In order to facilitate this, I approached blogging as an extension of the museum environment (Lui, 2009). This meant that, in addition to posting comments in response to relationships to the art piece and the process of working on artwork, participants met in the gallery space of the GMOA as a form of closure to the experience. I planned for the participants to meet in a group at least two times before this final meeting to generate a sense of comfort in sharing ideas. Unfortunately, due to differences in schedules and a few participants commuting long distances, the gallery critique was the only point which students met each other collectively. The manner of social interactions among participants included blog comments and verbal conversations in the permanent collection galleries covered a broad range of subjects.

**Table 4**

## Social Interaction Among Participants

<b>Subcategories:</b>	<b>Example</b>
Constructive Criticism	<ul style="list-style-type: none"> <li>• "... make intentional choices"</li> <li>• "Why not talk about how people naturally lose their memories?"</li> <li>• "her work came from a personal place...don't ignore the blind faith of the artist"</li> </ul>
Clarifying Questions	<ul style="list-style-type: none"> <li>• "Does anyone in your family have Alzheimer's? Is that why you make the pieces?"</li> <li>• "Are you going to use metal [armatures] in your sculpture?"</li> </ul>
Emotional/Intellectual Support	<ul style="list-style-type: none"> <li>• Emphasizing concerns of finishing on time or artwork turning out as planned</li> <li>• Encouraging comments posted to blog</li> </ul>
Recommendations	<ul style="list-style-type: none"> <li>• "Have you read _____?"</li> <li>• "Have you considered this artist?"</li> <li>• Posting photos of similar artworks by artists other than chosen artist.</li> </ul>
Expressing Learning from Other Participants	<ul style="list-style-type: none"> <li>• "I like that despite that we all our own idea and knowledge of certain things you are willing to admit you could always learn more."</li> <li>• "I am very interested in the book that Anne mentioned, "Confederates in the Attic", and plan to look into it very soon."</li> </ul>
Social Interaction Outside Project	<ul style="list-style-type: none"> <li>• Proposal for meeting up with for an "art night".</li> <li>• Blog discussion of other classes</li> <li>• Blog discussion for setting up a meeting with a regional artist</li> </ul>

Commenting was a key part of social interaction among participants through the blogs. In response to one of Kelly's posts regarding the combination of her interest in Hindu and Buddhist religions in her self-portrait based on West's painting *The Book of*

*Daniel Ch. 12*, Anne encouraged her to not completely disregard the artist's connection to Christianity:

I admire your interests in Buddhism and Hinduism, but don't ignore the blind faith of Myrtice West in HER piece. The book of Daniel is in the Old Testament, and chapter 12 specifically deals with tribulation, final knowledge, deliverance. Look it up, read it. Think about how that applies to you as you make this piece, particularly if making a self portrait is something you're scared of or will struggle with. Relate that to your interests in Buddhism and Hinduism - they're not that different.

In Kelly's post following Anne's comment, she presented internet research she completed in creating a biography on West. She took a deeper look at why the artist's work had such a fascination with the Christian faith. West was a visionary artist, who painted as a way to alleviate suffering she encountered in her lifetime, as the result of personal tragedy.

Using the arts as a coping mechanism art mirrored Kelly's own artistic motivation explained in her artist statement (See Appendix: A). Learners are able to make new discoveries through the sharing of suggestions and questions of others. One of the drawbacks to this kind of online communication is that, comments and questions could become lost in translation without visual or verbal cues such as hand gestures and tone of voice to make meanings clearer.

#### **Exemplar IV:**

Unless participants directly addressed the content of visitor comments in their next blog post, it was difficult to know that they contributed to the educative environment of the study. In response to Kim's artist statement that focused on the topic of race and heritage from week one of the project, group member Anne suggested in a comment that she might be interested in the book Confederates in the Attic by Tony Horowitz, an autobiography where the author revisits his childhood fascination with the Civil War. The

book was mentioned about in the participant's post the following week. In other cases, the comments were empirical examples of deep reflection on what exactly participants were gaining from the project such as the comment one participant made that, "despite that we all our own idea and knowledge of certain things you are willing to admit you could always learn more." The most common comments were related to questions regarding other participant artmaking processes and the clarity of what participants had written in their posts.

The gallery critique seemed to be a successful social exchange among participants for several reasons. First, every student involved with the study had been part of a group critique of their artwork in studio art classes. It was an environment that all participants had experienced. Conversing via blog comments and posts was foreign to all but one participant, who maintained her own weblog before the project. Having a critique in the gallery made it easier to talk about the artworks and their own work collectively because they were in both readily available for comparison. During the gallery critique, museum staff allowed participants to bring their personal work into the gallery space to be displayed by the pieces that inspired them. It was easier to observe what participants were trying to express about their connection to artworks through blog posts when these artworks were present as a reference. The gallery critique strengthened the link between online learning through blogging and the physical museum space.



Fig. 20: Anne's Work (left) Next to Inspiring Work, Charles Lucas' *Girl with Balloons*

One particular instance that illustrated how imperative the connection to the physical environment was seeing Anne's two figurative sculptures side-by-side with Charles Lucas' *Girl with Balloons* during the critique. Being sculptural works, it was especially difficult to get the true essence of Anne or Lucas' work through a computer screen. The tactile quality becomes completely lost. In her artist statement Anne wrote about her observation of *Girl with Balloons*:

The piece is very literal: a girl welded from refuse, iron parts hold bicycle tire balloons by a rebar thread. I like the material honest, the technical process, and the layering that begins to happen in certain parts. I follow similar rules in my own work –I let the clay be clay, I have a very technical way of working, and I enjoy layering images and colors on my clay to create meaning. I also responded philosophically to the piece: regardless of what Charlie's intent was, I think about my own childhood and personal "composition" and the human condition in general, when I look at this piece.

This statement came to life within the confines of the gallery space. The three works of art clustered together in the folk arts gallery seem to speak to each other, almost as if they were one work. Participants vocalized their amazement by the difference between the experiencing the figures all standing by each other and viewing photographs or reading descriptions on Anne's blog. Anne began her critique by explaining the story behind the construction of the pieces. She told about how she and her brother stopped being as close as they were in childhood, a few years prior to Anne moving to Georgia. Participants noted that they could see a disconnection between the figures, even though they looked as if they were very similar in their construction and glazing treatment. In a group discussion of the work, participants interpreted how the works of art showed a relationship. Charlie Lucas' work related to Anne's as an image of childhood long forgotten. The whimsical statue of the girl holding bicycle tire balloons was still covered in a thick layer of rust, perhaps waiting for a playmate that never came. Through the gallery critique, the social interaction of discussing the work as a group provided a deeper sense of connection than only interacting online. While the blogging aspect allowed participants to continue interacting with the museum beyond its walls, it is still an educational tool, not to replace the physical environment (Lui, 2008).

### **Exit Survey**

(See Appendix: C)

Over all the reception of blogging by participants as a digital sketchbook tool were somewhat mixed. Due to the different levels of technological experience participants had, adjusting to recording the artistic process was difficult to some. All participants held the prompts and guidelines of the study to be too restricting. One

participant noted that having to type their responses to prompts felt like having to complete class assignment. However, some participants stated that being required to type their reflections made them pay attention more to organization and clarity. The majority of participants said that they would prefer more physical meetings at the museum or at another location to talk to one another. One participant even said that without hearing tone of voice and seeing facial expressions of other commenters, some comments felt like “personal attacks.” It was suggested that Skype meetings or video chat sessions in addition to blogging would be helpful for participants to better related to one another. If this study were to be repeated, it would need to be for a much longer period of time as opposed to five weeks.

## CHAPTER 5

### CONCLUSION

The field of museum work is changing with the introduction of new technological advances. Instead of shying away from these advances, it is necessary for museum professionals to embrace reaching adult college audiences in a manner that makes learning relevant and meaningful. Through this study, I attempted to utilize the Georgia Museum of Art as not just a place to come see works of art, but as an educational community for thriving art students. While I believe this study is one of the first to use blogging as an educative medium incorporating artistic practices into the museum setting, I hope that this is only the start of implementing education curriculums rooted in the social technologies that visitors interact with on a daily basis.

Blogging helps bring conversations out of the gallery and into the world as long as it is relevant to the lives of the museum's visitors. In this study, I created a proposal for a museum education initiative that could be practically integrated into the artistic practices of art students at the Lamar Dodd School of Art. I used the observation of the phenomenon of art student participants actively engaging with museum works by actually making artworks of their own. Through using blogging as a means of reflection and making concrete connections with works of art, college students were presented with a different approach to the museum experience that required them to become active participants in their own learning.

#### **Recommendations and Implications**

In future replication of this and similar studies, it would be helpful to create more opportunities for participants to interact as a group beyond the online setting.

Unfortunately, due to scheduling conflicts, participants of this study only were able to meet with each other a few times prior to the gallery critique. If the blogging aspect of the project had been linked with a regular semester long studio class, there would have been a chance for students to have more time to bond and become more comfortable sharing and critiquing others' work. It is noted that the two MFA participants were part of regular critiques as part of course work prior to this study. For the remaining art education MAEd. participants, the transition back to critiques of their artwork proved to be slightly difficult, especially when adding the digital medium to the experience. Placing more focus on a physical environment and social interaction early in a study would possibly aide in the cultivation of an educative community.

According to responses to the follow up questionnaire (see Appendix: D), some participants felt that the posting guidelines for each week (see Appendix: B) were too constricting to their personal artistic processes. The amount of structure of this particular project might have been more suitable for undergraduate or high school students, rather than graduate students. A more open-ended approach, replicating actual sketchbook exploration and jotting observations of everyday life, could perhaps enhance the free-choice learning component of the blog. Different webservers for blogs that are more image friendly and instantaneous, like Tumblr, might be more adaptive for the use of art students than the Blogger server used in this study. Applications such as Google Reader would give students more freedom to choose a blog server that is right for each participant's individual work style and still be able to link or follow class blogs on a single webpage.

Based on the results of this applied project, I feel that establishing personal artistic connections to works of art in the Permanent Collection of the GMOA through blogging was a meaningful experience to participants. The individual artist statements (See Appendix: A) from week one of the blogging experience read like poetry; combining previous artistic histories, craft, and exploration with tangible connection to pieces of art in the GMOA. This is empirical evidence that writing and reflection on museum artworks through blogging can aid in cultivating relationships with others. Participants were able to make connections with the work by using digital imaging and web research to post work details and compare others works by the same artist easily on one page. With content and photos readily available online; participants could instantly interact with their work of choice long after their visit to the museum ended; the work had the potential to be a continuous source of inspiration.

The most positive aspect of this study were the participant blogs themselves. They contained the honest reflections of how the works from the GMOA Permanent Collection from participants bled into the artwork they created the form of photos and verbal sketches. Each blog maintained the personal fingerprint of the individual who created it, as the reader followed the process of creating artwork from conception of ideas as they progressed toward the final product. It is this personalized element found in blogging that gives technology in the museum setting a humanistic quality that coincides with the focus on visitor identity. It is imperative that museums capitalize on this human element of technology in order to incorporate this new tool into the museum education curriculum.

The Web 2.0 application of blogging and similar visitor based technologies are still relatively new in the field of museum education. More research needs to be done in

this area for educators to fully understand the strengths and limitations of blogging as part of a museum education curriculum. In order for museums to remain a valid part of the ever-changing culture surrounding them, they must adapt to the growing interdependence of technology people have in their everyday interactions. Over the past few decades, museums have become more and more conscious of their visitors as individuals with different needs, stories, and learning preferences (Falk, 2009). The philosophy of new museology only encourages the exploration of Web 2.0 technology to create engaging user experiences by linking their multifaceted narrations together in a universal conversation (Ross, 2004).

After completing this study, I constructed a rough draft of a course proposal (See Appendix: G) for a graduate museum studies course that builds what was learned from using blogs as an educative medium in this study. If blogging and other Web 2.0 technologies are to be effectively used by museum educators to engage audiences, educators must become fully aware of limitations and current uses of these technologies already in use. The proposed course would familiarize educators of the origins of the introduction of technology into the museum and how it has impacted the field of museum education overall. Learning about impact will aid in making connection with where the next step of technology in the museum will lead. It is my goal that through continued education programs, we as educators can utilize all the tools we have at our disposal to provide museum visitors with an enriching learning experience that is relevant to their lives.

## **Closing Comments**

Blogging as a social-constructivist tool aligns with the philosophy of the new museology by connecting visitor identity and learning process prior to the museum visit. A blog is essentially a blank canvas or book that can provide an open door for student artists to learn more about their own practices through reflecting both verbally and visually on the work of other established artists. University based museums like the Georgia Museum of Art can adopt distance learning in a way that fits seamlessly into the online learning initiative that is already present on college campuses. By exploring blogging as part of museum education, there is an opening to apply traditional techniques of studio art such as studying and sketching from actual art objects to new technological ways of learning. Museums like the GMOA are in a unique position to reach and inspire the next generation of artists whose work could eventually hang on their walls and stand in their sculpture gardens. Reaching students by creating a link to the physical museum through the web is a first step to making this a reality.

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Appendix A: Artist Statements

## Kelly

For this project, I was asked to create a Personal Meaning Map (PMM) of my artwork and why I create art. Some answers that I provided include catharsis, symbolism, spiritualism, meaning making, and personal gratification.

As a sophomore in college, I realized that I had been through a lot of abuse as a child. When you live a certain way for such a long part of your life, it is difficult to see it as being wrong. Art, I concluded, was a way for me to cope with my feelings. Through a lot of therapy, I have been able to learn how to talk about the way I feel. Lately, I have been able to identify my emotions (which is one of the most difficult things I've ever done). Art is a way for me to feel control in my life; I can always create beautiful things that enhance my life and make me feel like I have a purpose. For years, I felt like I had no purpose at all.

In recent months, I have become increasingly interested in symbolism. Earlier this year, I listened to books by Dan Brown while I was on vacation with my husband. I blame these books for being one of the main reasons that my perspective on art has changed so dramatically over the past year. I especially love learning about other cultures, which might be why I have adopted the Middle Eastern symbol of the evil eye (the "nazar") as a personal symbol of protection. Dan Brown's books combined art and symbolism in [albeit somewhat predictable] ways that captured my imagination.

I have also become a more spiritual person in the past six months. I am learning more about myself than I ever have before. I have always found personal connections with different religion, though no specific religion wholly. I admire Buddhism and Hinduism. I like Buddhism because I admire its advocacy for empathy, its peaceful nature, and its realization of human suffering. I admire Hinduism, especially the deity Ganesh, because of its symbolism within its deities. Ganesh (also called "Ganesh") is the elephant deity: He is the bestower of obstacles. Sometimes, when life seems really hard, I think about why it might be hard and why these obstacles have been put in place. Often, simply by changing perspective, I realize that obstacles are an opportunity to learn. Buddhism also believes in seeing a situation from multiple perspectives, and encourages personal growth in challenging situations. These two religions guide my daily beliefs, and reinforce my belief in empathy as a tool for understanding one another.

I love to work in mixed media. I believe that the schism between art and craft is directly connected to the dualism between men and women. Women are often confined to realms of traditional crafts (sewing, knitting, etc.), while "high art" is a realm often associated with men. I take my formal training in art making (in all media; drawing, painting, printmaking, sculpture, ceramics, fiber arts, etc.) and apply craft methods and media to create mixed media artwork.

## Samantha

*My work explores the mental deterioration that Alzheimer's disease patients experience throughout the duration of their illness. Memory loss both intrigues and fascinates me largely because it is my greatest fear. I believe that memory is the most defining part of human existence; losing it is equivalent to losing one's self. The media I choose help me to communicate the deterioration of brain cells and the tangling of neurons as well as the emotional damages one experiences when losing their most precious memories.*

*Recently, I have been working with encaustic mediums. The hazy properties of the medium act as a metaphor for fading memories. The versatility of encaustics allows me to carve into the wax, build up texture, fuse the wax to create abstract shapes, and scratch into the wax. To me it represents preserving life and memories, the goal of any Alzheimer's patient and their family. I am drawn to the tactile quality and the connections I see between beeswax and Alzheimer's disease.*

*Printmaking is another medium that I have chosen to use for conveying my ideas about Alzheimer's disease. The plate serves as a physical barrier between the created and final images removing some of my emotional connection with the subject matter.*

*I use puzzle pieces to express memories and the structure of one's mind collapsing when afflicted by this terrible disease. Although some of the pieces in my work fit together, there are often those frustrating missing pieces that hinder us from completing a puzzle. These illustrate the frustration an Alzheimer's patient feels when searching for a lost memory.*

*I intend for my work to evoke a sense of empathy for those who suffer from Alzheimer's disease. In each piece I explore the prognosis and treatment of Alzheimer's patients. When talking about my work, I am often met with memories and stories of loved ones who suffer or have suffered from Alzheimer's disease. I enjoy hearing about the memories and often incorporate bits and pieces of my viewer's stories into my artwork. The interaction between artist and viewer when an emotional connection is realized is the most rewarding part of the process. When people look at my artwork and add a part of themselves to the story, I have been successful.*

I want to start a new chapter in my artwork that focuses on transitions and revisits some of my forgotten ideas filling my old sketchbooks. I want to use Bailey's work as an inspiration through his techniques and the messages I believe that he communicates through his artwork. One of the main connections between my work and Bailey's is the use of encaustic. I love how he uses it in a sculptural fashion and breaks traditional rules by branding and burning the encaustic paint and letting it drip down the structure.

## Kim

I work in various modes of often-disparate thought. Too many to properly articulate in an understandable way. But for the purpose of this project I will attempt to consolidate/contain/paraphrase a certain line of thought. With that said the first paragraph becomes more relevant. I come from a broken home. I am bi-racial. These are two very important aspects of my life from my perspective. I was predominately raised by my Chinese mother and her family in a very "southern" area. My father was an absentee father by nature of his occupation as well as partially his personality. He's white, southern, and very opinionated. I grew up in an "ethnic" household in a 50/50 white/black community. Due to the race of my father I legally had to choose white as my race on questionnaires and legal documents through out my childhood. I would often be chastised for this by my peers in elementary school. Touted as a liar, faker, and wannabe for checking a box that I had no choice in. Thankfully I had my strong, also very opinionated, mother to look to for a visage of strength.

Family and heritage are things that I find interesting, especially the level of emphasis placed upon these things by my two families. My Chinese family, and my white family. We (the Chinese family) don't think of them as the same. To the Chinese side family is important. The family here now. The past is done, overcome, and idealized. To the white side heritage and genealogy are equally as important. We must recount our history, trace our roots, lay a foundation to grow upon. They are often dumbfounded when I tell them that I do not know my ancestry beyond my Gong Gong & Pou Pou (grandparents). But in the times of the cultural revolution in China fleeing to Taiwan with their lives was more important than saving bits of paper and proofs of birth or existence. Actual existence became key.

With these two perspectives I approach this work in process as well as the work in the museum. I also found two works that I have to decide between. First, a work by African American artist, Leo Franklin Twiggs. *Georgia II*, batik on cotton mounted to wood. Georgia's own state flag had the confederate flag as a part of it's imagery until January 2001. It continues to be an issue of debate for many in the south.

The second, a quilt with a princess feather pattern possibly made by Elizabeth Gilmer Glenn Howard or her relative in Oglethorpe County, Georgia. Circa 1840-1860 with cotton fabric and un-ginned cotton. With the actual emancipation proclamation that is historically known as the end of slavery occurring in 1863 it's not impossible that the supplies used to create this quilt were acquired using slave labor.

All of this comes together, at least in my head, with the idea of "Heritage not Hate" and many of the things that statement implies. My father being a proud member of the Sons of Confederate Veterans, it's a statement that I've heard both sides of the argument for. He is able to detach the symbol from ideas of hate with the pride of his heritage. As a woman of color it's hard for me to do so with as much vigor. Having various experiences with bigotry and white supremacy I find it very difficult to be comfortable around such imagery. On the flip side there is another flag that is often equated with hate in western

culture and that is the flag of Nazi Germany. Being that I grew up Chinese I've often noticed certain, almost subversive, swastikas on daily objects such as tea containers, fabrics, Buddhist figures, etc. In eastern culture the swastika is still an auspicious symbol appearing in/on/around temples and used in everyday objects like a talisman of luck or good fortune.

**Anne**

I make people.

They are not perfect, nor are they even pretty, per say.

I wedge sawdust, food, and natural material into my clay, I build my sculptures in segments, and I layer slips and glazes to create mottled figures that address issues of the human condition: how people are composed, how we in turn compose the world around us, how our bodies are a reflection of our inner selves, and how complex that self can be.

There are two things I do when I work: first, by manipulating the human body, I transform a figure into a fetish. A fetish captures, and helps people manage, things we don't understand: feelings, fears, beliefs, and anxieties. People need fetishes – sex, saints, art, women, children, money, and relics – we always have.

Second, my process of creation and destruction lends itself to thought of growth and change, of birth and death, and of the meaning of life. How are we built spiritually?

Physically? Psychologically? Why do those questions matter?

There are powerful things in the world that I don't understand. Through art, I find ways to consider, and then reconsider, what it means for an object to have power, and how that power can be destructive, subversive, deceptive, or profoundly good.

I thought choosing a particular work of art from the GMOA permanent collection would be hard. I had favorites going in, and I found more works worthy of a deeper relationship as I toured the halls, Personal Mental Map in hand. However, on my second or third trip around the floor - courting different pieces to see who would grab first - I could not tear myself away from Charlie Lucas' "Girl with Ballons."

The piece is very literal: a girl welded from refuse iron parts holds bicycle tire balloons by a rebar thread. I like the material honesty, the technical process, and the layering that begins to happen in certain parts. I follow similar rules in my own work - I let the clay be clay, I have a very particular technical way of working, and I enjoy layering images and colors on my clay to create meaning. I also responded philosophically to the piece: regardless of what Charlie's intent was, I think about my own childhood and personal "composition," and the human condition in general, when I look at that piece.

I plan on experimenting a lot in my studio this semester. I want to incorporate other materials, especially metal, into my work. I want my work to be fast and visceral, but delicate when necessary; hopefully I can capture something elemental the way Charlie has in "Girl with Balloons."

**Appendix B: Weekly Blog Prompts**

## Weekly Blogging Prompts

### Post for Week 1: Introduction

For this week participants will create an entry to reflect on their experience with a PMM. It will also be an opportunity to experiment with using a blog as an expressive medium. You will introduce other members of the posting group to the concept of your artwork by submitting a short artist statement. Include a brief explanation of why you feel a strong connection to the particular work of art in the Permanent Collection and indicate any relationship to your current work. The artist statement can be in image or written form, this also includes video.

- **tasks to prepare for following week's post.**

Create a tentative studio proposal for a work of art that builds on the connections you explored between your current studio work and your chosen work from the permanent collection in the creation of the PMM in this first week's post. Also, post feedback on the introductory blog entry of all group members.

### Post for Week 2: Work Proposal

Post a blog entry that includes your tentative proposal. State what you intend to accomplish over the next three weeks. You can include preliminary sketches, digital images, video, or audio to accompany your tentative work plan.

- **tasks to prepare for next week's post.**

The group of participants will meet at the museum a second time (I will e-mail everyone to decide on a time) to create sketches from the initial work of art to answer the following questions in next week's entry. Remember, you do not have to be limited to a paper sketchbook and pencils. If you prefer to draw using an iPad or computer program,

you are welcome to. Please answer the following questions in your weekly post: 1) What did you learn if anything, from the comments of the other blog postings? 2) Did you make any new discoveries from sketching that you wish to include in the in-progress work of art? Also, remember to make a weekly comment on the other participants' blog entries.

### **Post for Week 3: Progress Report**

Create a blog entry that shows your sketches from the museum sketch session and the current progress of your artwork. Write a brief statement reflecting on any connections you found interesting between your sketches and studio piece.

- **tasks to prepare for next week's post.**

Continue working on your artwork. Post feedback on other participants' blog entries.

### **Post for Week 4: Progress Report Continued**

Create a blog entry to update the group of your progress on your work. Take time to reflect on the process so far. Briefly tell what challenges you have encountered so far?

- **tasks to prepare for next week's post.**

Continue working on your artwork to finish for next week. Post feedback on the other participants' blog entries.

### **Post for Week 5: Final Work Presentation**

Create a blog entry that features a photograph(s) of the final work. Write a reflection of what you learned from the process of blogging about the creative process based on your prior artist statement (written during the first week) and the work of art from the GMOA Permanent Collection. In your reflection, please think back to the way

you described your studio art and how you related the work from the Permanent Collection when you completed the PMM. How has the connection changed? How do you think you would view the work from the museum if you saw it again after completing this studio project?

### **Follow Up**

At the completion of the study, all members of the posting group will meet at a classroom in the Georgia Museum of Art for a live informal critique of the created artworks. After a discussion of each individual artwork, the group will move to the gallery space to view the artworks from the Permanent Collection one final time. This will be an opportunity for the students to revisit the initial experience and the connections made with the work of focus for the original PMM.

Appendix C: Participant Reflection of Blogging and the Creative Process

Samantha

I have learned a lot about the process of blogging throughout this project. Learning how to login, write my post with minimal typos, add and caption images, and comment were challenges for the first post but soon became more natural in successive weeks. I'm still not sure how I feel about writing and sharing all of this information to the internet and with everyone connected through this huge web, but it is definitely an interesting process. It really made me consider and edit how I present myself and my ideas. I think that I held back a little and over-thought some posts so they would look more clean and share sufficient information so my reader could understand a little bit of the back-story. It seemed a little unnatural because I would typically record this information in a sketchbook or journal rather than typing it up. It was somewhat familiar with the process, though because I am familiar with sharing my ideas and photos on Facebook, so why not here?

Blogging may be something that I continue to some extent, mainly because so many of my friends have been begging me to start a blog. It will definitely evolve to more of a "creative space" where I will share a couple of cartoons, questions, recipes I make up (food blog--cliché, huh?), and some of my art and processes. This project has even inspired me to collaborate with some of my painting friends from undergrad to open up a private critique blog where we can have the community and feedback that we were used to in undergrad. I shared an image of the middle stage of my painting on Facebook this afternoon begging for feedback and critiques and was overwhelmed with the eagerness to respond and help me out! Some of my other friends have wanted to do e-mail critiques, but I think that a blog would be the perfect place to just have an open-critique that could be private and a safe place to share work with friends for critique.

Appendix D: Exit Survey

1. Did you find keeping a blog as a digital sketchbook helpful in recording and elaborating on ideas for over the course of this project?  
Why or why not?
2. How do you feel your personal objectives for creating your own work have been effected by making connections between actual art objects in the Georgia Museum of Art using the Personal Meanings Map?
3. Did you feel that giving and receiving feedback on your entries and artwork connected you more to other members of the project?
4. What suggestions do you have of improving the project if it were to be repeated with another group of participants?

Anne

- 1.) Did you find keeping a blog as a digital sketchbook helpful in recording and elaborating on ideas for over the course of this project? Why or why not?

I found keeping a blog to be a huge pain in the butt for a few reasons. First, I'm already invested in a community of people that offer me a lot of feedback on my work; blogging ended up being more of a distraction from that than a useful tool for getting more/better/important/informed feedback. Second, I'm not computer savvy, nor do I have time to be computer savvy, so figuring out how to blog (despite the blog being relatively low-tech interface) was a waste of time. Third, my thought process and artist practice are not linear in any sense, so regular blogging felt fake and restrictive.

- 2.) How do you feel your personal objectives for creating your own work have been effected by making connections between actual art objects in the Georgia Museum of Art using the Personal Meanings Map?

I don't feel like anything has changed, really. I already look at a lot of art in the museum, so it wasn't like this was the first time I "responded" to something. In fact, I feel like it was a bit regressive – a direct response to a singular piece is an amateur thing to do. I remember the first objects I made in my undergraduate studies in ceramics were direct copies of the African objects I was looking at in my art history courses. As time when on

I developed some semblance of an independent style, but I was definitely still responding very literally to the objects I enjoyed looking at the most.

Genuine artist response is more complicated than looking at something, making a map, than making an object because there is nothing linear about art-making in general. Most artists are influenced by so much – from food and culture to fingernail clippings – that taking one piece of art from the museum and responding to it was pretty much a losing battle (for me, at least).

- 3.) Did you feel that giving and receiving feedback on your entries and artwork connected you more to other members of the project?

No, not really. Blogging is a really impersonal experience for me. It was being in the museum and actually having a conversation that was fruitful.

- 4.) What suggestions do you have of improving the project if it were to be repeated with another group of participants?

Just don't do it again. Or end it with a show at the museum, with our work shown next to the original pieces. Have it be longer, have more people involved. No personal mental maps – it's too kindergarten.

Kim

- 1.) Did you find keeping a blog as a digital sketchbook helpful in recording and elaborating on ideas for over the course of this project? Why or why not?

It felt slightly helpful. Sitting down and typing out my ideas wasn't far from sitting down and writing my ideas as I usually do. Although I did edit more and force myself to be more thoughtful about what I was writing as opposed to just free-form writing out incoherent thoughts and ideas.

- 2.) How do you feel your personal objectives for creating your own work have been effected by making connections between actual art objects in the Georgia Museum of Art using the Personal Meanings Map?

I felt that I garnered connections on a very literal or technical sense. By looking at this quilt I tried to figure out how it was crafted and why it was done in that way (technique wise) and how, in turn, I could use those skills demonstrated in my own work and to what degree of success I would get.

- 3.) Did you feel that giving and receiving feedback on your entries and artwork connected you more to other members of the project?

I felt more connected through actual meeting and real conversation than I did from communicating via blog. Maybe if we were speaking in real time say in like Skype or some platform where we could speak more freely one on one then it may have been more beneficial for me.

- 4.) What suggestions do you have of improving the project if it were to be repeated with another group of participants?

Maybe more planning, but less rules? It felt very unlike how I usually work so I was very apprehensive in getting any of it started or done. It was as if I knew that a lot of it wouldn't really be a help to me or my work so it started to feel more like extra – yet unnecessary – time spent on something that I wasn't going to use in the long run.

Kelly

- 1.) Did you find keeping a blog as a digital sketchbook helpful in recording and elaborating on ideas for over the course of this project? Why or why not?

I don't consider the blog a digital sketchbook as much as I do a thought organizer for this project. It was helpful to articulate my thoughts on my creative process, though all of what I have written about happens in my head anyway. So, in a way it was helpful to write about it and document the process. If I hadn't, my memory would have chunked the information and emotions put into my piece together and I would not remember the thoughts I had going into and in creating the project. Regardless, seeing the piece still brings up these emotions even if I do not remember when I generated them.

- 2.) How do you feel your personal objectives for creating your own work have been affected by making connections between actual art objects in the Georgia Museum of Art using the Personal Meanings Map?

This was just one project, as compared to years and years of work. While it was different to begin the creative process with a PMM, I didn't really go back to it once the project began. I believe that my personal connections made evident in my PMM are inherently a part of myself. In this regards, everywhere I go, I create a PMM with the environment

and the people in it. Again, it was helpful for me to write about it and document the process. Though I think connections are made even without making a PMM.

- 3.) Did you feel that giving and receiving feedback on your entries and artwork connected you more to other members of the project?

No. Actually, I felt like it made me feel less connected. My personal past makes me tend to view criticism as personal attacks. The feedback I received from others during this project made me feel defensive about my work and disconnected from those who I felt were telling me what to do. I am a very opinionated person. I knew what I wanted my goals to be, and it upset me that I felt as if others did not share the same goals as I did for myself.

- 4.) What suggestions do you have of improving the project if it were to be repeated with another group of participants?

Less structure, as the art education people tended to be more organized and the art people tended to be less organized. I like direction. I love rules. It angered me that others did not play by the rules outlined in the project; i.e. meeting blogging deadlines, etc. I would also encourage more time with the work of art, as well as the incorporation of words as a gateway to understanding. Perhaps assigning a word to a participant, letting them find a piece of artwork that makes them feel connected by those words. There are so many deep levels of understanding of ourselves and the world and I felt like we just skimmed the surface with this project. I love to be reminded of my interconnectedness with the world, and I felt like that could have been achieved if the project were approached in a different way.

Samantha

- 1.) Did you feel that giving and receiving feedback on your entries and artwork connected you more to other members of the project?

I think that giving and receiving feedback on my entries and artwork connected me more to the other members of the project who I already had some sort of established relationship with. The meetings in person really made this project special. I really enjoyed meeting the other participants and doing the critique in person. I wish that it would have worked out that we could have all gotten together multiple times in person. I think I wrongfully interpreted some of the feedback as cold or dismissive because I didn't know the voice of the person saying it. It was like a stranger was criticizing my work rather than a friend giving suggestions for improvement or asking challenging questions.

I feel like I grew closer to the other participant who I knew through reading through the artistic process and having an online dialogue about the artwork.

- 2.) How do you feel your personal objectives for creating your own work have been affected by making connections between actual art objects in the Georgia Museum of Art using the Personal Meanings Map?

Again, in-person meetings that are scheduled at the beginning of the project that align with everyone's schedules would be helpful. These deadlines might help encourage the blog postings to be submitted on time. I think beginning the project with a round-table discussion between the participants after the initial museum activity would really help open up the dialogue and set the tone for the entire project. It might also be interesting to have the blogs be public rather than private—there were times when I just needed other feedback from other people I know who weren't a part of the study.

- 3.) Did you find keeping a blog as a digital sketchbook helpful in recording and elaborating on ideas for over the course of this project? Why or why not?

I felt like keeping a digital sketchbook was somewhat tedious. I am already required to keep 3 sketchbooks/ visual journals for my classes this semester along with my personal one, so adding another into the mix was just a lot to think about. I also think that this one seemed much more formal since it was typed (and I usually associate typed things with assignments that I have to turn in). This would probably be helpful and a technique that I might continue in the future to share ideas and have a dialogue with some of my art friends who live far away, but the timing just wasn't right for me.

- 3.) How do you feel your personal objectives for creating your own work have been affected by making connections between actual art objects in the Georgia Museum of Art using the Personal Meanings Map?

This provided me with a different way of approaching art making and thinking about different environments for critique.

**Appendix E: Application for Approval of Research with Human Research Participant**



**Including the PI, identify all personnel who will be engaged in the conduct of human research. Important Note:** All researchers listed below are required to complete the **CITI IRB Training** prior to submission of this application. This application will be returned to PI for resubmission if training requirement has not been satisfied. To add more names, bring cursor to outside of last row, and press "enter" key.

Name	E-mail	*Institution
Megan Watkins	<a href="mailto:mlw86@uga.edu">mlw86@uga.edu</a>	University of Georgia

\*Submit an **Individual Investigator Agreement** for all study personnel affiliated with an institution that does not have an assurance with the Office for Human Research Protections or OHRP (typically, local schools, private doctors' clinics).

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#### Section D: PRINCIPAL INVESTIGATOR'S ASSURANCE

**As the Principal Investigator, I have the ultimate responsibility for the conduct of the study and the protection of the rights and welfare of human participants. By affixing my signature below,**

- I assure that all the information contained in this Human Research Application is true and all the activities described for this study accurately summarize the nature and extent of the proposed participation of human participants.
- If funded, I assure that this proposal accurately reflects all procedures involving human participants described in the grant application to the funding agency.
- I agree to comply with all UGA policies and procedures, as well as with all applicable federal, state, and local laws on the protection of human participants in research.
- I assure that all personnel listed on this project are qualified, appropriately trained, and will adhere to the provisions of the approved protocol.
- I will notify the IRB regarding any adverse events, unexpected problems or incidents that involve risks to participants or others, and any complaints.
- I am aware that no change(s) to the final approved protocol will be initiated without prior review and written approval from the IRB (except in an emergency, if necessary to safeguard the well-being of human participants and then notify the IRB as soon as possible afterwards).
- I understand that I am responsible for monitoring the expiration of this study, and complying with the requirements for an annual continuing review for expedited and full board studies.
- If human research activities will continue five years after the original IRB approval, I will submit a new IRB Application Form. (*Exceptions:* If the research is permanently closed to the enrollment of new participants, all participants have completed all research-related interventions, and the research will remain active only for long-term follow-up of participants; or if the remaining research activities are limited to analysis of individually-identifiable private information.)
- I understand that the IRB reserves the right to audit an ongoing study at any time.
- I understand that I am responsible for maintaining copies of all records related to this study in accordance with the IRB and sponsor guidelines.
- I assure that research will only begin after I have received notification of final IRB approval.

Signature of Principal Investigator \_\_\_\_\_ Date \_\_\_\_\_  
(mm/dd/yyyy):

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#### Section E: CONFLICT OF INTEREST (COI)

1. Is there any real, potential, or perceived conflict of interest on the part of any study personnel (e.g., financial or business interest, stock or stock options, proprietary interest, inventorship, consultant to sponsor)? Yes No

2. If yes, please identify personnel and explain. *Important Note: Please review the UGA Conflict of Interest Policy. Final IRB approval cannot be granted until all potential conflict matters are addressed.*

**Section F: LAY PROJECT SUMMARY**

Briefly describe in simple, non-technical language a summary of the study, its specific aim(s)/objective(s), and its significance or importance. *Response should be limited to 250 words and easily understood by a layperson.* This project deals with the importance for art students to study from museum artwork to help their own art making process. Museums are a valuable tool for art students to study the artmaking techniques of established artists and be inspired by other artworks. Students will keep online journals or blogs to record their observations from works in the Georgia Museum of Art and make connections with their current artwork. The main purpose of the use of the blog is to visually and verbally document the process of students applying what they learned from their experience with a work of art to their own personal studio practices and share these discoveries with fellow art students. In this project the researcher seeks to encourage student use of museums as a visual research centers and connect personal meaning with museum art objects.

**Section G: HUMAN RESEARCH PARTICIPANTS**

1. Provide a general description of the targeted participants (e.g., healthy adults from the general population, children enrolled in an after-school program, adolescent females with scoliosis), and indicate the estimated total number, targeted gender, and age. *To add a row, bring cursor to outside of last row, and press "enter" key.*

Targeted Population	Total Number	Targeted Gender	Specify age or age range
MFA or MAed art students	6	None	none

2. Identify the inclusion and exclusion criteria. If two or more targeted populations, identify criteria for each.

- a. List inclusion criteria. Students must be MFA or MAed enrolled in the Lamar Dodd School of Art
- b. List exclusion criteria. Students who are undergraduates or outside the school of art

3. If the research will exclude a particular gender or minority group, please provide justification.

4. Will participants receive any incentives for their participation (e.g., payments, gifts, compensation, reimbursement, services without charge, extra class credit)? Yes No

- a. If yes, please describe. For multiple sessions, include scheme to pro-rate incentives.
- b. If offering extra class credit, describe a comparable non-research alternative for receiving incentive.

**Section H: RECRUITMENT AND ELIGIBILITY OF PARTICIPANTS**

1. Describe how potential participants will be initially identified (e.g., public records, private records, etc.). Participants will be selected from students who volunteer for the study.

2. Describe when, where, and how participants will be initially contacted. After potential participants are briefed on the specifics of the project, risks, and benefits they will asked if they are willing to take part immediately.

**3. Advertisements, flyers, and any other materials that will be used to recruit participants must be reviewed and approved before their use.** Check all that apply below and submit the applicable recruitment material/s.

No Advertising emails)	Bulletin boards	Electronic media (e.g., listserv,
Letters		
Print ads/flyers (e.g., newspaper)	Radio/TV	Phone
call	Other (please describe) Personal Communication	

**4. Describe any follow-up recruitment procedures.** The researcher will contact participants via e-mail to make arrangements for the initial meeting at the Georgia Museum of Art.

**5. Describe how eligibility based on the above inclusion/exclusion criteria will be determined** (e.g., self-report via a screening questionnaire, hospital records, school records, additional tests/exams, etc.). Participants must be graduate students in the Lamar Dodd School of Art . They will represent a variety of studio concentrations and backgrounds (painting, drawing, sculpture, art education, etc.).

## Section I: RESEARCH, DESIGN, METHODS AND PROCEDURES

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**1. Describe the research design and methods of data collection.** Data for the project will be collected through online journals (or blogs) and posts made by participants in the study on the blog. Before entering the gallery space participants will be required to create a “personal meaning map” (Adams, Falk, & Dierking, 2003, p.15). At the end of the study participants will fill out a short questionnaire concerning what they learned through their participation in relation to their studio work.

**2. If applicable, identify specific factors or variables and treatment conditions or groups (include control groups).** n/a

**3. Indicate the number of research participants that will be assigned to each condition or group, if applicable.** n/a

**4. Describe in detail, and in sequence, all study procedures, tests, and any treatments/research interventions. Include any follow-up(s).** *Important Note: If procedures are long and complicated, use a table, flowchart or diagram to outline the study procedures from beginning to end.* After participant selection, all participants will meet together at the Georgia Museum of Art. Participants will complete an exercise called a “personal meaning map” before observing any artwork. For the purposes of the study, participants will use a colored pencil to write, draw, or list ideas that connect to the concepts of their own personal artwork. Participants will have 15 minutes to complete the personal meaning map. Participants will then go to the gallery space of the Georgia Museum of Art to explore the permanent collection of the Georgia Museum. The participants will have one hour to tour the museum to select a piece of art that relates closely to the content of their art as reflected in their personal meaning maps. After selecting a work of art, participants will use a different colored pencil to add information about the artwork that relates to their own work. For the next five weeks participants will create a work of art that is based on the information gathered in their personal meaning map. In addition to creating the work of art, participants will keep an online journal (or blog) through the blogging service Tumblr.com to record their perspectives of the experience. Participants will be responsible for making at least two posts a week over the five week period answering identical prompts given to participants in written form at the beginning of the study. These prompts will be directed at the participant’s art making process in relation to what was learned from the personal meaning map and the initial visit to the Georgia Museum of Art. In week three, participants will once again return to the museum to study or make sketches to explore the piece from the initial visit further. The reason for the second visit is for the participant to be able to compare their art making experience with the original inspiration. Participants will be asked to post feedback on each other participants’ blogs at least once a week. At the end of the study all participants will meet for a final time to discuss their finished artwork resulting from the experience. Participants will receive an exit questionnaire at the end of the discussion to fill out regarding what was learned from the study.

**5. Describe the proposed data analysis plan and, if applicable, any statistical methods for the study.** n/a

**6. Anticipated duration of participation.**

- a. Number of visits or contacts: 4  
 b. Length of each visit: 1 hour  
 c. Total duration of participation: 4 hours over the

course of 5 weeks

**Section J: DATA COLLECTION INSTRUMENTS**

List and describe all the instruments (interview guides, questionnaires, surveys, etc.) to be used for this study. Attach a copy of all instruments that are properly identified and with corresponding numbers written on them. *To add a row, bring cursor to outside of last row, and press "enter" key.*

Number	Instrument	Brief Description	Identify group(s) that will complete
1	Personal Meaning Map	A listing or mapping tool used to help participants think deeply about their motivations to create artwork and make connections with other works of art by other artists they feel share these same motivations.	All
2	Exit Survey	Questionnaire asking participants to describe certain aspects of the study and how it has or has not helped in their personal studio practices.	All
3	Individual Blogs	Qualitative documentation of participant's creative processes and relationship between the participant's artwork and museum artwork	All

**Section K: RISKS AND BENEFITS****1. Risks and/or discomforts**

Describe any reasonably foreseeable psychological, social, legal, economic or physical risks and/or discomforts from all research procedures, and the corresponding measures to minimize these. *Important Note: If there is more than one study procedure, please identify the procedure followed by the responses for both (a) and (b).*

**a. Risks and/or discomforts.** Blogging carries the same risks as social networking sites if participants post personal information such as full names, locations, phone numbers, or credit card numbers online. This study does not call for any of this information, and participants will be strongly discouraged from posting any information previously listed or similar information.

**b. Measures to minimize the risks and discomforts to participants.** All blogs in the study will be privatized and the user names for these blogs will be coded to prevent persons outside the study from obtaining user information. The researcher will guide participants in the creation of internet blogs and privacy settings features. The researcher will also review standard internet safety procedures with participants before blogs are created.

**2. Benefits**

**a. Describe any potential direct benefits to study participants. If none, indicate so. Important Note: Please do not include compensation/payment/extra credit in this section, as these are "incentives" and not "benefits" of participation in research; any incentives must be described in Section G.4.** Benefits for this study include participants taking an in depth look at their art making practices as well as studying artworks by a variety of well known artists. This is a chance to gain feedback from other artists in an informal setting and learn new ways of using technology to organize ideas.

**b. Describe the potential benefits to society or humankind.** This study intends to explore the value of artistic studies from museums. It seeks to validate the institution of the museum as an approachable place of learning and exploration for art students.

**3. Risk/Benefit Analysis**

a. Indicate how the risks to the participants are reasonable in relation to anticipated benefits, if any, to participants and the importance of the knowledge that may reasonably be expected to result from the study (i.e., How do the benefits of the study outweigh the risks, if not directly to the participants then to society or humankind?). Risks are very minimal when participants and researchers seek to follow proper internet safety procedures. The benefits of learning directly from the work of well known artists, gaining feedback about participants current studio practices, and the opportunity to create a work of art that correlates with master thesis goals reasonably outweigh these risks.

#### 4. Sensitive or Illegal Activities

a. Will study collect any information that if disclosed could potentially have adverse consequences for participants or damage their financial standing, employability, insurability, or reputation (includes but not limited to sexual attitudes, preferences, or practices; HIV/AIDS or other sexually transmitted diseases; use of alcohol, drugs, or other addictive products; illegal conduct; an individual's psychological well-being or mental health; and genetic information)?

b. If yes, explain how the researchers will protect this information from any inadvertent disclosure.

#### 5. Reportable Information

a. Is it reasonably foreseeable that the study will collect or be privy to information that State or Federal law requires to be reported to other officials (e.g., child or elder abuse) or ethically might require action (e.g., suicidal ideation, intent to hurt self or others)?

b. If yes, please explain and include a discussion of the reporting requirements in the consent document(s). no

### Section L: DATA SECURITY AND FUTURE USE OF INFORMATION

#### 1. Data Security

*Check the box that applies.*

**Anonymous** – The data and/or specimens will not be labeled with any individually-identifiable information (e.g., name, SSN, medical record number, home address, telephone number, email address, etc.), or labeled with a code that the research team can link to individually-identifiable information.

**Confidential** – The responses/information may potentially be linked/traced back to an individual participant, for example, by the researcher/s (like in face-to-face interviews, focus groups). **If necessary, provide additional pertinent information.**

**Confidential – Indirect identifiers.** The data and/or specimens will be labeled with a code that the research team can link to individually-identifiable information. If the data and/or specimens will be coded, describe below how the key to the code will be securely maintained.

**Paper records will be used.** The key to the code will be secured in a locked container (such as a file cabinet or drawer) in a locked room. The coded data and/or specimens will be maintained in a different location.

**Computer/electronic files will be used.** The key to the code will be in an encrypted and/or password protected file. The coded data file will be maintained on a separate computer/server.

**Other (please specify), or provide additional pertinent information.**

**Confidential – Direct Identifiers.** The data and/or specimens will be directly labeled with the individually-identifiable information.

**Paper records will be used.** The information will be secured in a locked container (such as a file cabinet or drawer) in a locked room.

**Computer/electronic files will be used.** The information will be stored in an encrypted and/or password protected file.

**Other (please specify), or provide additional pertinent information.**

**If “Confidential” is marked, please answer all the following:**

**Explain why it is necessary to keep direct or indirect identifiers.**

Identify who will have access to the individually-identifiable information and/or the key to the code.

**Public.** Information will be individually-identifiable when published, presented, or made available to the public.

## 2. Future Use of Information

If individually-identifiable information and/or codes will be retained after completion of data collection, describe how the information will be handled and stored to ensure confidentiality. *Check all that apply.*

All data files will be stripped of individually-identifiable information and/or the key to the code destroyed.

All specimens will be stripped of individually-identifiable information and/or the key to the code destroyed.

Individually-identifiable information and/or codes linking the data or specimens to individual identifiers will be retained. *If this box is checked, describe:*

- a. Retention period.
- b. Justification for retention.
- c. Procedure for removing or destroying the direct/indirect identifiers, if applicable.

Audio and/or video recordings (if applicable) will be transcribed/analyzed and then destroyed or modified to eliminate the possibility that study participants could be identified.

Audio and/or video recordings (if applicable) will be retained. *If this box is checked, describe:*

- a. Retention period.
- b. Justification for retention.

Other (please specify), or provide additional pertinent information. Participants will keep online journals in which they describe learning experiences. Blogs will be put on a private setting only accessible to the researcher and other members of the study group for artist feedback purposes. Usernames will also be coded to protect against persons outside the study to protect privacy.

## Section M: CONSENT PROCESS

**Important Note:** The IRB strongly recommends the use of consent templates that are available on the IRB website to ensure that all the elements of informed consent are included (per 45 CFR 116). If more than one consent document will be used, please name each accordingly.

The PI is attaching a copy of all consent documents that participants will sign.

The PI is requesting that the IRB waive requirement to document informed consent. A signed consent form may be waived if one of the following criteria is met, *check the box that applies.*

1. The only record linking the participant and the research would be the consent document and the principal risk would be potential harm resulting from a breach of confidentiality. Each participant will be asked whether the participant wants documentation linking the participant with the research, and the participant's wishes will govern; or

2. The research presents no more than minimal risk of harm to participants and involves no procedures for which written consent is normally required outside of the research context.

The consent script or cover letter that will be used in lieu of a consent form is attached.

The PI is requesting that the IRB approve a consent procedure which does not include, or which alters, some or all of the elements of informed consent set forth in 45 CFR 116, or waive the requirement to obtain informed consent. An informed consent may be waived if the IRB finds that all of the following have been met:

1. The research involves no more than minimal risk to the participants;
2. The waiver or alteration will not adversely affect the rights and welfare of the participants;
3. The research could not practicably be carried out without the waiver or alteration; and,
4. Whenever appropriate, the participants will be provided with additional pertinent information after participation.

Provide justification for requesting a waiver.

Describe how, where, and when informed consent will be obtained from research participants (or permission from parent/s or guardian/s and assent from minor participants), if applicable. Participants will be informed of consent before they sign participation forms.

**Section N: VULNERABLE AND/OR SPECIAL POPULATIONS**

1. Check if some or all of the targeted participants fall into the following groups. *Important Note: Some targeted populations require compliance with additional Subparts and the completion of an Appendix or of specific section (see last column).*

Population	Required
Type	
to Complete	
Pregnant women, neonates, or fetuses.....	Appendix for Subpart B
Prisoners.....	Appendix for Subpart C
Minors	
Mentally-disabled/cognitively-impaired/severe psychological disorders	
Physically-disabled	
Terminally ill	
Economically/educationally-disadvantaged	
A specific group based on religion, race, ethnicity, immigration status, language, or sexual orientation	
UGA Psychology Research Pool/Other UGA students/employees	
Other (please describe)	

2. Explain justification for including the group(s) checked above in this particular study.  
 3. Is there a working relationship between any researchers and the participants (e.g., PI's own students or employees)?

a. If yes, please describe. Participants will be fellow art graduate students.

4. Describe any additional safeguards to protect the rights and welfare of these participants and to minimize any possible coercion or undue influence. *For example, amount of payment will be non-coercive for the financially disadvantaged, extra-careful evaluations of participants' understanding of the study, advocates to be involved in the consent process, or use flyers to recruit participants instead of directly approaching own staff or students.* Blogs used in the study will be put on a private setting only accessible to the researcher and other members of the study group for artist feedback purposes. Usernames will also be coded to protect against persons outside the study to protect privacy.

**Section O: COLLABORATIVE PROJECT OR OUTSIDE PERFORMANCE SITE**

Check one of the two boxes below:

**This project does not involve any collaboration with non-UGA researchers or performance in non-UGA facilities.**

**This project involves collaboration with non-UGA researchers or performance in non-UGA facilities (e.g., local public school, participants' workplace, hospital).** *If this box is checked, list all sites at which you will conduct this research. Attach authorization/permission and/or current IRB approval. Checkboxes below are not clickable so place "X" before or over the box. To add a row, bring cursor to outside of last row, press "enter" key, and copy/paste the previous cells.*

Name of Institution	Location (County/State/Country)	Authorization/permission letter and/or current IRB approval.	
		Attached	Pending
		Attached	Pending

**IMPORTANT NOTE:** If none of the following applies to your research, this is the END of the application form.

**Section P: METHODS AND PROCEDURES THAT REQUIRE ADDITIONAL INFORMATION**

Check all that apply. *Important Note: The items listed below are NOT an inclusive list of methods and procedures that may be used in research studies. Some procedures require the completion of an Appendix or of specific sections (see last column).*

**Method/Procedure**

**Required to Complete**

- Student research (For student's thesis/dissertation/others)..... Section Q (below)
- Deception, concealment, or incomplete disclosure..... Section R (below)
- Internet research..... Section S (below)
- Blood sampling/collection..... Section T (below)
- Clinical trial (Drugs, biologics, or devices)
- Genetic analyses
- Data/Tissue repository
- HIPAA (Protected health information)
- DXA/X-RAY
- MRI/EEG/ECG/NIRS/Ultrasound
- Other (please describe)

**Section Q: STUDENT RESEARCH**

*Important Note: The IRB recommends submission for IRB review only after the appropriate committee has conducted the necessary scientific review and approved the research proposal.*

- 1. This application is being submitted for:**
- |                             |                         |       |
|-----------------------------|-------------------------|-------|
| Undergraduate Honors Thesis | Doctoral                |       |
| Dissertation Research       | Masters Thesis Research | Other |
- (please describe)

**2. Has the student's thesis/dissertation committee approved this research?**    Yes    No

**Section R: DECEPTION, CONCEALMENT, OR INCOMPLETE DISCLOSURE**

**1. Describe the deception, concealment, or incomplete disclosure; explain why it is necessary, and how you will debrief the participants.** *Important Note: The consent form should include the following statement: "In order to make this study a valid one, some information about (my participation or the study) will be withheld until completion of the study."*

**2. Debriefing Form is attached.**    Yes    No; If no, please explain. There will be no use of deception, concealment, or incomplete disclosure because it is unnecessary to the study.

**Section S: INTERNET RESEARCH**

**If data will be collected, transmitted, and/or stored via the internet, the level of security should be appropriate to the level of risk. Indicate the measures that will be taken to ensure security of data transmitted over the internet. Check all that apply.**

A mechanism will be used to strip off the IP addresses for data submitted via e-mail.

The data will be transmitted in encrypted format.

Firewall technology will be used to protect the research computer from unauthorized access.

Hardware storing the data will be accessible only to authorized users with log-in privileges.

Other (please describe), or provide additional pertinent information. While blogs or generally public access, to protect any information subjects do not want to be shared outside the blog will have enabled privacy settings and encrypted user names.

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**Section T: BLOOD SAMPLING / COLLECTION**

**If blood will be collected for the purpose of this research, please respond to all the following:**

- 1. Route/method of collection (e.g., by finger stick, heel stick, venipuncture):**
- 2. Frequency of collection (e.g., 2 times per week, for 3 weeks):**
- 3. Volume of blood for each collection (in milliliters):**
- 4. Total volume to be collected (in milliliters):**
- 5. Are participants healthy, non-pregnant adults who weigh at least 110 pounds?**
  - a. If no, indicate if amount collected will exceed the lesser of 50 ml or 3 ml per kg in an 8-week period and if collection will occur more frequently than 2 times per week.**
- 6. Will participants fast prior to blood collection(s)?**
  - a. If yes, describe how informed consent will be obtained prior to fasting.**

Appendix F: Consent Form

### Study Consent Form

I agree to take part in a research study titled "The Use of Blogging Technology in Museum Centered Studio Exploration", which is being conducted by Megan Watkins, from the Lamar Dodd School of Art at the University of Georgia (601-479-4058), under the direction of Carole Henry, Lamar Dodd School of Art, University of Georgia (706-542-1631). My participation is voluntary; I can refuse to participate or stop taking part at any time without giving any reason, and without penalty OR LOSS OF BENEFITS TO WHICH I AM ENTITLED. I can ask to have information related to me returned to me, removed from the research records, or destroyed.

The purpose of this study is explore the importance of studio artists working from actual artworks by visiting a museum instead of using prints or photos of artwork as references. It will also explore the value of using online journaling (or blogging) as part of the studio process to work through ideas while gaining feedback from other artists.

For participation in this study you will be asked to create a work of art combining your personal artistic expression with inspiration from a piece of work in the Georgia Museum of Art over a period of 5 weeks. In addition to creating the artwork you will be asked to keep an online journal (or blog) to document the process. At the end of the study you will be asked to fill out a brief survey of how your artmaking process did or did not benefit from your participation. Due part of this project emphasizing community learning and artist feedback through blogging, other participants will be asked to post feedback on individual blog entries and you will be asked to post feedback on their work. Feedback and information posted is anything you would usually include in a classroom-based critique. Any person outside the learning group will not be allowed access to the privatized blog accounts.

The benefits for this study include taking an in depth look at your own art making practices as well as study from artworks by a variety of well know artists. This is a chance to gain feedback from other artists in an informal setting and learn new ways of using technology to organize ideas.

The possible risks are similar to taking part in a social networking site if personal information is posted online such as full name, telephone numbers, e-mail, or location. However, the research will show participants how to privatize each blog to avoid these risks. The blog is not going to be publicly accessible, but because of blogging being a group-learning tool, the other five members of the study will be able to read each other's postings to comment. Other members of the group will know who they are, but the usernames will be coded to protect identity from anyone outside of the group. **NO INDIVIDUALLY-IDENTIFIABLE INFORMATION ABOUT ME, OR PROVIDED BY ME DURING THE RESEARCH, WILL BE SHARED WITH OTHERS WITHOUT MY WRITTEN PERMISSION.**

The researcher will answer any questions about the research, now or during the course of the project.

**I understand that I am agreeing by my signature on this form to take part in this research project and understand that I will receive a signed copy of this consent form for my records.**

Name of Researcher	Signature	Date
Telephone: _____		
Email: _____		

Name of Participant	Signature	Date
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**Please sign both copies, keep one and return one to the researcher.**

Additional questions or problems regarding your rights as a research participant should be addressed to The Chairperson, Institutional Review Board, University of Georgia, 629 Boyd Graduate Studies Research Center, Athens, Georgia 30602; Telephone (706) 542-3199; E-Mail Address IRB@uga.edu.

**APPENDIX G: Course Proposal Draft**

**Course Proposal Draft****COURSE ID:** ARED800 level**TITLES****COURSE TITLE:** Technology Applications in Museum Education**COMPUTER TITLE:** Technology in Museums**COURSE DESCRIPTION:**

Introductory course in current uses of technology in art museum education. Course will be an overview of technology practices adopted by museums to engage visitors and the practical application of that technology. Students will complete assigned readings and develop museum educational packet or program that incorporates technology.

**GRADING SYSTEM:**

A-F (traditional)

**CREDIT HOURS AND LECTURE/LAB/DISCUSSION HOURS:**

3 credit hours

**REPEAT POLICY:**

Course cannot be repeated for credit

**REQUIRED PREREQUISITES:**

None

**PREREQUISITE OR COREQUISITE COURSES:**

None

**COREQUISITE COURSES:**

None

**PRIMARY DELIEVERY MECHANISM:**

Lecture/Discussion

**COURSE WILL BE OFFERED:**

Every year

**ADDITIONAL INFORMATION REQUIRED FOR THE SYLLABUS****COURSE OBJECTIVES OR EXPECTED LEARNING OUTCOMES:**

- Students will learn a brief history of technology integration into the museum setting.
- Students will become familiar with the challenges involved in introducing technology into the museum education curriculum.
- Students will become familiar with educational theorists and studies that support the use of technology in the museum.
- Students will be able to evaluate and critically analyze the use of technology in museum setting for effectiveness in engaging visitors.
- Students will develop their own museum education programing, which successfully utilizes current technology.

**TOPICAL OUTLINE:**

The course will begin the emergence of technology in museums through data organization and online cataloging. This brief history is to give context to the rest of the issues discussed in the course involving technology integration into the educational aspect of the museum. Then the class will discuss how Web 2.0 technologies and social media can help museum visitors connect their life experiences to museum artworks and extend conversations beyond the walls of the museum. Students will discuss effective techniques for incorporating technology into the museum education curriculum in a way that reaches visitors who relate to their environment through different forms of representation beyond verbally discussing artworks.